Advanced Placement Art History

9-12, Fine & Performing Arts

Developed By: Mrs. Angela Melchionne (adapted from the *AP Art History Course and Exam Description*, AP Central, © College Board (link)
Reviewed By: Mr. Vincent Vicchiariello
Adopted: Fall 2022; **Reviewed & Readopted:** Fall 2026

Scope and Sequence:

- Unit 1: Mastering the Approach and Global Prehistory
- Unit 2: The Pacific
- Unit 3: Indigenous Americas
- Unit 4: Africa
- Unit 5: West and Central Asia
- Unit 6: South, East, and Southeast Asia
- Unit 7: Ancient Mediterranean
- Unit 8: Early Europe and Colonial America
- Unit 9: Later Europe and Americas
- Unit 10: Global Contemporary
- Unit 11: Museum Studies

Month	Unit	Activities/Assessments
September MP 1 (14 classes)	Unit 1: Mastering the Approach (3-4 classes) and Global Prehistory, 30,000-500 BCE (4%, 3-5 classes) Unit 2: The Pacific, 700-1980 CE (4%, 3-5 classes)	• Learning to Look and Analyze • Cultural Influences on Prehistoric Art • Materials, Processes, and Techniques in Prehistoric Art • Theories and Interpretations of Prehistoric Art • Materials, Processes, and Techniques in Pacific Art • Interactions Within and Across Cultures in Pacific Art • Theories and Interpretations of Pacific Art
October MP1 (15 classes)	Unit 3: Indigenous Americas, 1000 BCE–1980 CE (6%, 5-7 classes) Unit 4: Africa, 1100–1980 CE (6%, 5-7 classes) Unit 5: West and Central Asia, 500 BCE–1980 CE (4%, 3-5 classes)	• Interactions Within and Across Cultures in Indigenous American Art • Materials, Processes, and Techniques in Indigenous American Art • Purpose and Audience in Indigenous American Art • Theories and Interpretations of Indigenous American Art • Cultural Contexts of African Art • Purpose and Audience in African Art • Theories and Interpretations of African Art • Materials, Processes, and Techniques in West and Central Asian • Purpose and Audience in West and Central Asian Art • Interactions Within and Across Cultures in West and Central Asian Art
November MP 2	Unit 5: West and Central Asia, 500 BCE–1980 CE (4%, 3-5 classes)	• Cultural Contexts of Ancient Mediterranean Art • Interactions Within and Across Cultures in Ancient Mediterranean Art • Purpose and Audience in Ancient Mediterranean Art • Theories and Interpretations of Ancient Mediterranean Art

(13 classes)	Unit 6: South, East, and Southeast Asia, 300 bce–1980 CE (8%, 7-10 classes) Unit 7: Ancient Mediterranean, 3500 BCE - 300 CE (15%, 16-18 classes)	• Materials, Processes, and Techniques in South, East, and Southeast Asian Art • Purpose and Audience in South, East, and Southeast Asian Art • Interactions Within and Across Cultures in South, East, and Southeast Asian Art • Theories and Interpretations of South, East, and Southeast Asian Art
December MP 2 (12 classes)	Unit 7: Ancient Mediterranean, 3500 BCE - 300 CE (15%, 16-18 classes)	• Cultural Contexts of Ancient Mediterranean Art • Interactions Within and Across Cultures in Ancient Mediterranean Art • Purpose and Audience in Ancient Mediterranean Art • Theories and Interpretations of Ancient Mediterranean Art
January MP 3 (15 classes)	Unit 8: Early Europe and Colonial Americas, 200–1750 CE (21%, 21-25 classes)	• Cultural Contexts of Early European and Colonial American Art • Interactions Within and Across Cultures in Early European and Colonial American Art • Materials, Processes, and Techniques in Early European and Colonial Art • Purpose and Audience in Early European and Colonial American Art • Theories and Interpretations of Early European and Colonial American Art
February MP 3 (14 classes)	Unit 8: Early Europe and Colonial Americas, 200–1750 CE (21%, 21-25 classes) Unit 9: Later Europe and Americas, 1750–1980 CE (21%, 21-25 classes)	• Interactions Within and Across Cultures in Later European and American Art • Purpose and Audience in Later European and American Art • Materials, Processes, and Techniques in Later European and American Art • Theories and Interpretations of Later European and American Art
March MP 3 (17 classes)	Unit 9: Later Europe and Americas, 1750–1980 CE (21%, 21-25 classes)	• Materials, Processes, and Techniques in South, East, and Southeast Asian Art • Purpose and Audience in South, East, and Southeast Asian Art • Interactions Within and Across Cultures in South, East, and Southeast Asian Art • Theories and Interpretations of South, East, and Southeast Asian Art
April MP 4 (11 classes)	Unit 10: Global Contemporary, 1980 CE to Present (11%, 10-13 classes)	• Materials, Processes, and Techniques in Global Contemporary Art • Purpose and Audience in Global Contemporary Art • Interactions Within and Across Cultures in Global Contemporary Art • Theories and Interpretations of Global Contemporary Art
May MP 4	Exam Review (3 classes) Unit 11: Museum Studies	• AP Exam • Curate a museum exhibit • Exhibition Design • Research and didactic writing • Field trip experiences
June MP 4	Unit 11: Museum Studies	• Curate a museum exhibit • Exhibition Design • Research and didactic writing • Field trip experiences

Unit 1

Unit 1: Mastering the Approach and Global Prehistory, 30,000-500 BCE

Summary and Rationale

The AP Art History course welcomes students into the global art world to engage with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art. By investigating specific course content of 250 works of art characterized by diverse artistic traditions from prehistory to the present, the students develop in-depth, holistic understanding of the history of art from a global perspective. Students learn and apply skills of visual, contextual, and comparative analysis to engage with a variety of art forms, developing understanding of individual works and interconnections across history.

In addition, the following big ideas serve as the foundation of the course, enabling students to create connections across course concepts and develop deeper conceptual understanding: Culture; Interactions With Other Cultures; Theories and Interpretations; Materials, Processes, and Techniques; Purpose and Audience. With these core ideas as the foundation, this planning and pacing guide, organized into ten cultural/chronological units, emphasizes daily practice of questioning techniques, methods of discussion, analytical paradigms, guided discovery, and independent learning. These enable our students to develop the eight core critical thinking and visual literacy skills of the course with which they can mine meaning from any artwork they encounter throughout their lives.

Art Historical Thinking Skills:

- Visual Analysis: Analyze visual elements of works of art.
- Contextual Analysis: Analyze contextual elements of a work of art, and connect contextual and visual elements of a work.
- Comparison of Works of Art: Compare two or more works of art
- Artistic Tradition: Analyze the relationships between a work of art and a related artistic tradition, style, and/or place.
- Visual Analysis of Unknown Works: Analyze visual elements of a work of art beyond the image set.
- Attribution of Unknown Works: Attribute works of art.
- Art Historical Interpretations: Analyze art historical interpretations.
- Argumentation: Develop and support art historical arguments.

Recommended Pacing

Mastering the Approach: Intro, 3-4 classes
Global Prehistory, 30,000-500 BCE: 4%, 3-5 classes

Standards

NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	

	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative	

	methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• What is "art"? • What is "art history"? • How and why is art made? • How can art be reflective of the culture it originates from? • How has the world been influenced by art over time? • How do you interpret a work of art? • Do artists change the course of history? • Why do artistic movements come and go? • What forces cause change? • How do politics, society, and economics affect the art making process? • How are groups of people shaped by their relationship with the natural world? • How is that expressed through art? • How have artists adapted human and animal forms to depict both natural and supernatural beings? • How does the study of art contribute to our greater understanding of cultural practices and belief systems? (CUL) • How does art provide clues for understanding a culture and its history when we have nothing else to investigate? (CUL)
• Art and art making takes many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and	• What possible meanings might prehistoric art have had for its original audience, and how do those contrast with the meanings prehistoric works have for audiences today?

culture with wide-ranging influence on the art that is generated. (MPT-1)	• How do the materials and techniques of global prehistoric art shape and define those works? (THR)
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors, including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1)	• How has interdisciplinary collaboration with social and physical scientists developed art historians' knowledge of global prehistoric art over time? (THR-1.A.1) • What interconnections between art across the world have been illuminated because of further research and scientific advancements? (THR-1.A.2) • In what ways are archeology and art history connected and vital to one another? (THR-1.A.3) • In what ways does the study of global prehistoric art require the contributions of other disciplines? Why? (THR)

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Description Practice
  - In pairs, have one student describe the visual elements of Running horned woman (4) to a partner who is not looking at the image. Have the student who is doing the describing include details about the form, style, materials, technique, and content so a partner can either identify or produce a sketch of the work accurately.
- Guided Discussion
  - Use brainstorming and guided questioning as strategies during a guided discussion to help students understand art historical interpretations of Stonehenge (8). If possible, have students examine at least two different interpretations and discuss how the historian or critic developed each interpretation (context, time period, and nationality of the historian may be factors).
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 1 (~20 MC questions)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Human expression existed across the globe before the written record. Although prehistoric Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it. (CUL-1.A.1)
• Periods before the written record are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are Paleolithic ("Old Stone Age"), Mesolithic ("Middle Stone Age"), and Neolithic ("New Stone Age"). A glacial period produced European ice ages; Saharan agricultural grassland became desert; and tectonic shifts in southeast Asia
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. (CUL-1.A)
	  • 1.A: Identify a work of art (or group of related works of art)
	  • 2.A: Describe contextual elements of a work of art (or group of related works of art)

created land bridges between the continent and the now-islands of the Pacific south of the equator. Human behavior and expression were influenced by the changing environments in which they lived. (CUL-1.A.2) • Globally, the earliest peoples were small groups of hunter-gatherers, whose paramount concern was sheer survival, which resulted in the creation of practical objects. From earliest times, these practical tools were accompanied by objects of unknown purpose—ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources. Art making was associated with activities such as food production (hunting, gathering, agriculture, animal husbandry) and patterns of behavior, such as settlement, demonstration of status, and burial. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use. (CUL-1.A.3) • In many world regions—including those not in direct contact with one another—art shows humans' awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles, such as equinoxes and solstices) to the microcosmic (e.g., exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade). (CUL-1.A.4)	

• The first instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread. People established many artistic media, from the first fired ceramics to painting and incised graphic designs (primarily on rock surfaces), sculpture (notably female and animal figurines), and architecture (stone megalithic installations). (MPT-1.A.1)
• Beginning approximately 77,000 years ago, the first "art" was created in the form of rock paintings and carved natural materials, such as ocher. Geometric patterns and representations of life-forms, usually human and animal, were typical two-dimensional creations. Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed. (MPT-1.A.2)
• Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 and 40,000 bce. Paleolithic and Neolithic cave paintings featuring animal imagery are found across Asia, including in the mountains of Central Asia and Iran and in rock shelters throughout central India. In prehistoric China, ritual objects were created in jade, beginning a 5,000-year tradition of working with the precious medium. Ritual, tomb, and memorializing arts
	• Explain how materials, processes, and techniques affect art and art making. (MPT-1.A)
	  • 1.B Describe visual elements of a work of art (or group of related works of art).
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set.
	  • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in ceramic technology, with some of the earliest pieces (dating to 10,500 bce) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eighth millennium bce, and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium bce. (MPT-1.A.3) • In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of lowered sea levels and the existence of land bridges. The earliest created objects have been dated to about 8,000 years ago. The Lapita peoples, who moved eastward from Melanesia to Polynesia beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today. (MPT-1.A.4) • Paleolithic and Neolithic Europe's artistic statements were made in small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles). These provide glimpses into the beginnings of ritual life (15,000 bce) as people tried to influence and integrate with the natural cycles of the cosmos and promote both human and animal fertility. These works establish the dynamic interplay of naturalism and abstraction found throughout art's history. (MPT-1.A.5) • On the American continent, from the Arctic to Tierra del Fuego, indigenous peoples who had recently migrated from Asia (before 10,000 bce) first made sculptures from animal bone and later from clay, with animals and sacred humans as dominant subject matter. Similar to European expressions, ancient American art adapts animal images to the natural contours of the chosen materials and features fecund females. The fact that female figurines may also display unusual or supernatural characteristics suggests the importance of shamanic religion brought from Asia very early in human history. (MPT-1.A.5)	

• Interpretations of art can vary based on perspective, new research, or understandings.
• How to utilize strategies to analyze and synthesize findings about known and unknown works of art, using a developing knowledge of art historical language.
• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A)
• Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary
	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.
	  • 7.A Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning.
	  • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.

collaboration with social and physical scientists. (THR-1.A.1) • Ongoing archaeological excavations and the use of carbon-14 dating have illuminated interconnections of art across the world. Because of the understandably small number of surviving and located monuments, however, reasons for similarity or difference in form remain largely conjectural. Nonetheless, comparisons of groups of objects and the application of ethnographic analogy (considering modern traditional cultural practices as models for ancient ones) and reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach) can be applied to help establish general theories of the function and meaning of prehistoric art. (THR-1.A.2) • Since it was first practiced c. 1900, modern stratigraphic archaeology (recording precisely each level and location of all objects) has served as a basis for art historical studies. Archaeology supports understanding of how people, culture, and therefore art traveled across the globe well before highly organized societies were formed. Important monuments, such as the caves at Lascaux, and media, particularly ceramics, were first discovered and described by archaeologists and then became available for interpretation by art historians— the two disciplines are highly complementary. (THR-1.A.3) • The function of artistic expression prior to written records is inferred from evidence of technology and survival strategies and based on the relationship of tools and their function (whether task-related or expressive), available food sources, the rise of sophisticated culture, and humans' capacity to shape and manage the environment. Basic art historical methods can be applied to prehistoric art by comparing works of art, imagery, materials, and techniques to identify patterns (such as a prevalence of transformational animal-human iconography), then ethnographic approaches can be used to propose hypotheses (e.g., that certain iconography is shamanic in nature). Cross-cultural comparisons can help establish wider generalizations (e.g., that South African, Asian, and indigenous American peoples all participated in rock/cave expressions of a visionary aesthetic). In this way, the apparent paucity of evidence can be mitigated, and theories can be proposed, tested, refined, and potentially rejected by conflicting evidence or new information, as in other periods of art history and in other disciplines. (THE-1.A.4)	
Suggested Resources/Technology Tools	

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
    99. Apollo 11 Stones, Namibia
    100. Great Hall of the Bulls, Lascaux, France
    101. Camelid sacrum in the shape of a canine, Tequixquiac, Central Mexico
    102. Running horned woman, Tassili n'Ajjer, Algeria
    103. Beaker with ibex motifs, Susa, Iran.
    104. Anthropomorphic stele, Arabian Peninsula.
    105. Jade cong, Liangzhu, China
    106. Stonehenge, Wiltshire, UK
    107. The Ambum stone, Ambum Valley, Enga Province, Papua New Guinea
    108. Tlatilco female figurine, Central Mexico
    109. Terra cotta fragment Lapita, Reef Islands, Solomon Islands

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
    - Chapters 1, 2, 12, 13

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: Jade Cong (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
        - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
    - Metropolitan Museum of Art
    - Museum of Modern Art, NYC
    - The Met Cloisters

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board

- AP Classroom

Technology Tools:
- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 2

Unit 2: The Pacific, 700-1980 CE

Summary and Rationale

The Pacific unit is listed as Unit 9 on AP Classroom, however, introducing this unit earlier in the year will provide students with additional connections with future units, as well as introduce them to artwork and cultural traditions that may be unfamiliar or beyond what they have previously learned. Students will continue to build on their ability to clearly and accurately identify a work of art and provide relevant details about that work. Students should consider the varied and disparate arts of the Pacific and be able to explain how artistic decisions have shaped those works of art, from the architecture of Nan Madol (213) to the Hawaiian feather cape (215).

Understanding the intended purpose and audience of the arts of the Pacific is an important focus of study in this unit. Works of art from this region are often performed, and the experience is central to the creation of and participation in them. The arts of the Pacific are expressions of beliefs and social structure, which are strong forces in the social and cultural life of this region.

Art and art making in this region is influenced by many things, and physical setting and available materials can be important considerations that affect artistic decisions and creations. Created in a variety of media, such as sea ivory and shell, wood, coral, and stone, the arts of the Pacific are often distinguished by their use of these materials.

Students should be able to identify a work of art clearly and accurately and provide relevant identification details about that work. Students should consider the varied and disparate arts of the Pacific and be able to explain how artistic decisions have shaped those works of art, from the architecture of Nan Madol (213) to the Hawaiian feather cape (215). The content in this unit is an excellent opportunity for students to explore experts' interpretations of the works, their reception, and their meaning, as they in turn build their own understanding of the works. Art historical interpretations grow from analysis of the form, style, materials, content, function, context, reception, and/or meaning of a particular work—creating an evidence-based argument. The development of this skill will then allow students to combine the skills they have developed throughout the previous units to craft their own, relevant, evidence-based interpretation of works of art.

Recommended Pacing

The Pacific, 700-1980 CE: 4%, 3-5 classes

Standards

NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.

1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3:	8. Recognize and identify the thoughts, feelings and perspectives of others	

Social-Awareness	9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).

9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How are groups of people shaped by their relationship with the natural world? • How is that expressed through art? • How have artists adapted human and animal forms to depict both natural and supernatural beings? • How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific?
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• How do form, content and context express and influence meaning?
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• When cultures exchange ideas, how do those ideas change culture?

• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific? (PAA)
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1)	• How has interdisciplinary collaboration with social and physical scientists developed art historians' knowledge of global prehistoric art over time? (THR-1.A.1) • What interconnections between art across the world have been illuminated because of further research and scientific advancements? (THR-1.A.2) • In what ways are archeology and art history connected and vital to one another? (THR-1.A.3)

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Discussion Group
  - Have small groups of students discuss the contextual elements of *Tamati Waka Nene* (220). Students should write a short description of these elements and explain the significance of having a European artist painting a well-known Māori leader in this way.
- Peer Review/Peer Editing
  - Have students write short essays describing at least two historically relevant interpretations of Moai on platform (214), including the art historians' opinions regarding the meaning of these sculptures and the students' views of these opinions (e.g., which do they believe, based on the evidence). Then, ask students to pair up and review and edit each other's essays, focusing on ensuring that their peers used specific evidence to describe the interpretations and their own opinions. Give students an opportunity to revise their essays based on the feedback from their peers.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 9 (~20 MC questions)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Pacific arts are composed of objects, acts, and events that are forces in social life. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented. (MPT-1.A.31)
• Pacific arts are objects and events created from fibers, pigments, bone, sea ivory, seashell, and tortoise shell, as well as wood, coral, and stone, which are carried,
	• Explain how materials, processes, and techniques affect art and art making. (MPT-1.A)
	  • 1.B Describe visual elements of a work of art (or group of related works of art).
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

exchanged, and used by peoples of the region. (MPT-1.A.32) • 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. (MPT-1.A.33)	• 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
• The Pacific region—including more than 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. 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. (CUL-1.A.50) • 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. 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. (CUL-1.A.51) • 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. Navigators 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. (CUL-1.A.52) • 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 it both connects and separates the lands and peoples of the Pacific. (CUL-1.A.53)	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. • 2.A Describe contextual elements of a work of art (or group of related works of art). • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art). • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).
• 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. (INT-1.A.30) • 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). By 800 ce the distribution that	• Explain how interactions with other cultures affect art and art making • 2.A Describe contextual elements of a work of art (or group of related works of art). • 2.B Explain how the possible intent, purpose, and/ or function shape the creation or meaning of a work of art (or group of related works of art). • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).

has come to be described as Melanesia, Micronesia, and Polynesia was established. (INT-1.A.31)	

• 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. (PAA-1.A.29)
• 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. (PAA-1.A.30)
• 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. (PAA-1.A.31)
• Rulers of the Saudeleur 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. (PAA-1.A.32)
• 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
	• Explain how purpose, intended audience, or patron affect art and art making.
	  • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.

called into play to create a performance that engages all of the senses and expands the form and significance of the exchange. (PAA-1.A.33) • 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. (PAA-1.A.34)	

• The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. (THR-1.A.26)
• The acts of creation, performance, and even destruction of a mask, costume, or 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. (THR-1.A.27)
	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.
	  • 7.A Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning.
	  • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  - 99. Nan Madol, Pohnpei, Micronesia. Saudeleur Dynasty.
  - 100. Moai on platform (*ahu*), Rapa Nui (Easter Island)
  - 101. ʻAhu ʻula (feather cape). Hawaiian
  - 102. Staff god. Rarotonga, Cook Islands, central Polynesia
  - 103. Female deity. Nukuoro, Micronesia
  - 104. Buk (mask). Torres Strait
  - 105. Hiapo (tapa). Niue
  - 106. *Tamati Waka Nene*. Gottfried Lindauer
  - 107. Navigation chart. Marshall Islands, Micronesia
  - 108. Malagan display and mask. New Ireland Province, Papua New Guinea
  - 109. Presentation of Fijian mats and tapa cloths to Queen Elizabeth II. Fiji, Polynesia

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
    - Chapter 28

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: Jade Cong (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
        - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
    - Metropolitan Museum of Art
    - Museum of Modern Art, NYC
    - The Met Cloisters

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 3		
Unit 3: Indigenous Americas, 1000 BCE - 1980 CE		
Summary and Rationale		
Art of the Indigenous Americas emphasizes unity with the natural world, spirituality, animal-based media, and creation of aesthetic objects with a strong functional aspect. This unit introduces distinct cultural developments in Ancient Mesoamerica, the Ancient Central Andes, Ancient America, and Native North America that are reflected in the art and art making of each different culture. The similarities and differences in the cultures, as well as in materials, processes, and techniques, provide students the opportunity to understand how these factors shape and are shaped by art and art making. The art of the Indigenous Americas presents a wide-ranging collection of works that vary by cultural origin. Students will learn to deepen their visual analysis skills as they focus on describing the elements of these varied works and explain how artists' decisions about form, style, materials, technique, and content shape the works they are studying (ranging from the wood-carved Kwakwaka'wakw Transformation mask (164) to the stone complex of Yaxchilán (155)). This unit (Unit 5 on AP Classroom) provides an excellent opportunity to introduce additional works to develop students' ability to transfer their visual analysis skills to unknown works. Whether students are working with works from the image set or unknown works, they should continue to use the visual elements they are describing as the foundation for their analysis.		
Recommended Pacing		
Indigenous Americas, 1000 BCE - 1980 CE: 6%, 5-7 classes		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12:	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the

	Advanced	viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.

Social Emotional Learning Competencies (link)	
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure

	15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.

8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions: (BIG IDEAS)**
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• What similarities and differences appear in the art of the Indigenous Americas? (CUL) • How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how diverse these cultures were from one another? (CUL)
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it? (PAA)
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How do materials, processes, and techniques affect art and art making?
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it? (PAA) • How does purpose, intended audience, or patron affect art and art making? (PAA-1.A)
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited	• How are theories and interpretations of works of art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?

to, other disciplines, available technology, and the availability of evidence. (THR-1)	

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Think-Pair-Share
  - Give students a Think-Pair-Share exercise that provides a step-by-step process that helps students grasp deeper concepts. Use the Transformation mask (164) as an example. Hand out a sheet that asks the following: 1. Explain the purpose of the work. 2. Explain the function of the work. 3. Explain how the purpose and function shaped the creation and the meaning of the work.
- Guided Discussion
  - Lead a discussion group analyzing the Inka All-T'oqapu Tunic (162). Have students describe the form, style, materials, technique, and content the artist used. Then ask them to explain how those artistic decisions shaped the work.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 5 (~20 MC questions, 1 FRQ: Contextual Analysis)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Art of the Indigenous Americas is among the world's oldest artistic traditions. Although its roots lie in northern Asia, it developed independently between c. 10,000 bce and 1492 ce, 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 past 500 years. (CUL-1.A.23)
• 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 ce, south of the current United States–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 United States–Mexico border from ancient times to the present, with an emphasis on the period from 1492 ce to today. Native North America has many regional subunits, such as the Northwest Coast, Southwest, Plains, and Eastern Woodlands. (CUL-1.A.24)
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. (CUL-1.A)
	  • 2.A Describe contextual elements of a work of art (or group of related works of art).
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.

• Ancient Mesoamerica encompassed what are now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 bce to 1521 ce, which was the time of the Mexica (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers. (CUL-1.A.25) • Three major distinct cultures and styles of Ancient Mesoamerica (Middle America) were the Olmec, Maya, and Mexica (also known as Aztec—the empire that was dominated by the Mexica ethnic group). The Olmec culture existed during the first millennium bce, primarily in the Gulf Coast; the Mayan culture peaked during the first millennium ce in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras); and the Mexica culture existed from 1428 to 1521 ce 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. (CUL-1.A.26) • 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 appear prominently in Mesoamerican art. (CUL-1.A.27) • The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes included an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicality (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion. (CUL-1.A.28) • As with ancient Mesoamerica, the Central Andes region 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 bce, 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 bce in the northern highlands with reach to the southern coast; Inka, 1438–1534 ce 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 significantly distinct ecosystems in close proximity—the dominant Andes 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 (reciprocity, asymmetrical dualism, and travel across long distances). Peoples of the Andes practiced the world's earliest and most persistent artificial mummification (in many forms, from 5500 bce onward), and almost all art became grave goods for use in the afterlife. (CUL-1.A.29) • 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 aclla (the empire's most talented women weavers, who were kept cloistered). (CUL-1.A.30) • 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 non-terrestrial via abstraction and orientation toward the afterlife and the other realms of the cosmos. Shamanic visionary experience was a strong theme, especially featuring humans transforming into animal selves. (CUL-1.A.31) • Different regions of Native America have broadly similar styles of art, allowing grouping into Arctic*, Northwest Coast, Southwest, Plains, and Eastern Woodlands, among others. 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). Post-contact art not only reflects these longstanding values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments. (CUL-1.A.32) • 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 United States– Mexico border, from ancient times to the present. They did not have a collective name for themselves, being many different tribes and nations. (CUL-1.A.33)	

• 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 ball game, and included a number of matrilineal and matriarchal cultures. 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; more than seven million people speak Mayan languages today, and more than one million speak Nahuatl, the Aztec language. (INT-1.A.11)
• 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. (INT-1.A.12)
• The European invasions prevailed beginning in 1534 ce, but indigenous descendants of ancient peoples remain. Eight to ten 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 was Mesoamerican art. However, some key modern EuroAmerican 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 Garcia of Uruguay*, blended Inka art and architecture with modernist theory and style, exploring a common abstract vocabulary. (INT-1.A.13)
• Although disease and genocide practiced by the European invaders and colonists reduced the Native American population by as much as 90%, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world. Because of the history of suppression and forced assimilation into white culture, the influence of Native North American art on modern U.S. and European art styles has been minimized. However, recent cultural revitalization of
	• Explain how interactions with other cultures affect art and art making.
	  • 2.A Describe contextual elements of a work of art (or group of related works of art).
	  • 2.B Explain how the possible intent, purpose, and/ or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).

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. (INT-1.A.14) • 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. (INT-1.A.15)	

• 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 (e.g., 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). (MPT-1.A.13)
• 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. 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. (MPT-1.A.14)
• 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 acropolises 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
	• Explain how materials, processes, and techniques affect art and art making.
	  • 1.B Describe visual elements of a work of art (or group of related works of art).
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set.
	  • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). (MPT-1)

space. Plazas were typical for large ritual gatherings. Elaborate burials and other underground installations to honor the role of the underworld were also found. (MPT-1.A.15) • 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. Geometric patterning, figures (often mythic or shamanic), and animals (e.g., snakes, birds, bison, and horses) are often seen. (MPT-1.A.16)	

• 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. (PAA-1.A.14)
• Art was produced primarily in workshops, but certain individual artists' styles have been identified (particularly in the Maya), and some works of art were signed. Artists were typically elite specialists and, among the Maya, the second sons of royalty. (PAA-1.A.15)
• 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. (PAA-1.A.16)
• 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. 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 and 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. (PAA-1.A.17)
	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A)
	  • 2.B Explain how the possible intent, purpose, and/ or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.

• The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Despite	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis

underlying similarities, there are key differences between the art of ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression. (THR-1.A.15) • 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 (also known as Aztecs), and Puebloans; these sources can be cautiously applied to earlier cultures' basic values and approaches. (THR-1.A.16) • Hieroglyphs of the Mayas and Mexica illuminate text and image, and historical and artistic elements of 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. (THR-1.A.17) • 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 Native North Americans means that historical information sources may be highly contested. Divergent stories depend on whether native or non-native sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martinez's revival of ancient black-on-black ceramic techniques, which was encouraged by anthropologists. (THR-1.A.18)	of its form, style, materials, content, function, context, reception, and/or meaning.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
    99. Chavín de Huántar. Northern highlands, Peru

100. Mesa Verde cliff dwellings. Montezuma County, Colorado
101. Yaxchilán. Chiapas, Mexico
102. Great Serpent Mound. Adams County, southern Ohio
103. Templo Mayor (Main Temple). Tenochtitlan (modern Mexico City, Mexico).
104. Ruler's feather headdress (probably of Motecuhzoma II).
105. City of Cusco, including Qorikancha (Inka main temple), Santo Domingo (Spanish colonial convent), and Walls at Saqsa Waman (Sacsayhuaman). Central highlands, Peru.
106. Maize cobs. Inka.
107. City of Machu Picchu. Central highlands, Peru.
108. All-T'oqapu tunic. Inka
109. Bandolier bag. Lenape (Delaware tribe, Eastern Woodlands)
110. Transformation mask. Kwakwaka'wakw, Northwest coast of Canada
111. Painted elk hide. Attributed to Cotsiogo (Cadzi Cody), Eastern Shoshone, Wind River Reservation, Wyoming
112. Black-on-black ceramic vessel. Maria Martínez and Julian Martínez, Tewa, Puebloan, San Ildefonso Pueblo, New Mexico

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
  - Chapters: 13, 27

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.
  - Chapters: 18

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
  - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
  - Memoirs of Vigee Le Brun
  - TedTalk: Art in Exile, Shirin Nashat (link)
  - PBS Series: Art21 (link)
    - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
  - Additional Videos
    - Basquiat (link)
- Supplementary Secondary Sources:
  - Scholarly articles and videos sources on SmartHistory and Khan Academy®
    - Example: Jade Cong (link)
  - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
    - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
  - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
  - *AP Art History Course and Exam Description* on AP Central (link)
  - SmartHistory (link)
  - Khan Academy® (link)
  - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
  - Metropolitan Museum of Art
  - Museum of Modern Art, NYC
  - The Met Cloisters

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:
- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:
- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:
- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.

- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 4		
Unit 4: Africa, 1100-1980 CE		
Summary and Rationale		
Connecting the concept of culture to African art is critical to understanding the art itself, as well as the role it plays in the many and varied African societies. Artistic expression is an integral part of social life within the African continent, connecting daily practices to beliefs, systems of authority, and social structures. This unit allows students to further examine the role of art historical interpretations by exploring art and art making in Africa. Students will recognize that art often generates different theories and interpretations, that these interpretations are based on both visual and contextual analysis, and that these theories often change over time as a result of influences that may include available technology, contributions of other disciplines, the availability of evidence, and even cultural biases. This unit (Unit 6 on AP Classroom) focuses on using contextual analysis to better understand the rich artistic traditions of the different African cultures represented by the individual works in the image set. Given the small number of works included in this unit, and the vast and rich artistic traditions of African art, this unit also presents the opportunity to provide works outside of the image set so that students continue to hone the art historical skill of visual analysis of unfamiliar works. Students should apply their skills of contextual description to examine the function, context, siting, subject matter, and reception of the works of art in this unit. They will build upon this to explain how the purpose or function has shaped the creation of the work, how the work's context may have influenced artistic decisions, and how the artistic decisions have influenced the response to or reception of the work.		
Recommended Pacing		
Africa, 1100-1980 CE: 6%, 5-7 classes		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings	
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others	

	14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.

8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How do materials, processes, and techniques affect art and art making? (MPT-1.A)
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• How do cultural practices, belief systems, and/or physical setting affect art and art making? • How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural?
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How do interactions with other cultures affect art and art making? (INT)
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• How do the purposes and functions of African art compare to the art of other cultures in other time periods and locations? What is the significance of these similarities and differences? (Big Idea 5) • How does the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art)? • How do artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception? • How can works of art and architecture communicate the power of a patron?

• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1.A)	• What do the various theories and interpretations of the art of Africa tell us about the different cultures? (Big Idea 3)

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Quick Write
  - Walk students through the skill of attribution by using 2017 Free-Response Question 4. Work with them to attribute the mask to its specific African culture by identifying the corresponding work from the image set. Have students justify their attributions using two similarities between the works.
- Guided Discussion
  - Lead a guided discussion focusing on the contextual elements of the Golden Stool (170). Then, ask guided questions to help students describe these contextual elements, such as how the Golden Stool embodies the notion of the state, the importance of stools to the Asante peoples, and the fact that the Golden Stool is shown on its side (and sits on its own stool).
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 6 (~25 MC questions, 1 FRQ: Attribution)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)
• 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 often for knowledgeable patrons. (MPT-1.A.17)	• Explain how materials, processes, and techniques affect art and art making. (MPT-1.A)

• 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. (CUL-1.A.34)
• 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). (CUL-1.A.35)
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. (CUL-1.A)
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 2.A Describe contextual elements of a work of art (or group of related works of art).
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).

• 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. (CUL-1.A.36) • 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 with objects of the natural or physical world. (CUL-1.A.37) • 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). (CUL-1.A.38) • 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. (CUL-1.A.39)	• 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison. • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
• 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. (INT-1.A.16) • 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. (INT1.A.17)	• Explain how interactions with other cultures affect art and art making. (INT-1.A)

• 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. (INT-1.A.18)	

• 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. (PAA-1.A.18)
• 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. (PAA-1.A.19)
• Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment). 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. (PAA-1.A.20)
• 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. Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects. (PAA-1.A.21)
• African histories, often sung or recited, are traditionally the responsibility of specialists. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results. (PAA-1.A.22)
	• Explain how purpose, intended audience, or patron affect art and art making.
	  • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.
	  • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.
	  • 6.B Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.

• 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 may not be known or acknowledged, but such gaps in the record do not necessarily reflect a lack of interest on the part of those who commission, use, and protect art objects. The Africa we know often comes from ideas promulgated by nonAfricans since the 9th century—as though Africa's history were brought to, rather than originating from, Africa. (THR-1.A.19) • The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Although interpretation of some of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious. (THR-1.A.20)	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A) • 7.A Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  - 99. Conical tower and circular wall of Great Zimbabwe
  - 100. Great Mosque of Djenné. Mali
  - 101. Wall plaque, from Oba's palace. Edo peoples, Kingdom of Benin (Nigeria)
  - 102. Sika dwa kofi (Golden Stool). Ashanti peoples (south central Ghana)
  - 103. Ndop (portrait figure) of King Mishe miShyaang maMbul. Kuba peoples (Democratic Republic of the Congo)
  - 104. Power figure (Nkisi n'kondi). Kongo peoples (Democratic Republic of the Congo)
  - 105. Female (Pwo) mask. Chokwe peoples (Democratic Republic of the Congo)
  - 106. Portrait mask (Mblo). Baule peoples (Côte d'Ivoire)
  - 107. Bundu mask. Sande Society, Mende peoples (West African forests of Sierra Leone and Liberia)
  - 108. Ikenga (shrine figure). Igbo peoples (Nigeria)
  - 109. Lukasa (memory board). Mbudye Society, Luba peoples (Democratic Republic of the Congo.
  - 110. Aka elephant mask. Bamileke (Cameroon, western grassfields region)
  - 111. Reliquary figure (byeri). Fang peoples (southern Cameroon)
  - 112. Veranda post of enthroned king and senior wife (Opo Ogoga). Olowe of Ise (Yoruba peoples)

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
  - Chapters: 14, 29

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

    - Chapter: 19

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
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- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
- ☑ CRP2: Apply appropriate academic and technical skills.
- ☐ CRP3: Attend to personal health and financial well-being.
- ☑ CRP4: Communicate clearly and effectively and with reason.
- ☐ CRP5: Consider the environmental, social and economic impacts of decisions.
- ☑ CRP6: Demonstrate creativity and innovation.
- ☑ CRP7: Employ valid and reliable research strategies
- ☑ CRP8: Utilize critical thinking to make sense of problems and persevere in solving them.

- ☐ CRP9: Model integrity, ethical leadership and effective management.
- ☐ CRP10: Plan education and career paths aligned to personal goals.
- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.

Unit 5

Unit 5: West and Central Asia, 500 BCE - 1980 CE

Summary and Rationale

The arts of West and Central Asia provide evidence of the cultural transfer of ideas and art forms throughout this region. The presence of Hellenistic architecture, Buddhist sculpture, ceramic tile decoration, and chinoiserie outside of their original areas of development are each illustrations of this cultural transfer.

Many of these works were created for a specific religiously-affiliated purpose, patron, or audience. They play a key role in the history of world art, serving as an example of the vast cultural interchanges that link European and Asian peoples.

Ceramics, metalwork, textiles, painting, and calligraphy are some of the materials, processes, and techniques employed by artists in these regions and cultures. This unit illustrates the importance and influence that these different materials and techniques had on art and art making within and across cultures.

In this unit (unit 7 on AP Classroom) students continue to practice contextual analysis, now with a focus on works in West and Central Asia. They will consider how the purpose or function of a work has shaped its creation and how a work's context may have influenced artistic decisions, recognizing that function, siting, or reception may be key factors. Students will examine the many works, such as the Kaaba (183) or the Bamiyan Buddha (182), influenced by religious and philosophical traditions.

Such contextual analysis of works is critical to mastering the art historical thinking skills in this unit. Students should then move to explaining how and why works in this unit demonstrate continuity and change within their artistic tradition, explaining their influence on other art.

Recommended Pacing

West and Central Asia, 500 BCE - 1980 CE: 4%, 3-5 classes

Standards

NJSLS: Visual and Performing Arts (link)

1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ	

	11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	

8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How have the cultural interchanges between West and Central Asia and the rest of the world had an influence on the development of art and artistic traditions? (Big Idea 2, INT)
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How have the materials, processes, and techniques employed in art making in West and Central Asia influenced art within and across cultures? (Big Idea 4, MPT)
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• How do cultural practices, belief systems, and/or physical setting affect art and art making?
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• How does purpose, intended audience, or patron affect art and art making?

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Graphic Organizer
    - Using Jowo Rinpoche (184), ask students to fill in a table listing the contextual influences on the following elements of this work: 1. Form; 2. Style; 3. Materials; 4. Content; and 5. Function. Once their lists are complete, have them write a detailed explanation of how or why these contextual influences created meaning in this work.
- Debate
    - Have students debate the significance and meaning of continuities and changes between Folio from a Qur'an (187), Bahram Gur Fights the Karg (189), and The Court of the Gayumars (190). Divide students into two teams; one will argue that the three works represent continuity within the Islamic and West and Central Asian tradition and the other will argue that the works represent change. Both teams should acknowledge the opposite viewpoint but should come up with evidence to support their positions and refute the others. Challenge each group to address how interactions with other cultures may have led to these changes and/or continuities.
- Teacher Observation of participation and research
- Performance Evaluations
    - Multiple Choice Test/Quiz
    - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 5 7 (~15 MC questions, 2 FRQ: Attribution, Visual/Contextual Analysis)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)
• The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples. (INT-1.A.19) • Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Greater Iran, Central Asia, Inner Asia, and Himalayan Asia. These regions have had shifting political boundaries throughout their histories and include lands associated with the former Soviet Union and modern China. They form the heart of the ancient Silk Route that connected the Greco-Roman world with China and India. (INT-1.A.20) • Arts attest to the transmission and influence of cultural ideas, such as Islam and Buddhism, and cultural art forms, such as Hellenistic architecture, Buddhist sculpture, chinoiserie (in Persian art), and ceramic-tile decoration. Cross-cultural comparisons with the arts of these regions may be made most readily to the arts of the ancient Mediterranean; medieval Europe; and South, East, and Southeast Asia. (INT-1.A.21)	• Explain how interactions with other cultures affect art and art making. • Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice. • 8.D Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might: • Explain nuance of an issue by analyzing multiple variables • Explain relevant and insightful connections • Explain how or why an art historical claim is or is not effective. • Qualify or modify a claim by considering diverse or alternative views or evidence.

• Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy. (MPT-1.A.18) • Ceramic arts have flourished in West Asia since the prehistoric era, and many technical advancements in this media, such as the development of lusterware and cobalt-on-white slip painting, developed there. Ceramic arts were used to create utilitarian vessels and elaborate painted and mosaic-tile architectural decoration, carrying forward artistic practices explored in ancient West Asia (the Near East). High points in West and Central Asian ceramics include Persian mosaic tile architecture from the Seljuk through the Safavid dynasties, as seen in the Great Mosque of Isfahan, and Iznik tile work and export ceramics created during the Ottoman dynasty. (MPT-1.A.19) • Metalwork and metallurgy flourished in West and Central Asia in the creation of metal plaques, vessels, arms, armor and tack, sculpture, and decorative objects of all kinds. Islamic metalwork is widely regarded as one of the finest decorative art forms of the medieval world. Metal sculpture was an important art form in Central Asian and Himalayan Buddhist art, which created Buddhist figures in bronze, copper, brass, and silver, and often ornamented them with gilding, metal inlay, and paint. Metal artworks were created through various processes including casting, beating, chasing, inlaying, and embossing. (MPT-1.A.20) • Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets. (MPT-1.A.21) • Painting in West and Central Asia usually took three forms—wall painting, manuscript painting, and in the Himalayan regions, the painting of thangkas (large paintings on cloth) of Buddhist deities and mandalas. Calligraphy was a prominent art form, particularly in Islamic art in West Asia where beautiful forms were created to transmit sacred texts. Calligraphy is found on architecture, decorative arts objects, and ceramic tiles, as well as in manuscripts written on paper, cloth, or vellum. (MPT-1.A.22) • Styles of art from West Asia tend to favor two dimensional design. These works are often highly decorative, employing geometric and organic forms and vegetal designs, qualities that carry over into figural works, where figures inhabit flat or shallow spaces with tipped perspectives and patterned landscapes. (MPT-1.A.23)	• Explain how materials, processes, and techniques affect art and art making. • Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

• The religious arts of West and Central Asia are united by the traditions of the region—Buddhism and Islam. Cultures of these regions are diverse, but they were united through their shared beliefs and practices, particularly the world religions of Buddhism, which originated in the 6th century bce in South Asia, and of Islam, which originated in the 7th century ce in West Asia. (CUL-1.A.40) • West Asia is the cradle of arts produced in regions with a dominant Islamic culture. These arts may be religious or secular in nature and may or may not have been made by or for Muslims. The term "Islamic art" may be applied to these diverse art forms. Many examples of Islamic art from across the traditional Islamic lands share similarities in terms of their content and visual characteristics. (CUL-1.A.41) • Pilgrimage is an important religious practice in Islam and Buddhism, and is a key focus of several monuments and artworks in West and Central Asia including the Kaaba, the most sacred site in Islam; the Dome of the Rock in Jerusalem; and the Buddha sculpture Jowo Rinpoche, considered the most sacred image in Tibet. (CUL-1.A.42)	• 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art). • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art). • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.
• The arts of West and Central Asia were created for and acquired by various kinds of local and global patrons. Audiences for these works included royal and wealthy patrons, lay and monastic religious practitioners, and foreign collectors who acquired works through gift or trade. (PAA-1.A.23) • Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important Islamic mosques, which are decorated with non figural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty mihrab, serving as a niche for prayer. A large congregational mosque may also include a minbar (pulpit for the imam), as well as a minaret and a central courtyard to call and accommodate practitioners for prayer. Other important forms of Islamic religious architecture include commemorative monuments, such as the Kaaba and the Dome of the Rock, and tomb architecture. Central Asia is further recognized for its outstanding Buddhist cave architecture, which incorporates relief carving, constructive sculpture, and wall painting. In the Tibetan lands, Buddhist architecture flourishes in the form of stupas and monastic architecture. (PAA-1.A.24)	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A)
Suggested Resources/Technology Tools	

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
    181. Petra, Jordan: Treasury and Great Temple. Nabataean Ptolemaic and Roman
    182. Buddha. Bamiyan, Afghanistan. Gandharan
    183. The Kaaba. Mecca, Saudi Arabia. Islamic
    184. Jowo Rinpoche, enshrined in the Jokhang Temple. Lhasa, Tibet
    185. Dome of the Rock. Jerusalem
    186. Great Mosque (Masjid-e Jameh). Isfahan, Iran
    187. Folio from a Qur'an. Arab, North Africa, or Near East. Abbasid
    188. Basin (Baptistère de St. Louis). Muhammad ibn alZain
    189. Bahram Gur Fights the Karg, folio from the Great Il-Khanid Shahnama.
    190. The Court of Gayumars, folio from Shah Tahmasp's Shahnama
    191. The Ardabil Carpet. Maqsud of Kashan

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
    - Chapters: 11, 12, 25, 26

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.
    - Chapters: 16, 17

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: Jade Cong (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
        - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
    - Metropolitan Museum of Art
    - Museum of Modern Art, NYC
    - The Met Cloisters

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History

- AP College Board
- AP Classroom
    99. Understanding Islamic Aesthetics (link)

Technology Tools:
- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 6

Unit 6: South, East, and Southeast Asia, 300 BCE - 1980 CE

Summary and Rationale

Asian art was and is global, as the cultures of these regions were connected to each other and to West Asia and Europe, with clear reciprocal influences. In this unit, students connect works of art and artistic traditions to the cultural practices and belief systems in South, East, and Southeast Asia. Many religious and philosophic traditions developed in these regions, and the art generated shows the strong influence of these traditions as art was created for the express purpose of supporting such beliefs and practices.

Students have the opportunity to study the artistic traditions of each of the regions in this unit and the discrete works within each tradition. They will also examine the works and how they provide evidence of these reciprocal cultural exchanges by considering them in the larger context of centuries of art history

The different styles of works in this unit (Unit 8 on AP Classroom) allow students to practice comparison (especially within and between regions) and artistic traditions (e.g., the influence of religion on various works from Borobudur Temple (199) to the Taj Mahal (209) in this region over time).

Practice argumentation by building on skills developed in earlier units. If students used purpose and materials to support claims in previous units,, they could use similar techniques to identify specific and relevant evidence about art in this unit. Once they have determined what kind of evidence to use to support their claim, have students explain how the evidence justifies the claim. One way students can do this is by comparing the use of visuals such as relief carvings in places of worship like Angkor Wat (199) and Chartres Cathedral (60).

Recommended Pacing

South, East, and Southeast Asia, 300 BCE - 1980 CE: 8%, 7-10 classes

Standards

NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.

	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings	

SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	

8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How is the global nature of art in this region a result of cultural interactions, and how is this demonstrated through the artistic traditions of Asian art? (INT) • How do interactions with other cultures affect art and art making?
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (8.1, MPT-1)	• How do artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art)? (1.C) • How do two or more works of art that are similar and/or different convey meaning? (3.B) • Why and how does art change?
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (8.2, CUL-1)	• How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art? (CUL) • How do the artistic traditions in these regions contribute to our knowledge of each of these cultures? (CUL) • How does intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art)? (2.B) • How does context influence artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art)? (2.C) • How do artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception? (2.D)
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to,	• How does purpose, intended audience, or patron affect art and art making? (INT-1.A)

intended audience, patron, artistic intention, and/or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (8.2, PAA-1)	
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (8.4, THR-1)	• How are theories and interpretations of works shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence? (THR-1.A)
•	•

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Graphic Organizer
  - Have students use a Venn diagram to compare White and Red Plum Blossoms (210) and Under the Wave off Kanagawa (211). Have students focus their comparisons on how the works convey their meanings.
- Graphic Organizer
  - Place images of the Longmen caves (195), the Borobudur Temple (198), and the Taj Mahal (209) in different places on a white board or piece of chart paper. Have students create a concept web showing the influence of this group of works within and across cultures. Ask students to use text, arrows, and images to explain the influence of these works on one another and other works across cultures.
- Matching Claims and Evidence
  - Ask students to form small groups of 3-4 , and have each group write two claims and three supporting evidence statements in relation to the following prompt: Explain the extent to which the rock garden at Ryoan-ji (207) reflects the influence of other cultures. Have groups trade claims and evidence and revise or modify the claims (if necessary), match the claims and evidence, and write statements explaining why the evidence supports the claim.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 8 (~20 MC questions, 2 FRQ: Contextual Analysis and Comparison)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history. (INT-1.A.24)
• Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia—the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade among North Africa, West Asia, South Asia, Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia. (INT-1.A.25)
• Buddhism was actively imported to Japan from Korea and China in the 7th and 8th centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions. (INT-1.A.26)
• South, East, and Southeast Asia were also home to foreign cultures and religions, including GrecoRoman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia CE. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations. (INT-1.A.27)
	• Explain how interactions with other cultures affect art and art making.
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.
	  • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

• South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia—fired shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 bce, followed by Jomon vessels from Japan with shards dating back to 10,500 bce. The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions. (MPT-1.A.24)
• The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Ceramic arts have flourished in Asia since the prehistoric era, and many technical and stylistic advancements in this media, such as the use of high-fire porcelain, developed here. Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated. (MPT-1.A.25)
	• Explain how materials, processes, and techniques affect art and art making
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 3.A Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.
	  • 3.B Explain how two or more works of art are similar and/or different in how they convey meaning.
	  • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.

• Distinctive art forms from South, East, and Southeast Asia include the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk and paper, which developed in China; the development of the pagoda, an architectural form based on a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing. (MPT-1.A.26) • Stone and wood carving were prominent art forms used in architectural construction, decoration, and sculpture. Temples intended to house deities or shrines were constructed or rock-cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials, such as wood, or follows Chinese architectural models with wood structures and tile roofs. (MPT-1.A.27) • Painting in Asia usually took two forms—wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions. In China, calligraphy was considered the highest art form, even above painting. Calligraphy was also prominent in Islamic art in Asia, and is found on architecture, decorative arts objects, and ceramic tiles, and in manuscripts written on paper, cloth, or vellum. (MPT-1.A.28) • Important textile forms from this region include silk and wool-tapestry weaving, cotton weaving, printing, painting, and carpet weaving. (MPT-1.A.29) • Elegant and elaborate decorative programs featuring floral and animal designs are commonly found on decorative arts from East Asia. (MPT-1.A.30)	

• Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao* and Longshan* cultures and Shang dynasty* in China, the Dongson* culture in Southeast Asia, and the Yayoi* and Kofun* cultures in Japan. The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia. (CUL-1.A.43)
• The core cultural centers in Asia became home to many of the world's great civilizations and ruling dynasties, including Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making.
	  • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.

that employed related subjects, functions, materials, and artistic styles. (CUL-1.A.44) • Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions. (CUL-1.A.45) • The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region—Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions—all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization. (CUL-1.A.46) • The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes* associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting. (CUL-1.A.47) • Religious practices associated with Hinduism, Buddhism, and Jainism are iconic; therefore figural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, or mandalas; and are depicted in paintings. Figural subjects are common in Indian and East Asian painting. (CUL-1.A.48) • East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Both Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, more of an ethical system of behaviors rather than a religion, developed in China in the 5th century BCE from these foundations. Buddhism, which arrived in China in the early centuries of the Common Era, shared clear affinities with the indigenous Chinese religions through its focus on nature, interconnectedness, and appropriate behavior. Korean	

traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion. (CUL-1.A.49)	
• South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with poetry. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors that are expressed in art and architecture. (PAA-1.A.25) • Architecture from these regions is frequently religious in function. (PAA-1.A.26) • Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques and tombs). Islamic mosques are decorated with nonfigural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty mihrab, which serves as a niche for prayer. (PAA-1.A.27) • The term "secular" is a bit misleading when describing Asian art, as religious ideas or content frequently are carried over into secular art forms (e.g., Hindu deities depicted in Ragamala painting* in India, or Zen Buddhist sensibilities applied to ceramic production and flower arranging in Japan). (PAA-1.A.28)	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A)

• Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history. (INT-1.A.24)
• Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia—the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade among North Africa, West Asia, South Asia, Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia. (INT-1.A.25)
	• Explain how interactions with other cultures affect art and art making.
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.
	  • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

• Buddhism was actively imported to Japan from Korea and China in the 7th and 8th centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions. (INT-1.A.26) • South, East, and Southeast Asia were also home to foreign cultures and religions, including GrecoRoman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia CE. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world's largest Muslim populations. (INT-1.A.27) • Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the GrecoRoman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan (Gandhara bridges what is categorized as West and East Asian content in AP Art History; influence of Gandharan art is observed in the Buddha of Bamiyan). Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based on the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns. In the 12th and 13th centuries, Islamic sultanates arose in these lands, creating another layer of cultural practices and interactions and influencing Asian visual culture through the importation and creation of new art forms and styles. Innovations based on Islamic influence in these areas include the use of paper for manuscripts and paintings, as well as the adoption of Mughal styles in Hindu court architecture, painting, and fashion. European influence is evident in the evolution of architectural styles, and in the adoption of naturalism and perspective in Asian painting traditions during the colonial era. (INT-1.A.28) • Asian art forms had great influence on the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slipwares to highfire porcelains, have been coveted internationally for more than 1,000 years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across	

Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross-cultural comparisons may be made most readily among the arts of South, East, and Southeast Asia and the arts of the ancient Mediterranean, medieval Europe, and West Asia. (INT-1.A.29)	
• The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices. (THR-1.A.25)	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. • 8.A Articulate a defensible claim about one or more works of art (or group of related works of art). • 8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  - 99. Great Stupa at Sanchi. Madhya Pradesh, India.
  - 100. Terra cotta warriors from mausoleum of the first
  - 101. Funeral banner of Lady Dai (Xin Zhui). Han Dynasty,
  - 102. Longmen caves. Luoyang, China.
  - 103. Gold and jade crown. Three Kingdoms period, Silla Kingdom, Korea.
  - 104. Todai-ji. Nara, Japan.
  - 105. Borobudur Temple. Central Java, Indonesia.
  - 106. Angkor, the temple of Angkor Wat, and the city of Angkor Thom, Cambodia.
  - 107. Lakshmana Temple. Khajuraho, India.
  - 108. *Travelers among Mountains and Streams*. Fan Kuan.
  - 109. Shiva as Lord of Dance (Nataraja). Hindu; India
  - 110. *Night Attack on the Sanjô Palace*. Kamakura period, Japan.
  - 111. The David Vases. Yuan Dynasty, China.
  - 112. Portrait of Sin Sukju (1417–1475). Imperial Bureau of Painting.
  - 113. Forbidden City. Beijing, China.
  - 114. Ryoan-ji. Kyoto, Japan.
  - 115. *Jahangir Preferring a Sufi Shaikh to Kings*. Bichitr.
  - 116. Taj Mahal. Agra, Uttar Pradesh, India.
  - 117. *White and Red Plum Blossoms*. Ogata Korin.
  - *118. Under the Wave off Kanagawa (Kanagawa oki nami ura)*. Katsushika Hokusai.
  - 119. *Chairman Mao en Route to Anyuan*. Artist unknown

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
  - Chapters: 10, 11, 12, 24, 25, 26

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
  - "From State to Empire"
  - "Funeral banner of Lady Dai (Xin Zhui)"
  - "Terra Cotta Soldiers on the March"
- Supplementary Secondary Sources:
  - Scholarly articles and videos sources on SmartHistory and Khan Academy®
    - Example: Jade Cong (link)
  - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
    - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
  - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
  - *AP Art History Course and Exam Description* on AP Central (link)
  - SmartHistory (link)
  - Khan Academy® (link)
  - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
  - Metropolitan Museum of Art

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior

- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 7		
Unit 7: Ancient Mediterranean, 3500 BCE - 300 CE		
Summary and Rationale		
Art and art making of the Ancient Mediterranean illustrate the active exchange of ideas, reception of artistic styles, and a subsequent influence on the classical world. The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond, as ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. This unit provides the foundation for the exploration of art in Europe and the Americas as students compare developments, consider continuities and changes over time, and build an understanding of how these works fit into a larger artistic tradition. With a larger collection of well-documented works, this unit (Unit 2 on AP Classroom) is the place to introduce students to the concept of artistic traditions that can be traced in the collective works of cultures. Students will continue to practice the skills of visual identification and description using images both within and beyond the image set, and will increasingly study the context in which art was created to explain how the purpose or intent shaped its creation and its meaning. Analysis of vast architectural complexes, and of smaller works such as sculptures and paintings, provides opportunities for students to understand and explain how a work's context influenced the artistic decisions in the creation of the art. Students should explain how specific works demonstrate continuity with the larger artistic tradition, or how the work may deviate from this tradition.		
Recommended Pacing		
Ancient Mediterranean, 3500 BCE - 300 CE: 15%, 16-18 classes		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12:	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork

	Accomplished	and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings	

SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY. SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY. SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY. SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	

8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1) • Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How do cultural practices, belief systems, and/or physical setting affect art and art making? • How does geography shape a culture's worldview, concerns, and values? How is that reflected in their art and architecture? • How can we understand a structure by interpreting its plan? • How do materials, processes, and techniques affect art and art making?
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How do interactions with other cultures affect art and art making?
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• How does purpose, intended audience, or patron affect art and art making?
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated	• How are theories and interpretations of works of art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?

both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1)	

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Think-Pair-Share
  - Using the Seated Scribe (15), have students work through a Think-Pair-Share exercise focusing on the contextual elements of this work. Set some focused questions, such as: "What is the purpose of this work? When and where was it made? What is the subject of this work? Who was it made for? How might viewers have experienced this work? What might they have thought about it?"
- Fishbowl
  - Place students into two circles for a fishbowl activity. Have the inner circle of students practice describing visual elements of a work beyond the image set and explain how artistic decisions about form, materials, style, and content shaped the work. After the inner circle has had their formal discussion, ask the outer circle to provide feedback from their active listening evaluations. Use the Standing hippopotamus known as "William" from the Metropolitan Museum collection (link, link).
- Socratic Seminar
  - Lead a modified Socratic seminar in which the teacher models the strategy by asking a series of guided questions focused on explaining first the possible intent, purpose, and function of the Acropolis (35). Gradually extend your questioning to include how these features shaped the meaning of the work, perhaps focusing on the impact the structure may have had on visitors.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 2 (~30 MC questions, 3 FRQ: Visual Analysis, Attribution, Visual/Contextual Analysis)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 bce) is associated with successive city-states and cultural powers—Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, NeoBabylonian, and Persian. 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. (CUL-1.A.5)
• The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 bce) 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
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making.
	  • 1.A Identify a work of art (or group of related works of art).
	  • 1.B Describe visual elements of a work of art (or group of related works of art).
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 2.A Describe contextual elements of a work of art (or group of related works of art).
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).

stylistic revolution. 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. (CUL-1.A.6) • Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun. 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. (CUL-1.A.7) • Ancient Greek art was produced in Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy, from 600 bce to 100 ce Etruscan art (c. 700–100 bce, from the region of Etruria in central Italy) and ancient Roman art was produced in Europe and western Asia from c. 753 bce to 337 ce. (CUL-1.A.8) • 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 composed 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. (CUL-1.A.9) • 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. (CUL-1.A.10) • Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order. (CUL-1.A.11)	• 3.A Describe similarities and/ or differences in two or more works of art using appropriate and relevant points of comparison. • 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • 6.B Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.
• 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	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. • 1.A Identify a work of art (or group of related works of art). • 1.B Describe visual elements of a work of art (or group of related works of art).

significant early examples of historical narratives. (MPT-1.A.7) • The Egyptian architectural construction of the clerestory is particularly important for the history of architecture. 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. (MPT-1.A.8) • Art from the Etruscan and Roman periods is typified by stylistic and iconographical eclecticism and portraiture. Roman architecture is also characterized by borrowing from its immediate predecessors (Greek and Etruscan) and by technical innovation. (MPT-1.A.9)	• 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • 2.A Describe contextual elements of a work of art (or group of related works of art). • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art). • 3.A Describe similarities and/ or differences in two or more works of art using appropriate and relevant points of comparison. • 5.A Describe visual elements of a work of art (or group of related works of art) beyond the image set. • 5.B In analyzing a work of art beyond the image set, explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set. • 6.B Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.
• 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. (INT-1.A.1) • 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. (INT-1.A.2) • Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. 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. Many Hellenistic works are in fact Roman in origin, which favors presenting these traditions at the same time. (INT-1.A.3)	• Explain how interactions with other cultures affect art and art making. (INT-1.A) • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice. • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
• Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities, as well as on the function of funerary and palatial complexes within their cultural contexts. (PAA-1.A.1) • Architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A) • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art). • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context

palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers. (PAA-1.A.2) • 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. (PAA-1.A.3) • The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. 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. (PAA-1.A.4)	of a work of art (or group of related works of art) elicit a response or shape its reception.

• The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. Contextual information for Ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records, as well as from archaeological excavations conducted from the mid-18th century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers. 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). (THR-1.A.5)
• 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. (THR-1.A.6)
• 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. (THR-1.A.7)
	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A)
	  • 8.A Articulate a defensible claim about one or more works of art (or group of related works of art).
	  • 8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).

Suggested Resources/Technology Tools	

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  99. White Temple and its ziggurat. Uruk (modern Warka, Iraq). Sumerian.
  100. Palette of King Narmer. Predynastic Egypt.
  101. Statues of votive figures, from the Square Temple at Eshnunna (modern Tell Asmar, Iraq). Sumerian.
  102. Seated scribe. Saqqara, Egypt.
  103. Standard of Ur from the Royal Tombs at Ur (modern Tell el-Muqayyar, Iraq). Sumerian.
  104. Great Pyramids (Menkaura, Khafre, Khufu) and Great Sphinx. Giza, Egypt.
  105. King Menkaura and queen.
  106. The Code of Hammurabi. Babylon (modern Iran).
  107. Temple of Amun-Re and Hypostyle Hall. Karnak, near Luxor, Egypt.
  108. Mortuary temple of Hatshepsut. Near Luxor, Egypt.
  109. Akhenaten, Nefertiti, and three daughters. New Kingdom (Amarna).
  110. Tutankhamun's tomb, innermost coffin. New Kingdom.
  111. Last judgment of Hunefer, from his tomb (page from the Book of the Dead). New Kingdom.
  112. Lamassu from the citadel of Sargon II, Dur Sharrukin (modern Khorsabad, Iraq).
  113. Athenian agora. Archaic through Hellenistic Greek.
  114. Anavysos Kouros. Archaic Greek.
  115. Peplos Kore from the Acropolis. Archaic Greek.
  116. Sarcophagus of the Spouses. Etruscan.
  117. Audience Hall (apadana) of Darius and Xerxes. Persepolis, Iran.
  118. Temple of Minerva (Veii, near Rome, Italy) and sculpture of Apollo. Master sculptor Vulca.
  119. Tomb of the Triclinium. Tarquinia, Italy. Etruscan.
  120. Niobides Krater. Anonymous vase painter of Classical Greece known as the Niobid Painter.
  121. Doryphoros (Spear Bearer). Polykleitos.
  122. Acropolis. Athens, Greece. Iktinos and Kallikrates.
  123. Grave stele of Hegeso. Attributed to Kallimachos.
  124. Winged Victory of Samothrace. Hellenistic Greek.
  125. Great Altar of Zeus and Athena at Pergamon. Asia Minor (present-day Turkey).
  126. House of the Vettii. Pompeii, Italy.
  127. Alexander Mosaic from the House of Faun, Pompeii.
  128. Seated boxer. Hellenistic Greek.
  129. Head of a Roman patrician. Republican Roman.
  130. Augustus of Prima Porta. Imperial Roman.
  131. Colosseum (Flavian Amphitheater). Rome, Italy.
  132. Forum of Trajan. Rome, Italy.
  133. Pantheon. Imperial Roman. 1
  134. Ludovisi Battle Sarcophagus. Late Imperial Roman.

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
  - Chapters: 3, 4, 5, 6

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.
  - Chapters: 2, 3, 4, 5, 6, 7

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: White Temple (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
    - Metropolitan Museum of Art

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills

- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 8

Unit 8: Early Europe and Colonial America, 200 - 700 CE

Summary and Rationale

The art and architecture created by Medieval European artists and architects was heavily influenced by purpose and audience. The shared artistic forms, functions, and techniques apparent in these works were often influenced by both earlier and contemporary cultures. This is evident in places of worship, for example the Great Mosque's influence on the Alhambra or Chartres Cathedral's influence on cathedral architecture that followed.

The Renaissance and Baroque traditions built upon those established in the Medieval period, and expanded upon them to include new technological and cultural developments. The cultural shift that took place during the Renaissance in Europe led artists to explore secular subjects in addition to religious works, such as scenes from everyday life like Bruegel's *Hunters in the Snow* or Ruysch's *Fruit and Insects*.

This unit contains works of art and historical contexts with which students may be more familiar and therefore is a great opportunity to introduce more complex practices, such as attribution (by linking works of art to specific artists, cultures, and styles) and argumentation (by teaching students how to make defensible claims about works of art).

The span of time in this unit provides an opportunity for students to begin explaining why a work, such as the Annunciation Triptych (66), represents both continuity and change within an artistic tradition. Have them also begin to explain the influence of a work (such as architectural plans) on art in Europe or even across cultures.

Using detailed, historically supported interpretations of the works from this unit will help students analyze the form, style, materials, content, function, and context of the art in relation to the interpretations. This approach allows students to gain insight into how an interpretation is developed.

By this unit, students should be moving beyond analysis of specific works and their contexts to connect works of art to a larger artistic tradition, style, or practice. This can be challenging as it requires students to move beyond initial art historical skills of identifying and describing what they see, and toward learning to use their visual and contextual analysis skills in combination with their art historical knowledge to explain how a work is an example of a specific tradition, or how it represents a change from that artistic tradition.

By identifying traits of the specific work, traits of the larger tradition, and the context in which the work was created, students can successfully explain how and *why* the work demonstrates continuity or change within an artistic tradition. The exam assesses this skill in both the multiple-choice and free-response sections; as a result, students should practice recognizing and identifying these connections as well as articulating them in writing.

Recommended Pacing

Early Europe and Colonial America, 200 - 700 CE: 21%, 21-25 classes

Standards

NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12:	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing,

	Advanced	selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness		1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges

SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.

Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1)	• How do the cultural values and belief systems of Early European and Colonial American art relate to the purpose and function of the art and art making? (CUL) • How can art be reflective of the culture it originates from? • How has the world been influenced by art over time? • Why do artistic movements come and go? • What forces cause change? • How do politics, society, and economics affect the art making process?
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How are the cultural interactions that developed throughout this period demonstrated in the works of art? (INT) • When cultures exchange ideas, how do those ideas change culture? • How do interactions with other cultures affect art and art making?
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and	• How do artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art) from this period?

culture with wide-ranging influence on the art that is generated. (MPT-1)	• How can we use prior knowledge to attribute unknown works of art through comparisons?
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created? (PAA) • How does purpose, intended audience, or patron affect art and art making? • How can works of art and architecture communicate the power of a patron?
• THR-1	• How has interdisciplinary collaboration with social and physical scientists developed art historians' knowledge of global prehistoric art over time? • What interconnections between art across the world have been illuminated because of further research and scientific advancements? • In what ways are archeology and art history connected and vital to one another? • How are theories and interpretations of works of art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Jigsaw
  - Organize students into groups of three (counting off—1, 2, and 3). Then have them then form groups based on their numbers (all ones together, all twos together, etc.) Assign a work of art from the image set to each of the numbered groups. The ones will analyze the Catacomb of Priscilla (48), the twos will analyze Chartres Cathedral (60), and the threes will analyze the Alhambra (65). Each numbered group will analyze the form, style, materials, function, and context of their structure in order to become experts who can explain how these artistic decisions by the architects caused a response in visitors and shaped its reception. Once they are experts, they should return to their original groups and share their knowledge so that each student learns about all three of these structures.
- Look for a Pattern
  - Using the Hagia Sophia (52), The Great Mosque, Córdoba (56), and the Mosque of Selim II (84), ask students to look for patterns of both change and continuity with the Islamic artistic tradition. When their analysis is complete, have them write a short explanation of why the works demonstrate change and a short explanation of why the works demonstrate continuity.
- Graphic Organizer
  - Have students use a t-chart to list evidence that can be used to support a claim (or thesis) based on the following prompt: Explain how Jan van Eyck's The Arnolfini Portrait (68) represents more of a continuity or change within the Northern Renaissance artistic tradition.
  - On the left of the t-chart, have students list evidence that supports this work being a continuity within the tradition, and on the right-side have students list evidence that supports this work being a change. Students should develop a thesis based on the evidence from the t-chart. Remind them that a proper claim takes a position, is defensible by the evidence, and does not simply restate the prompt.
  - A sample claim could be: Van Eyck's Arnolfini Portrait represents change within the tradition of Northern European art because he painted a secular portrait of a couple in their own home showcasing their wealth.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)

- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 3 (~30 MC questions, 3 FRQ: Contextual Analysis, Continuity and Change, Comparison)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian*, Romanesque, and Gothic, each named for their principal culture, religion, government, and/or artistic style. (CUL-1.A.12)
• Medieval art (European, c. 300–1400 ce; Islamic, c. 300–1600 ce) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning. Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory. (CUL-1.A.13)
• Medieval figurative and aniconic two- and three dimensional works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text. (CUL-1.A.14)
• The early modern Atlantic World (from approximately 1400 to 1850 ce) encompasses what is known today as Western Europe—specifically Italy, Spain, France, Germany, England, Belgium, and the Netherlands—and those territories in the Americas that were part of the Spanish empire, including the Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America. Study of this art historical period, and specifically of the European material traditionally identified by the more familiar labels of Renaissance and Baroque, is canonical in the discipline and is thus extremely well documented. (CUL-1.A.15)
• The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. (CUL-1.A.16)
• The 16th-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between western European art in the north and south with respect to form, function, and content. Production of religious imagery declined in northern Europe, and nonreligious genres, such as landscape, still life, genre, history, mythology, and portraiture, developed and flourished. In the south, there was an
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making.
	  • 2.A Describe contextual elements of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.

increase in the production of political propaganda, religious imagery, and pageantry, with the elaboration of naturalism, dynamic compositions, bold color schemes, and the affective power of images and constructed spaces. (CUL-1.A.17) • In the 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact. (CUL-1.A.18)	

• Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. Medieval artists and architects were heavily influenced by earlier and contemporary cultures, including coexisting European cultures. Early medieval and Byzantine art was influenced by Roman art and by motifs and techniques brought by migratory tribes from eastern Europe, West Asia, and Scandinavia; high medieval art was influenced by Roman, Islamic, and migratory art; and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art. Cultural and artistic exchanges were facilitated through trade and conquest. (INT-1.A.4)
• Before the late Middle Ages, the coexistence of many regional styles makes period-wide generalizations impossible. Isolated regional revivals of naturalism and classicism occurred, sometimes motivated by the association of classicism with the Roman Christian emperors and church. Other traditions, such as those of European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament. (INT-1.A.5)
• The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization. European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization. (INT-1.A.6)
• Art production in the Spanish viceroyalties in the Americas exhibited a hybridization of European and indigenous ideas, forms, and materials, with some African and Asian influences. Although much colonial art is religious, nonreligious subjects—such as portraiture, allegory, genre, history, and decorative arts—were central to Spanish viceregal societies. (INT-1.A.7)
• Art production in the Spanish viceroyalties paralleled European art practices in terms of themes, materials, formal vocabulary, display, and reception. However,
	• Explain how interactions with other cultures affect art and art making. (INT-1.A)
	  • 3.B Explain how two or more works of art are similar and/or different in how they convey meaning.
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.
	  • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

given the Spanish Catholic context in which this art production developed, Spanish colonial art of the early modern period corresponded more closely to that of southern Europe. (INT-1.A.8)	

• Developments in the form and use of visual elements, such as linear and atmospheric perspective, composition, color, figuration, and narrative, enhanced the illusion of naturalism. (MPT-1.A.10)	• Explain how materials, processes, and techniques affect art and art making. (MPT-1.A)
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.
	  • 6.B Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.

• Corporate and individual patronage informed the production, content, form, and display of art—from panel painting, altarpieces, sculpture, and print to myriad decorative arts, such as metalwork and textiles. Displayed in churches, chapels, convents, palaces, and civic buildings, the arts performed various functions (e.g., propagandistic, commemorative, didactic, devotional, ritual, recreational, and decorative). (PAA-1.A.5)
• Surviving architecture is primarily religious in function (though domestic architecture survives from the late Middle Ages); both ground plans and elevations accommodated worship and incorporated symbolic numbers, shapes, and ornament. (PAA-1.A.6)
• Audiences' periodic rejections of figural imagery on religious structures or objects on theological grounds were common to all three major medieval religions. These artworks could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries). (PAA-1.A.7)
• The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, theoretical curricula in centralized educational institutions. (PAA-1.A.8)
	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A)
	  • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception

• The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A)
	  • 7.A Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning.
	  • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.

created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art. (THR-1.A.8) • Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations. (THR-1.A.9) • Art from the early modern Atlantic world is typically studied in chronological order, by geographical region, according to style, and medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations. (THR-1.A.10) • Most primary source material is housed in archives and libraries worldwide and includes works of art both in situ and in private and public collections. An immense body of secondary scholarly literature also exists. (THR-1.A.11) • The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called "Old World," constructs the idea of the West. One problem with this model is that in privileging Europe, the Old World is placed in an oppositional relationship to the rest of the world, which tends to be marginalized, if not neglected. A focus on early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art. (THR-1.A.12) • Information and objects from different parts of the world were gathered in European cultural centers, where their influence is evident in the contents of curiosity cabinets; advances in science and technology; consolidation of European political and economic power; and the development of modern conceptions of difference, such as race and nationalism. (THR-1.A.13)	• 8.A Articulate a defensible claim about one or more works of art (or group of related works of art). • 8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art). • 8.C Explain how the evidence justifies the claim.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  - 99. Catacomb of Priscilla. Rome, Italy. Late Antique Europe. c. 200–400 ce. Excavated tufa and fresco.
  - 100. Santa Sabina. Rome, Italy. Late Antique Europe. c. 422–432 ce. Brick and stone, wooden roof.

101. Rebecca and Eliezer at the Well and Jacob Wrestling the Angel, from the Vienna Genesis. Early Byzantine Europe. Early sixth century ce. Illuminated manuscript (tempera, gold, and silver on purple vellum).
102. San Vitale. Ravenna, Italy. Early Byzantine Europe. c. 526–547 ce. Brick, marble, and stone veneer; mosaic.
103. Hagia Sophia. Constantinople (Istanbul). Anthemius of Tralles and Isidorus of Miletus. 532–537 ce. Brick and ceramic elements with stone and mosaic veneer.
104. Merovingian looped fibulae. Early medieval Europe. Mid-sixth century ce. Silver gilt worked in filigree, with inlays of garnets and other stones.
105. Virgin (Theotokos) and Child between Saints Theodore and George. Early Byzantine Europe. Sixth or early seventh century ce. Encaustic on wood.
106. Lindisfarne Gospels: St. Matthew, cross-carpet page; St. Luke portrait page; St. Luke incipit page. Early medieval (Hiberno Saxon) Europe. c. 700 ce. Illuminated manuscript (ink, pigments, and gold on vellum).
107. Great Mosque. Córdoba, Spain. Umayyad. c. 785–786 ce. Stone masonry.
108. Pyxis of al-Mughira. Umayyad. c. 968 ce. Ivory.
109. Church of Sainte-Foy. Conques, France. Romanesque Europe. Church: c. 1050–1130 ce; Reliquary of Saint Foy: ninth century ce, with later additions. Stone (architecture); stone and paint (tympanum); gold, silver, gemstones, and enamel over wood (reliquary).
110. Bayeux Tapestry. Romanesque Europe (English or Norman). c. 1066–1080 ce. Embroidery on linen.
111. Chartres Cathedral. Chartres, France. Gothic Europe. Original construction c. 1145–1155 ce; reconstructed c. 1194–1220 ce. Limestone, stained glass.
112. Dedication Page with Blanche of Castile and King Louis IX of France, Scenes from the Apocalypse from Bibles moralisées. Gothic Europe. c. 1225– 1245 ce. Illuminated manuscript (ink, tempera, and gold leaf on vellum). (2 images, each from a separate manuscript)
113. Röttgen Pietà. Late medieval Europe. c. 1300–1325 ce. Painted wood.
114. Arena (Scrovegni) Chapel, including Lamentation. Padua, Italy. Unknown architect; Giotto di Bondone (artist). Chapel: c. 1303 ce; Fresco: c. 1305 ce. Brick (architecture) and fresco.
115. Golden Haggadah (The Plagues of Egypt, Scenes of Liberation, and Preparation for Passover). Late medieval Spain. c. 1320 ce. Illuminated manuscript (pigments and gold leaf on vellum).
116. Alhambra. Granada, Spain. Nasrid Dynasty. 1354–1391 ce. Whitewashed adobe stucco, wood, tile, paint, and gilding.
117. Annunciation Triptych (Merode Altarpiece). Workshop of Robert Campin. 1427–1432 ce. Oil on wood.
118. Pazzi Chapel. Basilica di Santa Croce. Florence, Italy. Filippo Brunelleschi (architect). c. 1429–1461 ce. Masonry.
119. The Arnolfini Portrait. Jan van Eyck. c. 1434 ce. Oil on wood.
120. David. Donatello. c. 1440–1460 ce. Bronze.
121. Palazzo Rucellai. Florence, Italy. Leon Battista Alberti (architect). c. 1450 ce. Stone, masonry.
122. Madonna and Child with Two Angels. Fra Filippo Lippi. c. 1465 ce. Tempera on wood.
123. Birth of Venus. Sandro Botticelli. c. 1484–1486 ce. Tempera on canvas.
124. Last Supper. Leonardo da Vinci. c. 1494–1498 ce. O and tempera. il
125. Adam and Eve. Albrecht Dürer. 1504 ce. Engraving.
126. Sistine Chapel ceiling and altar wall frescoes. Vatican City, Italy. Michelangelo. Ceiling frescoes: c. 1508–1512 ce; altar frescoes: c. 1536–1541 ce. Fresco.
127. School of Athens. Raphael. 1509–1511 ce. Fresco.

128. Isenheim altarpiece. Matthias Grünewald. c. 1512–1516 ce. Oil on wood.
129. Entombment of Christ. Jacopo da Pontormo. 1525–1528 ce. Oil on wood.
130. Allegory of Law and Grace. Lucas Cranach the Elder. c. 1530 ce. Woodcut and letterpress.
131. Venus of Urbino. Titian. c. 1538 ce. Oil on canvas.
132. Frontispiece of the Codex Mendoza. Viceroyalty of New Spain. c. 1541–1542 ce. Ink and color on paper.
133. Il Gesù, including Triumph of the Name of Jesus ceiling fresco. Rome, Italy. Giacomo da Vignola, plan (architect); Giacomo della Porta, facade (architect); Giovanni Battista Gaulli, ceiling fresco (artist). Church: 16th century ce; facade: 1568–1584 ce; fresco and stucco figures: 1676–1679 ce. Brick, marble, fresco, and stucco.
134. Hunters in the Snow. Pieter Bruegel the Elder. 1565 ce. Oil on wood.
135. Mosque of Selim II. Edirne, Turkey. Sinan (architect). 1568–1575 ce. Brick and stone.
136. Calling of Saint Matthew. Caravaggio. c. 1597–1601 ce. Oil on canvas.
137. Henri IV Receives the Portrait of Marie de' Medici, from the Marie de' Medici Cycle. Peter Paul Rubens. 1621–1625 ce. Oil on canvas.
138. Self-Portrait with Saskia. Rembrandt van Rijn. 1636 ce. Etching.
139. San Carlo alle Quattro Fontane. Rome, Italy. Francesco Borromini (architect). 1638–1646 ce. Stone and stucco.
140. Ecstasy of Saint Teresa. Cornaro Chapel, Church of Santa Maria della Vittoria. Rome, Italy. Gian Lorenzo Bernini. c. 1647–1652 ce. Marble (sculpture); stucco and gilt bronze (chapel).
141. Angel with Arquebus, Asiel Timor Dei. Master of Calamarca (La Paz School). c. 17th century ce. Oil on canvas.
142. Las Meninas. Diego Velázquez. c. 1656 ce. Oil on canvas.
143. Woman Holding a Balance. Johannes Vermeer. c. 1664 ce. Oil on canvas.
144. The Palace at Versailles. Versailles, France. Louis Le Vau and Jules Hardouin-Mansart (architects). Begun 1669 ce. Masonry, stone, wood, iron, and gold leaf (architecture); marble and bronze (sculpture); gardens.
145. Screen with the Siege of Belgrade and hunting scene. Circle of the González Family. c. 1697–1701 ce. Tempera and resin on wood, shell inlay.
146. The Virgin of Guadalupe (Virgen de Guadalupe). Miguel González. c. 1698 ce. Based on original Virgin of Guadalupe. Basilica of Guadalupe, Mexico City. 16th century ce. Oil on canvas on wood, inlaid with mother-of-pearl.
147. Fruit and Insects. Rachel Ruysch. 1711 ce. Oil on wood.
148. Spaniard and Indian Produce a Mestizo. Attributed to Juan Rodríguez Juárez. c. 1715 ce. Oil on canvas.
149. The Tête à Tête, from Marriage à la Mode. William Hogarth. c. 1743 ce. Oil on canvas.

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
  - Chapters: 7, 8, 15, 16, 17, 18, 19, 20, 21, 22, 23, 27

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
  - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
  - Memoirs of Vigee Le Brun
  - TedTalk: Art in Exile, Shirin Nashat (link)

    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: Santa Sabina (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
        - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:
    - Metropolitan Museum of Art

Resources (websites, books, videos):
- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:
- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:
- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles

- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports
- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 9

Unit 9: Later Europe and Americas, 1750 - 1980 CE

Summary and Rationale

From the mid-1700s to 1980 ce, Europe and the Americas experienced rapid change and innovation that involved considerable cultural, technological, and stylistic shifts. Art was created and existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. In the mid-19th century, advances in technology hastened the development of building construction, including skyscrapers as an innovative architectural form. This unit allows students to make connections between these contexts and the art that emerged from them with a focus on the influence of interactions between and among cultures, the effects of technology, and significant shifts in purposes, functions, and audiences for art.

Students are likely to be familiar with some of the works of art from this period. Build on this knowledge to practice contextual analysis so that students can use these skills to connect works from regions and time periods with which they may be less familiar.

Students can fine-tune their attribution skills and focus on major movements and time periods to help categorize and classify works. They can spend time on comparison, specifically explaining similarities and differences in how works of art convey their meaning.

Build on argumentation skills developed in the previous unit by having students use specific and relevant evidence to support claims developed when examining the works in this unit. Rather than using generic statements, such as many things influenced art over time, claims should be specific: an increase in industrialization affected the development of art in nineteenth-century Europe.

The long essay responses on the Exam assess students' ability to respond to prompts effectively, using specific and relevant evidence to support their claims. Free-response question 5 asks students to use visual and contextual analysis to analyze a work from outside of the required image set. Students should identify a work of art with which they are unfamiliar by identifying and comparing features in the unknown work to similar ones in a work from the image set. They must learn to combine their art historical knowledge and visual and contextual analysis skills to explain how the unknown work is similar to the one they know by describing how specific features or traits are similar, or how the pieces' intent, purpose, or function have similarly shaped the creation or meaning of the work. This is the art historical skill of attribution.

Recommended Pacing

Later Europe and Americas, 1750 - 1980 CE: 21%, 21-25 classes

Standards

NJSLS: Visual and Performing Arts (link)

1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.

1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	

	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative	

	methods to achieve one's goals
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions

Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture. (CUL-1) • A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas? (INT) • How do cultural practices, belief systems, and/or physical setting affect art and art making? • How do form, content and context express and influence meaning? • How do artists communicate religious beliefs and practices? How do they differentiate between the natural and the supernatural? • When cultures exchange ideas, how do those ideas change culture? • How do interactions with other cultures affect art and art making?
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques? (MPT)
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or	•

function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1)	

Evidence of Learning (Assessments)

- Classroom Observations and Questioning
- Graphic Organizer
  - Have students create a concept web showing the influences of Monet's Saint-Lazare Station (116) on other artistic production within and across time periods (including the Impressionist, Post-impressionist, and into Modernist movements). Place an image of Saint-Lazare in the middle of a white board or piece of chart paper and ask students to add images that were influenced by this work and include a paragraph explaining the influence.
- Quickwrite
  - Organize students into three groups and have each group first classify the works by movement and then quickwrite to generate ideas that explain the meaning or significance of similarities and/or differences between the following works of art: Group 1: Monticello (102), Oath of the Horatii (103), and George Washington (104); Group 2: The Starry Night (120), Where Do We Come From? (123), and Mont Sainte-Victoire (125); Group 3: Les Demoiselles d'Avignon (126) and The Portuguese (130). When each group has finished their quickwrite, ask them to give a brief share out explaining their ideas.
- Be the Docent
  - Have students work with a partner and choose one of the works from this topic. Each pair then researches the artist's intent or purpose for the work and its meaning. Have copies of the works displayed in some way, Have each pair prepare and explain the artist's intent or purpose, and (if possible) critical or popular reception of the work to classmates in a gallery scenario where the students are the docents, explaining works of art to visitors (their classmates). Alternatively, work with an AP World or AP European History class and have those students visit your "gallery."
- Match Game
  - Have students choose one work from this topic and research to find another work by the same artist. Place all of the works NOT in the image set on cards (or on slides) and have students match the work with the known artist. When a student correctly matches the artist and the work, have them explain why they attributed the work to the artist.
- Teacher Observation of participation and research
- Performance Evaluations
  - Multiple Choice Test/Quiz
  - Essay questions (5, 10, 30 minutes)
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 8 (~25 MC questions, 3 FRQ: Visual Analysis, Continuity and Change, Comparison)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)	
Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• From the mid-1700s to 1980 ce, Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. Countries and governments were re-formed, and women's and civil rights' movements catalyzed social change. (CUL-1.A.19)
• The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization. (CUL-1.A.20)
• Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms." Diverse artists with a common dedication to innovation came to be discussed as the avant-garde. Subdivisions include neoclassicism, romanticism, realism, impressionism, post-impressionism, symbolism, expressionism, cubism, constructivism, abstraction, surrealism, abstract expressionism, pop art, performance art, and earth and environmental art. Many of these categories fall under the general heading of modernism. (CUL-1.A.21)
• The philosophies of Marx and Darwin affected worldviews, followed by the works of Freud and Einstein. Later, postmodern theory influenced art making and the study of art. (CUL-1.A.22)
• Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. (INT-1.A.9)
• Artists were affected by exposure to diverse cultures, largely as a result of colonialism. (INT-1.A.10)
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making. (CUL-1.A)
	• Explain how interactions with other cultures affect art and art making. (INT-1.A)
	  • 2.C Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).
	  • 3.B Explain how two or more works of art are similar and/or different in how they convey meaning.
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.C Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.
	  • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

• Works of art took on new roles and functions in society, and were experienced by audiences in new ways. (PAA-1.A.9)
• Art was displayed at public exhibitions, such as the Salon in Paris, and later at commercial art galleries. Church patronage declined and corporate patronage emerged. The museum became an important institution of civic and national status and pride. The sale of art to the public became the leading driver of art production. The collection of art increased, driving up prices, as art became a commodity that appreciated in value. After the devastation of Europe in World War II, artists in the United States dominated the art market. (PAA-1.A.10)
	• Explain how purpose, intended audience, or patron affect art and art making. (PAA-1.A)
	  • 2.B Explain how the possible intent, purpose, and/ or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.

• Audiences ranged from private patrons to the public, who were sometimes hostile toward art that broke with tradition. (PAA-1.A.11) • Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. The influence of these academies then receded in favor of radical individualism; some artists worked without patronage. Some joined together in selfdefined groups, often on the margins of the mainstream art world, and they often published manifestos of their beliefs. Change and innovation dominated this era and became goals in their own right. (PAA-1.A.12) • Women artists slowly gained recognition as many competed for admiration of their individuality and genius. (PAA-1.A.13)	

• In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. Skyscrapers proliferated and led to an international style of architecture that was later challenged by postmodernism. (MPT-1.A.11)
• Artists employed new media, including lithography, photography, film, and serigraphy. They used industrial technology and prefabrication, as well as many new materials, to create innovative and monumental works, culminating with massive earthworks. The advent of mass production supplied artists with ready images, which they were quick to appropriate. Performance was enacted in novel ways and recorded on film and video. (MPT-1.A.12)
	• Explain how materials, processes, and techniques affect art and art making. (MTP-1.A)
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).
	  • 6.A Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set.
	  • 6.B Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.

• Art of this era often proved challenging for audiences and patrons to immediately understand. The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art-historical argument about a work or a group of works of art. (MPT-1.A.14)	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A)
	  • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.
	  • 8.A Articulate a defensible claim about one or more works of art (or group of related works of art).
	  • 8.B Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).
	  • 8.C Explain how the evidence justifies the claim

Suggested Resources/Technology Tools	

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)

99. Portrait of Sor Juana Inés de la Cruz. Miguel Cabrera. c. 1750 ce. Oil on canvas.
100. A Philosopher Giving a Lecture on the Orrery. Joseph Wright of Derby. c. 1763–1765 ce. Oil on canvas.
101. The Swing. Jean-Honoré Fragonard. 1767 ce. Oil on canvas.
102. Monticello. Virginia, U.S. Thomas Jefferson (architect). 1768–1809 ce. Brick, glass, stone, and wood.
103. The Oath of the Horatii. Jacques-Louis David. 1784 ce. Oil on canvas.
104. George Washington. Jean-Antoine Houdon. 1788–1792 ce. Marble.
105. Self-Portrait. Elisabeth Louise Vigée Le Brun. 1790 ce. Oil on canvas.
106. Y no hai remedio (And There's Nothing to Be Done), from Los Desastres de la Guerra (The Disasters of War), plate 15. Francisco de Goya. 1810–1823 ce (published 1863). Etching, drypoint, burin, and burnishing.
107. La Grande Odalisque. Jean-Auguste-Dominique Ingres. 1814 ce. Oil on canvas.
108. Liberty Leading the People. Eugène Delacroix. 1830 ce. Oil on canvas.
109. The Oxbow (View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm). Thomas Cole. 1836 ce. Oil on canvas.
110. Still Life in Studio. Louis-Jacques-Mandé Daguerre. 1837 ce. Daguerreotype.
111. Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On). Joseph MallordWilliam Turner. 1840 ce. Oil on canvas.
112. Palace of Westminster (Houses of Parliament). London, England. Charles Barry and Augustus W. N. Pugin (architects). 1840–1870 ce. Limestone masonry and glass.
113. The Stone Breakers. Gustave Courbet. 1849 ce (destroyed in 1945). Oil on canvas.
114. Nadar Raising Photography to the Height of Art. Honoré Daumier. 1862 ce. Lithograph.
115. Olympia. Édouard Manet. 1863 ce. Oil on canvas.
116. The Saint-Lazare Station. Claude Monet. 1877 ce. Oil on canvas.
117. The Horse in Motion. Eadweard Muybridge. 1878 ce. Albumen print.
118. The Valley of Mexico from the Hillside of Santa Isabel (El Valle de México desde el Cerro de Santa Isabel). Jose María Velasco. 1882 ce. Oil on canvas.
119. The Burghers of Calais. Auguste Rodin. 1884–1895 ce. Bronze.
120. The Starry Night. Vincent van Gogh. 1889 ce. Oil on canvas.
121. The Coiffure. Mary Cassatt. 1890–1891 ce. Drypoint and aquatint.
122. The Scream. Edvard Munch. 1893 ce. Tempera and pastels on cardboard.
123. Where Do We Come From? What Are We? Where Are We Going? Paul Gauguin. 1897–1898 ce. Oil on canvas.
124. Carson, Pirie, Scott and Company Building. Chicago, Illinois, U.S. Louis Sullivan (architect). 1899–1903 ce. Iron, steel, glass, and terra cotta.
125. Mont Sainte-Victoire. Paul Cézanne. 1902–1904 ce. Oil on canvas.
126. Les Demoiselles d'Avignon. Pablo Picasso. 1907 ce. Oil on canvas.
127. The Steerage. Alfred Stieglitz. 1907 ce. Photogravure.
128. The Kiss. Gustav Klimt. 1907–1908 ce. Oil and gold leaf on canvas.
129. The Kiss. Constantin Brancusi. Original 1907–1908 ce. Stone.
130. The Portuguese. Georges Braque. 1911 ce. Oilon canvas.
131. Goldfish. Henri Matisse. 1912 ce. Oil on canvas.
132. Improvisation 28 (second version). Vassily Kandinsky. 1912 ce. Oil on canvas.
133. Self-Portrait as a Soldier. Ernst Ludwig Kirchner. 1915 ce. Oil on canvas.
134. Memorial Sheet for Karl Liebknecht. Käthe Kollwitz. 1919–1920 ce. Woodcut.
135. Villa Savoye. Poissy-sur-Seine, France. Le Corbusier (architect). 1929 ce. Steel and reinforced concrete.
136. Composition with Red, Blue and Yellow. Piet Mondrian. 1930 ce. Oil on canvas.
137. Illustration from The Results of the First Five-Year Plan. Varvara Stepanova. 1932 ce. Photomontage.
138. Object (Le Déjeuner en fourrure). Meret Oppenheim. 1936 ce. Fur-covered cup, saucer, and spoon.

139. Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936–1939 ce. Reinforced concrete, sandstone, steel, and glass.
140. The Two Fridas. Frida Kahlo. 1939 ce. Oil on canvas.
141. The Migration of the Negro, Panel no. 49. Jacob Lawrence. 1940–1941 ce. Casein tempera on hardboard.
142. The Jungle. Wifredo Lam. 1943 ce. Gouache on paper mounted on canvas.
143. Dream of a Sunday Afternoon in the Alameda Park. Diego Rivera. 1947–1948 ce. Fresco.
144. Fountain (second version). Marcel Duchamp. 1950 ce. (original 1917). Readymade glazed sanitary china with black paint.
145. Woman, I. Willem de Kooning. 1950–1952 ce. Oil on canvas.
146. Seagram Building. New York City, U.S. Ludwig Mies van der Rohe and Philip Johnson (architects). 1954–1958 ce. Steel frame with glass curtain wall and bronze.
147. Marilyn Diptych. Andy Warhol. 1962 ce. Oil, acrylic, and silkscreen enamel on canvas.
148. Narcissus Garden. Yayoi Kusama. Original installation and performance 1966. Mirror balls.
149. The Bay. Helen Frankenthaler. 1963 ce. Acrylic on canvas.
150. Lipstick (Ascending) on Caterpillar Tracks. Claes Oldenburg. 1969–1974 ce. Cor-Ten steel, steel, aluminum, and cast resin; painted with polyurethane enamel.
151. Spiral Jetty. Great Salt Lake, Utah, U.S. Robert Smithson. 1970 ce. Earthwork: mud, precipitated salt crystals, rocks, and water coil.
152. House in New Castle County. Delaware, U.S. Robert Venturi, John Rauch, and Denise Scott Brown (architects). 1978–1983 ce. Wood frame and stucco.

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
    - Chapters: 30, 31, 32

Secondary Textbook:

- Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition. Boston: Wadsworth, Cengage Learning, 2020.

Additional Sources: All sources will be posted for student access via the LMS Schoology

- Supplementary Primary Sources:
    - Excerpts from letters of Michelangelo, Durer, Berninu, Manet, van Gogh
    - Memoirs of Vigee Le Brun
    - TedTalk: Art in Exile, Shirin Nashat (link)
    - PBS Series: Art21 (link)
        - Maya Lin, Jeff Koons, Julie Mehretu, Cindy Sherman, Doris Salcedo, Kara Walker,
    - Additional Videos
        - Basquiat (link)
- Supplementary Secondary Sources:
    - Scholarly articles and videos sources on SmartHistory and Khan Academy®
        - Example: Jade Cong (link)
    - The Metropolitan Museum of Art's Heilbrunn Timeline of Art History (link), as well as additional museum websites as appropriate
        - Example: Jason Rosenfeld, Ph.D. "The Salon and the Royal Academy in the Nineteenth Century" (link)
    - National Geographic's Ancient Megastructure Series (link)
- Image Set: All 250 required images will be available to students from the following sources and posted in the LMS Schoology:
    - *AP Art History Course and Exam Description* on AP Central (link)
    - SmartHistory (link)
    - Khan Academy® (link)
    - Additional images used in the course are indicated below with an asterisk (*).
- Possible Field Trips:

- Metropolitan Museum of Art

Resources (websites, books, videos):

- *Art History*, Marilyn Stokstad
- Khan Academy, Smart History
- Stokstad's Art History
- AP College Board
- AP Classroom

Technology Tools:

- Chromebooks
- LCD Projector
- Classroom iMacs/desktops
- Tablets
- Websites

Tier 1 Modifications and Accommodations

Including special education students, Multilingual Language Learners (MLLs), students at risk of school failure, gifted and talented students, and students with 504 plans

Special Education/IEP/504 - Modifications and accommodations must be aligned to the stated plan and uphold expectations of the plan lawfully. Every student requires a different set of accommodations based upon need. Examples specific to visual arts practice include, but are not limited to:

- Follow individual IEP/504 plans for specific modifications.
- Preferential seating
- Extended/Additional time for assessments
- Behavior management support
- Assignments/resources in electronic and physical format
- Break down assignments with oral directions, written directions, and visuals.
- Provide frequent reminders to stay on task and reinforce on-task behavior
- Work on organizational skills
- Provide visual supports
- Partnering/Grouping of students
- Re-teaching and review
- Multi-media approach to accommodate various learning styles
- Decrease/Modify number of project requirements
- Teacher/Aide/Para assistance
- Demonstrations of techniques on an individual level
- Show slide presentations to encourage exploration of project ideas

MLL - Teachers identify the modifications that they will use in the unit as related to the needs of their student population. Examples specific to visual arts practice include, but are not limited to:

- Allow the use of Google Translate where appropriate.
- Provide alternate ways for the student to respond (verbal/pictographic answers instead of written)
- Substitute a hands-on activity or use of different media in projects for a written activity
- Prepare and distribute advance notes
- Provide model sentence frames and sentence starters for both oral responses and written responses
- Provide additional time to complete assessments and assignments
- Model and use gestures to aid in understanding
- Model tasks by giving one or two examples before releasing students to work independently
- Present instructions both verbally and visually
- Simplify written and verbal instructions
- Speak clearly and naturally, and try to enunciate words, especially their ending sounds.
- Provide Visual, Graphic, Interactive, and/or Sensory Supports

- Simplify the language, format, and directions of the assessment
- Allow for alternate seating for proximity to peer helper or teacher as necessary
- When showing videos, use Closed Captioning.
- Support use of student's primary language by translating key words in directions, or key vocabulary terms or giving students opportunities to communicate in their primary language (written or orally)

Gifted and Talented/Enrichment - Utilize differentiation in the areas of acceleration, enrichment, and grouping. Examples specific to visual arts practice include, but are not limited to:

- Complex, in-depth research assignments
- Independent study where applicable
- Provide a variety of individualized work centers or student choice
- Lead demonstrations for class
- Create additional project(s) in a different medium, exploring a different technique, style, or subject.
- Individual presentation
- Multiple mediums in project

Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

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

Unit 10		
Unit 10: Global Contemporary, 1980 CE to Present		
Summary and Rationale		
Global contemporary art is characterized by the intersection of culture, materials, technologies, and the globalized context in which it is created. Students should understand the role that each of these factors plays in the art and art making in this unit, and should build on their knowledge and understanding from previous units to add depth and complexity to their understanding of these works. Because some art and art making is a specific reaction to or commentary on previous art or artistic traditions, it often cannot be understood without knowledge of the context or reference. In addition to the other skills, most time will be spent on argument in Unit 10. An argumentative essay on the Exam may ask students to explain continuity and/or change over time within an artistic tradition or to compare similarities and differences between works from different artistic traditions. In this unit, students will connect the evidence to the claim, and explain how the evidence justifies the claim using a word like “because” or “through.”		
Recommended Pacing		
Global Contemporary, 1980 CE to Present: 4%, 10-13 classes		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		

1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings	
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed	

SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions
Interdisciplinary Connections	
English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.

8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus

Enduring Understandings:	**Essential Questions:**
• Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated. (MPT-1)	• How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists? • What is the impact of new materials and technologies on twentieth-century art and architecture? • How do twentieth-century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art? • How did avant-garde artists deviate from artistic traditions of the past? • How did modern art impact society? • What is the difference between modern and postmodern art? • How has art changed with respect to the viewer's experience?
• A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making. (PAA-1)	• How does purpose, intended audience, or patron affect art and art making? • How can works of art and architecture communicate the power of a patron?
• A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange. (INT-1)	• How has globalization influenced art and art making from 1980 – the present, and how has art and art making in turn, influenced global culture? • How do twentieth-century artists respond to contemporary world events and social trends?
• The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. (THR-1)	• How does a global culture contribute to theories and interpretations of contemporary art and art making?
Evidence of Learning (Assessments)	

- Classroom Observations and Questioning
- Socratic Seminar
    - Organize a Socratic seminar in which students take turns asking guided questions focused on explaining how artistic decisions about form, style, materials, content, function, and/or context elicit a response or shape the reception of a work. Use *Summer Trees* (227) or *Earth's Creation* (234). Monitor the seminar, interjecting questions when needed to guide students back to the main ideas. As a facilitator, only answer questions with questions. (10.2)
- Quickwrite
    - Ask students to write a short paragraph explaining why either *Corned Beef* (237) or *Old Man's Cloth* (245) demonstrates continuity and/or change within an artistic tradition, style, or practice. Have students examine how their chosen work references an original culture yet also presents a commentary on how outside culture has affected the work.
- Critique Reasoning
    - Organize students in pairs and have one in each pair research historically valid interpretations of *The Gates* (224) and the other research interpretations of *The Crossing* (239). Then, have the pairs discuss and critique the reasoning of the art historians and examine the differences between the artists' stated intentions and the critical response or interpretation. Finally, have each pair develop a visual presentation explaining what they learned from the interpretations.
- Teacher Observation of participation and research
- Performance Evaluations
    - Multiple Choice Test/Quiz
    - Essay questions: Visual Analysis, Continuity and Change, Visual/Contextual Analysis
- Pre and post assessments
- Exit Tickets
- Thinking Routines (see-think-wonder, 3-2-1, etc)
- AP Classroom Personal Progress Check 10 (~25 MCQs, 3 FRQ)
- Practice Exams in AP Classroom
- AP Exam (80 multiple-choice questions and 6 free response questions.)

Objectives (SLO)

Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)

• Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. (MPT-1.A.34)
• 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. (MPT-1.A.35)
• Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe. (MPT-1.A.36)
	• Explain how materials, processes, and techniques affect art and art making.
	  • 1.B Describe visual elements of a work of art (or group of related works of art).
	  • 1.C Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).

• PAA-1.A.35 Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations and sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation. (PAA-1.A.35)
• The iconic building becomes a sought-after trademark for cities. Computer-aided design affects the diversity of innovative architectural forms, which tend toward the aspirational and the visionary. (PAA-1.A.36)
• 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. (PAA-1.A.37)
• Artists frequently use appropriation and "mash-ups" to devalue or revalue culturally sacred objects, and to negate or support expectations of artworks based on regional, cultural, and chronological associations. (PAA-1.A.38)
	• Explain how purpose, intended audience, or patron affect art and art making.
	  • 2.B Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).
	  • 2.D Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.
	  • 3.A Describe similarities and/ or differences in two or more works of art using appropriate and relevant points of comparison.
	  • 3.B Explain how two or more works of art are similar and/ or different in how they convey meaning.

• In the scholarly realm, as well as in mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context. Art history surveys have traditionally offered less attention to art made from 1980 to the present. Although 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. (INT-1.A.32)
• 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. (INT-1.A.33)
• The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, genders, and sexual orientations 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. (CUL-1.A.54)
	• Explain how interactions with other cultures affect art and art making.
	• Explain how cultural practices, belief systems, and/or physical setting affect art and art making.
	  • 4.A Explain how a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.B Explain why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice.
	  • 4.D Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.

The study of art history is shaped by different theories and interpretations of art and art making that change over time and may be generated both by visual analysis as well as by scholarship. These theories and interpretations may be used, harnessed, manipulated, and adapted in order to make an art historical argument about a work or a group of works of art. Intended meanings are often open-ended and subject to multiple interpretations. (THR-1.A.28)	• Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence. (THR-1.A) • 7.A Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning. • 7.B Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning. • 8.D Corroborate, qualify, or modify a claim in order to develop a complex argument. This argument might: -Explain nuance of an issue by analyzing multiple variables -Explain relevant and insightful connections -Explain how or why an art historical claim is or is not effective. -Qualify or modify a claim by considering diverse or alternative views or evidence.

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- See list of 250 required works (link) (subject to change)
  99. The Gates. New York City, U.S. Christo and Jeanne Claude
  100. Vietnam Veterans Memorial. Washington, D.C., U.S. Maya Lin
  101. Horn Players. Jean-Michel Basquiat
  102. Summer Trees. Song Su-nam
  103. Androgyne III. Magdalena Abakanowicz
  104. A Book from the Sky. Xu Bing
  105. Pink Panther. Jeff Koons
  106. Untitled #228, from the History Portraits series. Cindy Sherman
  107. Dancing at the Louvre, from the series The French Collection, Part I; #1. Faith Ringgold
  108. Trade (Gifts for Trading Land with White People). Jaune Quick-to-See Smith
  109. Earth's Creation. Emily Kame Kngwarreye
  110. Rebellious Silence, from the Women of Allah series. Shirin Neshat
  111. En la Barberia no se Llora (No Crying Allowed in the Barbershop). Pepon Osorio
  112. Pisupo Lua Afe (Corned Beef 2000). Michel Tuffery
  113. Electronic Superhighway. Nam June Paik
  114. The Crossing. Bill Viola
  115. Guggenheim Museum Bilbao. Spain. Frank Gehry
  116. Pure Land. Mariko Mori
  117. Lying with the Wolf. Kiki Smith
  118. Darkytown Rebellion. Kara Walker
  119. The Swing (after Fragonard). Yinka Shonibare
  120. Old Man's Cloth. El Anatsui. 2003 ce. Aluminum and copper wire.
  121. Stadia II. Julie Mehretu
  122. Preying Mantra. Wangechi Mutu
  123. Shibboleth. Doris Salcedo
  124. MAXXI National Museum of XXI Century Arts. Rome, Italy. Zaha Hadid
  125. Kui Hua Zi (Sunflower Seeds). Ai Weiwei

Primary Text

- Stokstad, Marilyn, and Michael Cothren. *Art History*. 6th edition. Pearson, 2018. ISBN-13: 9780134481012
    - Chapters: 32, 33

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Career Readiness, Life Literacies, and Key Skills Practices (June 2020)

- ☑ CRP1: Act as a responsible and contributing citizen and employee
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- ☑ CRP11: Use technology to enhance productivity.
- ☐ CRP12: Work productively in teams while using cultural global competence.

Unit 11		
Unit 11: Museum Studies		
Summary and Rationale		
At the conclusion of the exam, students will use the remainder of the year to pursue artists and artworks that they are interested in. Opportunities for further exploration will include art making projects, museum field trips, conservation, art history careers, and curating a miniature or virtual art exhibition for display in the spring art show. Students will use their knowledge gained from the previous ten units to select, analyze, and interpret work with their chosen themes.		
Recommended Pacing		
Museum Studies: After the exam, for the remainder of the school year, ~17 classes		
Standards		
NJSLS: Visual and Performing Arts (link)		
1.5.12.Pr: PRESENTING: Interpreting and sharing artistic work.		
1.5.12.Pr.4	1.5.12.Pr: Presenting - Anchor Standard 4: Selecting, analyzing, and interpreting work.	
	Grade 12: Advanced	• 1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
1.5.12.Pr.5	1.5.12.Pr: Presenting - Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.	
	Grade 12: Advanced	• 1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.
1.5.12.Pr.6	1.5.12.Pr: Presenting - Anchor Standard 6: Convey meaning through art.	
	Grade 12: Proficient	• 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.
	Grade 12: Accomplished	• 1.5.12acc.Pr6a - Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
	Grade 12: Advanced	• 1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
1.5.12.Re: RESPONDING: Understanding and evaluating how the arts convey meaning.		
1.5.12.Re.7	1.5.12.Re: Responding - Anchor Standard 7: Perceiving and analyzing artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life. • 1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

1.5.12.Re.8	1.5.12.Re: Responding - Anchor Standard 8: Interpreting intent and meaning.	
	Grade 12: Advanced	• 1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
1.5.12.Re.9	1.5.12.Re: Responding - Anchor Standard 9: Applying criteria to evaluate artistic work.	
	Grade 12: Advanced	• 1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.
1.5.12.Cn: CONNECTING: Relating artistic ideas and work with personal meaning and external context.		
1.5.12.Cn.11	1.5.12.Cn: Connecting - Anchor Standard 11: Relating artistic ideas and works within the societal, cultural and historical contexts to deepen understanding.	
	Grade 12: Advanced	• 1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. b. Assess the impact of an artist or group of artists on global issues, including climate change. • 1.5.12adv.Cn11b: Assess the impact of an artist or group of artists on global issues, including climate change.
Social Emotional Learning Competencies (link)		
SEL.PK-12.1: Self-Awareness	1. Recognize one's feelings and thoughts 2. Recognize the impact of one's feelings and thoughts on one's own behavior 3. Recognize one's personal traits, strengths and limitations 4. Recognize the importance of self-confidence in handling daily tasks and challenges	
SEL.PK-12.2: Self-Management	5. Understand and practice strategies for managing one's own emotions, thoughts and behaviors 6. Recognize the skills needed to establish and achieve personal and educational goals 7. Identify and apply ways to persevere or overcome barriers through alternative methods to achieve one's goals	
SEL.PK-12.3: Social-Awareness	8. Recognize and identify the thoughts, feelings and perspectives of others 9. Demonstrate an awareness of the differences among individuals, groups and others' cultural backgrounds 10. Demonstrate an understanding of the need for mutual respect when viewpoints differ 11. Demonstrate an awareness of the expectations for social interactions in a variety of settings	
SEL.PK-12.4: Relationship Skills	12. Establish and maintain healthy relationships 13. Utilize positive communication and social skills to interact effectively with others 14. Identify ways to resist inappropriate social pressure 15. Demonstrate the ability to prevent and resolve interpersonal conflicts in constructive ways 16. Identify who, when, where, or how to seek help for oneself or others when needed	
SEL.PK-12.5: Responsible Decision-Making	17. Develop, implement and model effective problem solving and critical thinking skills 18. Identify the consequences associated with one's actions in order to make constructive choices 19. Evaluate personal, ethical, safety and civic impact of decisions	
Interdisciplinary Connections		

English Language Arts (2016/CCSS)	
RI.9-10.7	Analyze various perspectives as presented in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
W.9-10.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
CCSS.ELA-LITERACY.SL.9-10.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
CCSS.ELA-LITERACY.SL.9-10.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
CCSS.ELA-LITERACY.SL.9-10.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.
Social Studies (2020)	
6.2	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 world citizens in the 21st century.
Career Readiness, Life Literacies, and Key Skills (2020)	
9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
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).
9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility for accomplishing a specified task (e.g., W.11-12.6.).
Computer Science and Design Thinking (2020)	
8.2.12.ITH.1	8.2.12.ITH: Interaction of Technology and Humans: Analyze a product to determine the impact that economic, political, social, and/or cultural factors have had on its design, including its design constraints.
8.2.12.ITH.3	8.2.12.ITH: Interaction of Technology and Humans: Analyze the impact that globalization, social media, and access to open source technologies has had on innovation and on a society's economy, politics, and culture.
8.2.12.NT.1	8.2.12.NT: Nature of Technology: Explain how different groups can contribute to the overall design of a product.
8.2.12.NT.2	8.2.12.NT: Nature of Technology: Redesign an existing product to improve form or function.
Technology (2014)	
8.1.12.A.1	Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

Instructional Focus	
Enduring Understandings:	**Essential Questions:**
• Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	• What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? • How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? • Why do artists follow or break from established traditions? • How do artists determine what resources and criteria are needed to formulate artistic investigations?
• Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.	• How are artworks cared for and by whom? • What criteria, methods, and processes are used to select work for preservation or presentation? • Why do people value objects, artifacts, and artworks, and select them for presentation?
• Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.	• What methods and processes are considered when preparing artwork for presentation or preservation? • How does refining artwork affect its meaning to the viewer? • What criteria are considered when selecting work for presentation, a portfolio, or a collection?
• Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.	• How do life experiences influence the way you relate to art? • How does learning about art impact how we perceive the world? • What can we learn from our responses to art? • What is visual art? • Where and how do we encounter visual arts in our world? • How do visual arts influence our views of the world?
Evidence of Learning (Assessments)	
• Classroom Observations and Questioning • Teacher Observation of participation and research • Performance Evaluations • Pre and post assessments • Exit Tickets • Projects and written reflections	
Objectives (SLO)	
Essential Knowledge (Students will know:)	Essential Skills (Students will be able to:)
• How to analyze and interpret artwork from artists beyond the required image set. • How to make personal connections to artwork. • How to draw connections between artworks to create a cohesive exhibition with a specific theme.	• Critique artwork to gain insights into the meaning or intent. • Create a cohesive exhibition. • Use skills learned previously to analyze and interpret artwork in a museum. • Identify possible careers in the arts.

	• To write and speak effectively and clearly about works of art and architecture

Suggested Resources/Technology Tools

Art history/Artist/Artwork Connections :

- Students use what they have learned this year to curate their own mini or virtual museum and will have access to any artworks they see suitable for their chosen theme.

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