

# NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



AP Art History

December 2019

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## **New Milford's Mission Statement**

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

## Advanced Placement Art History

Grades 10-12

This course is designed as a historical survey of the trends in Art and the cultures from Prehistoric times to the present. The course focuses on the chronological progression of European Art but also includes non-western cultures such as China, Africa and the art of Islam and the Americas. Students will analyze the visual characteristics of various artistic styles. The student will become familiar with the painters, architects and sculptors associated with these styles. The student will understand the terminology and techniques associated with the styles and movements studied. The course teaches students to understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity. This course also seeks to prepare students for the comprehensive AP Art History Exam in May. It is the goal of the art faculty that these students become lifetime appreciators and educated critics of the arts. Lectures, slides, digital imagery, and museum trips are part of this curriculum.

## **Pacing Guide**

- Unit 1: Global Prehistory, 3.5-4.5 periods
- Unit 2: Ancient Mediterranean, 10-11 periods
- Unit 3: Early Europe and Colonial Americas, 12.5-14.5 periods
- Unit 4: Later Europe and Americas, 12.5-14.5 periods
- Unit 5: Indigenous Americas, 4.5-5.5 periods
- Unit 6: Africa, 4.5-5.5 periods
- Unit 7: West and Central Asia, 3.5-4.5 periods
- Unit 8: South, East, and Southeast Asia, 5.5-7 periods
- Unit 9: The Pacific, 3.5-4.5 periods
- Unit 10: Global Contemporary, 7-8.5 periods

Unit 1: Global Prehistory, 30,000–500 bce, 3.5-4.5 periods

| Stage 1 Desired Results   |   |   |
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| ESTABLISHED GOALS   | Transfer  |   |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> | <p><i>Students will be able to independently use their learning to...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>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.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>(These statements are taken from the BIG IDEAS of the AP Course Framework.)</p>                         |   |
|   | Meaning   |   |
|   | <p>UNDERSTANDINGS<br/><i>Students will understand that...</i></p> <p>Very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.</p> <p>Africa and Asia preceding and influencing other areas as the human population spread.</p> <p>Beginning approximately 77,000 years ago, the first “art” was created in the form of rock paintings and carved natural materials, such as ocher. It depicted geometric patterns and representations of life-forms, usually human and animal.</p> | <p>ESSENTIAL QUESTIONS<br/><i>Students will keep considering...</i></p> <p>How does the study of art contribute to our greater understanding of cultural practices and belief systems?</p> <p>How does art provide clues for understanding a culture and its history when we have nothing else to investigate?</p> <p>In what ways does the study of global prehistoric art require the</p> |

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| <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p>   | <p>Three-dimensional forms were sculpted, and monuments, large scale objects, and environments were assembled and/or constructed.</p> <p>Human behavior and expression were influenced by the changing environments in which they lived.</p>  | <p>contributions of other disciplines?<br/>Why?</p> <p>How do the materials and techniques of global prehistoric art shape and define those works?</p>   |
| <p>STANDARD 7a:<br/>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>CCSS.ELA-LITERACY.RST.11-12.4:<br/>Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.</p> <p>CCSS.ELA-LITERACY.RST.11-12.5:<br/>Analyze how the text structures information or ideas into categories or hierarchies, demonstrating</p> | Acquisition   |  |
|  | <p><i>Students will know...</i></p> <p>Identification of images #1-11 from AP Course Framework image set.</p> <p>Dates for the Unit:<br/><u>Global Prehistory 30,000-500 BCE</u><br/>Paleolithic:<br/>75,000 BCE- ornamentation<br/>35,000 BCE representational<br/>Until 10,000/8,000 BCE<br/>Neolithic:<br/>10,000 BCE- 3200 BCE in Mediterranean<br/>Until 2,000 BCE in Northern Europe</p> <p>Materials and techniques of the era included:</p> <ul style="list-style-type: none"> <li>• fired ceramics to painting and incised graphic designs (primarily on rock surfaces),</li> <li>• sculpture (notably female and animal figurines), and</li> <li>• architecture (stone megalithic installations).</li> </ul> <p>Art demonstrates or depicts:</p> <ul style="list-style-type: none"> <li>• activities such as food production (hunting, gathering, agriculture, animal husbandry)</li> </ul> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Analyzing visual elements of a work of art beyond the image set.</p> <p>Analyzing art historical interpretations.</p> |

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| <p>understanding of the information or ideas.</p> <p>CCSS.ELA-LITERACY.WHS<br/>T.11-12.9</p> <p>Draw evidence from informational texts to support analysis, reflection, and research.</p> | <ul style="list-style-type: none"> <li>• patterns of behavior, such as settlement, demonstration of status, and burial or imagery related to their use.</li> <li>• humans' awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles) to the microcosmic (e.g., exploitation of permanent materials available).</li> </ul> <p>Paleolithic peoples:</p> <ul style="list-style-type: none"> <li>• were hunter-gatherers</li> <li>• paramount concern was sheer survival</li> <li>• created practical objects</li> <li>• created ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources.</li> </ul> <p>First agriculture began in southwest Asia in “fertile crescent” with farming and domestication of animals.</p> <p><u>In Asia</u>, we have found Paleolithic and Neolithic cave paintings that feature animal imagery (in the mountains of Central Asia and Iran). Animal imagery has also been found in rock shelters throughout central India. In prehistoric China, we find ritual objects created in jade, (beginning a 5,000-year tradition of working with the precious medium). Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen.</p> <p><u>In Europe</u>, we have found small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles) that</p> |  |
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|  | <p>date from the Paleolithic and Neolithic periods. 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.</p> <p><u>In the Pacific region</u>, people migrated from Asia approximately 45,000 years over land bridges. The earliest created objects have been dated to c. 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.</p> <p><u>On the American continent</u>, peoples who migrated from Asia (before 10,000 B.C.E.) first made sculptures from animal bone and later from clay.</p> <p>The following are applied to help establish general theories of the function and meaning of prehistoric art:</p> <ul style="list-style-type: none"> <li>• comparisons of groups of objects</li> <li>• application of ethnographic analogy (considering modern traditional cultural practices as models for ancient ones)</li> <li>• reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach)</li> </ul> |  |
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|  | <ul style="list-style-type: none"> <li>• (c. 1900) modern stratigraphic archaeology (recording each level and location of all objects)</li> </ul> |  |
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| Stage 2 – Evidence |  |   |
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| Code               | Evaluative Criteria  | Assessment Evidence   |
| A,M,T              | <p>Accurately identify the artwork including title, location, date, material.</p> <p>Use clear art vocabulary (such as elements and principles of design) to describe the visual characteristics and iconography of the art work. This is the FORM and CONTENT.</p> <p>State a probable and/or accepted theory(s) of the purpose of the art work. This is the FUNCTION.</p> <p>Describe at least one cultural practice, belief system, and/or physical setting of the artwork. This is the CONTEXT.</p> <p>Analyze how that context relates to the visual characteristics and purpose of the art object.</p> | <p>PERFORMANCE TASK(S):<br/><i>Students will show that they really understand evidence of...</i></p> <p><u>ART THEORY PUBLICATION</u><br/>Goal- to analyze how context relates to the visual characteristics and purpose of an artwork.</p> <p>Role- take on the role of an art historian<br/>Audience- classmates</p> <p>Situation- Art historians are often called upon to infer the purpose of an artwork based on visual and contextual evidence. They publish this information as art theory.</p> <p>Product- a partner discussion, students will produce notes that can be published in the class google folder. (Or other secure internet sharing.)</p> <p>Standards- must state known facts, contextual information, and visual characteristics of a work of art.</p> |

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|  |  | <p>OTHER EVIDENCE:<br/> <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion<br/> Students will fill in a table which describes the FORM, CONTENT, CONTEXT, and FUNCTION of at least one piece of art from the image set.</p> |
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| Stage 3 – Learning Plan |   |  |
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| Code                    | <p><i>Pre-Assessment</i></p> <p>Students define the terms FORM, CONTENT, CONTEXT, and FUNCTION.</p>   |  |
| A,M,T                   | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>Teacher will display an image of a well known artwork.</li> <li>Students will state what they know or observe about it.</li> <li>In a guided discussion, the students will explore and revise their understanding of the words form, function, content and context by giving examples of them as seen in the artwork.</li> <li>Students will read the chapter related to Prehistoric Art. Notes will be taken on a matrix chart which organizes information into categories including form, function, content and context.</li> <li>Students will review the image and identifying information of the artwork in the image set.</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes<br/> Matrix worksheets</p> |

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|  | <ul style="list-style-type: none"> <li>• In a guided discussion, students and teacher will apply knowledge to organize the artwork into groups related to regions, then genres and then purpose. Flash cards will be used for this activity.</li> <li>• While viewing selected works from the image set, students will reflect on, describe, analyze and compare characteristics of the art.</li> <li>• In the Art Theory Publication performance task, students will produce a published art theory that can be shared with the class.</li> <li>• Students will complete a multiple choice Progress Check created by the teacher or Collegeboard.</li> </ul> |  |
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Unit 2: Ancient Mediterranean, 3500 bce–300 ce, 10-11 periods

| Stage 1 Desired Results  |   |   |
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| ESTABLISHED GOALS  | Transfer  |   |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast</p> | <p><i>Students will be able to independently use their learning to understand that...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> <p>(These statements are taken from the BIG IDEAS of the AP Course Framework.)</p> |   |
|  | Meaning   |   |
|  | <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>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.</p>   | <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>What can the physical setting of a work of art tell us about what was important to the culture in which it was created?</p> <p>How does purpose or function</p> |
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| <p>contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS.ELA-LITERACY.WHS T.11-12.4<br/>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p>CCSS.ELA-SL.11-12.1a :<br/>Come to discussions prepared, having read and</p> | <p>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.</p> <p>Artists created fully developed, formal types, including sculptures of human figures interacting with gods and stylistic conventions representing the human form with a combined profile and three-quarter view. In these combinations, important figures are set apart using a hierarchical scale or by dividing the compositions into horizontal sections or registers, which provide significant early examples of historical narratives.</p> <p>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.</p> <p>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.</p> <p>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).</p> <p>Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order.</p> | <p>influence works of art and express cultural characteristics of societies?</p> |
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| <p>researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> | <p>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.</p> <p>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.</p> <p>Religious rituals and prognostications were guided by oral tradition, not texts.</p>  |   |
|  | <i>Acquisition</i>   |   |
|  | <p><i>Students will know...</i></p> <p>Identification of images # 12-47 from AP Course Description image set.</p> <p>Dates for the Unit:<br/> <u>Ancient Mediterranean 3500BCE- 30CE</u><br/> Ancient Near Eastern :3500 BCE- 330 BCE:<br/> Sumerian, Akkadian, Neo-Sumerian and Babylonian,<br/> Assyrian, Neo- Babylonian, and Persian city-states<br/> Egyptian : 3000 BCE- 30 BCE:<br/> predynastic Egypt and Old, Middle, and New Kingdoms<br/> Greek: 600 BCE- 100 CE:<br/> Archaic, Classical, and Hellenistic periods by art style<br/> Etruscan: 700- 100 B.C.E.<br/> Roman: 750 BCE-337 CE:<br/> republican, early imperial, late imperial, and late antique</p> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Analyzing visual elements of a work of art beyond the image set.</p> |

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|  | <p><u>Geographic regions for the Unit:</u></p> <p>Ancient Near East:<br/>present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus</p> <p>Ancient Egypt:<br/>present-day Egypt and Sudan</p> <p>Ancient Greece:<br/>Europe and western Asia, primarily in the region of present-day Greece, Turkey, and southern Italy</p> <p>Etruscan: Etruria in central Italy</p> <p>Ancient Roman:<br/>Europe and western Asia</p> <p>The artistic canon of dynastic Egypt, with strict conventions of representation, use of materials, and treatment of forms, was followed for many centuries.</p> <p>Egyptian art incorporates mythological and religious symbolism, often centered on the cult of the sun.</p> <p>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. Innovations in art and architecture tended to occur within the basic and established scheme. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution.</p> <p>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.</p> | <p>Attributing works of art.</p> <p>Developing and supporting art historical arguments.</p> |
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|  | <p>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.</p> <p>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.</p> <p>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.</p> <p>Ancient Near Eastern architectural representations include towering ziggurats that provide monumental settings for the worship of many deities, as well as heavily fortified palaces that increased in opulence over the centuries, proclaiming the power and authority of rulers.</p> <p>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.</p> |  |
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|  | <p>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.</p> <p>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).</p> |  |
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## Stage 2 – Evidence

| Code  | Evaluative Criteria   | Assessment Evidence  |
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| A,M,T | <p>Students will write a fake personal obituary which includes fictional cause of death, type of burial, funerary practice, personal accomplishments and interests.</p> <p>Students will illustrate or create a model of their own death monument. They will incorporate personal interests and accomplishments into the design of the monument including symbols, setting, construction, size, etc. as well as how those relate to personal interests and accomplishments noted in the obituary.</p> <p>The student will compare their personal monument to at least one other monument from the Ancient Near East, Egyptian, Greek, Etruscan and/or Roman cultures. Those monuments will be identified fully.</p> <p>The student will include how cultural characteristics from that society were expressed in the structure as well as how the function influenced the design of the work.</p> | <p>PERFORMANCE TASK(S):<br/><i>Students will show that they really understand evidence of...</i></p> <p><u>PERSONAL DEATH MONUMENT</u></p> <p>Goal- how purpose or function influences works of art and express cultural characteristics of societies.</p> <p>Role- the student will act as a contemporary structural designer</p> <p>Audience- contemporary society</p> <p>Situation- the student will pretend to design a monument to mark their own passage from this life</p> <p>Product- the student will create a three dimensional model and/or an illustration in the form of a drawing, a collage, a digital design or mixed media</p> <p>Standards- Students will show how personal characteristics influenced the design of his/her monument. They will compare how their structure relates to one from the ancient world. The student will include how cultural characteristics from that society were expressed in the structure as well as how the function influenced the design of the work.</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion<br/>Individual conferencing with the teacher<br/>research notes</p> |
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### Stage 3 – Learning Plan

| Code  | <i>Pre-Assessment</i>  |   |
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|       | <p>Students will complete a short essay question similar to the <b>Visual Analysis</b> essay on the AP Exam. This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>• Describe visual elements of a provided image of a work of art beyond the image set</li> <li>• Explain how artistic decisions shape visual elements</li> <li>• Explain how or why the work of art demonstrates continuity within an artistic tradition, style, or practice; or explain its influence on other artistic production</li> </ul>  |   |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/><i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Students will participate in a Socratic Seminar to initiate discussion where students can illustrate their understanding of the learning objectives and essential knowledge statements.</li> <li>• Students will complete assigned reading of chapter sections according to the agenda provided.</li> <li>• Teacher will guide students in the discussion of Ancient Near Eastern artwork, paying particular attention to how the context and function influence the form and content of a work.</li> <li>• Students will edit existing claims and match those claims with existing evidence in preparation for writing their own argumentative essays.</li> <li>• In a guided discussion, students will relate the Egyptian societal beliefs to the visual characteristics of the sculpture, architecture and graphic arts, including the themes of Power and Authority and Funerary Art.</li> <li>• Using the “Look-for-a-pattern” instructional strategy, the teacher will lead students to discover the development</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/>AP Classroom online Progress Checks<br/>Homework reading highlights and/or notes<br/>Unit Exam (including Visual Analysis essay)</p> |

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|  | <p>of naturalism and idealism in the graphic art and sculpture of Ancient Greece.</p> <ul style="list-style-type: none"> <li>• In a guided discussion, students will discover relationships between Greek, Roman and contemporary arts and society.</li> <li>• Students will complete short essays that demonstrate the advancements in construction during the Roman Empire.</li> </ul> |  |
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Unit 3: Early Europe and Colonial Americas, 200–1750 ce, 12.5-14.5 periods

| Stage 1 Desired Results  |   |
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| ESTABLISHED GOALS:   | <i>Transfer</i>   |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> | <p><i>Students will be able to independently use their learning to...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> <p>(These statements are taken from the BIG IDEAS of the AP Course Framework.)</p> |

|   | <i>Meaning</i>  |  |
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| <p><b>STANDARD 7b:</b><br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</p> <p><b>STANDARD 8:</b><br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p><b>STANDARD 11:</b><br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p><b>CCSS.ELA-RL.11-12.1</b><br/>Cite strong and thorough textual evidence to support</p> | <p><b>UNDERSTANDINGS</b><br/><i>Students will understand that...</i></p> <p>Medieval art derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning. The study of theology, music, literary and poetic invention, and scientific and mathematical theory were prioritized.</p> <p>Medieval Europe shared artistic forms, functions, and techniques and was influenced by Roman, Islamic, and migratory art; and European Islamic art was influenced by Roman, migratory, Byzantine, and West Asian art. Exchanges were facilitated through trade and conquest.</p> <p>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.</p> <p>A focus on early modernity and interconnectedness of the Atlantic regions presents a more comprehensive approach to the study of art.</p> <p>In the late 15th century, European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization.</p> | <p><b>ESSENTIAL QUESTIONS</b><br/><i>Students will keep considering...</i></p> <p>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?</p> <p>How are the cultural interactions that developed throughout this period demonstrated in the works of art?</p> <p>What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?</p> |

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| <p>analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p> <p>CCSS.ELA-LITERACY.WHS<br/>T.11-12.2.A</p> <p>Introduce a topic and organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> | <p>Surviving architecture is primarily religious in function. It accommodated worship and incorporated symbolic numbers, shapes, and ornament.</p> <p>Corporate and individual patronage informed the production, content, form, and display of art—from panel painting, altarpieces, sculpture, print, 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).</p> <p>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.</p> |  |
| Acquisition  |  |  |
|  | <p><i>Students will know...</i></p> <p>Identification of images #48-98 from AP Course Framework image set.</p> <p>Dates of the Unit:<br/> <u>Middle Ages:</u><br/>           Early Christian/Late Antiquity 200-500CE<br/>           Byzantine Empire (c.350CE -1450 CE)<br/>           c.500-800 – Early Medieval Art<br/>           c.1000-1200 – Romanesque Art<br/>           c.1200-1400 – Gothic Art</p> <p><u>Italian Renaissance:</u></p>  | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> |



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|  | <p>Early Renaissance in Italy 1400-1500<br/> High Renaissance (in Italy) 1500-1520<br/> Late Renaissance and Mannerism (in Italy) 1530-1600</p> <p><u>Northern Renaissance:</u><br/> Flemish Painting and Early Renaissance in the North 1400-1500<br/> Renaissance in the North 1500-1600</p> <p><u>Baroque:</u> 1600-1750</p> <p>European Islamic art and early medieval migratory art, embraced calligraphic line and script, as well as dense geometrical and organic ornament.</p> <p>Medieval works of art are characterized by stylistic variety, avoidance of naturalism, primarily religious or courtly subject matter, and the incorporation of text.</p> <p>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).</p> <p>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</p> | <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Analyzing visual elements of a work of art beyond the image set.</p> <p>Attributing works of art.</p> <p>Developing and supporting art historical arguments.</p> |
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|  | <p>Caribbean, the Western and Southwestern regions of the United States, Mexico, Central America, and South America.</p> <p>The arts of 15th-century (Early Renaissance in Italy and Northern Europe) reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training.</p> <p>In the 16th-century (High and Late Renaissance in Italy and Northern Europe), 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 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.</p> <p>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.</p> <p>In the 17th century, (Baroque) art continued to be based on classical principles and formulas but with interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.</p> <p>Spanish colonial art corresponded in terms of themes, materials, formal vocabulary, display, and reception more</p> |  |
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|  | <p>closely to that of southern (Spanish Catholic) Europe, with some African and Asian influences.</p> <p>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.</p> <p>The emergence of academies redefined art training by introducing more structured, theoretical curricula in centralized educational institutions.</p> <p>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.</p> |  |
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## Stage 2 – Evidence

| Code  | Evaluative Criteria  | Assessment Evidence   |
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| A,M,T | <p>Students will develop and support the art historical argument that 17th century, (Baroque) art had an interest in theatricality, mysticism and elaborate qualities with the visual characteristics of fluid movement, drama, tension, combined materials, complex space and tenebrism.</p> <p>They will explain how theories and interpretations of works of art are shaped by visual analysis of these visual characteristics as well as by influences such as the Protestant Reformation, the Counter Reformation, the Monarchies and new scientific discoveries as well as primary source material.</p> <p>Baroque works of art from various regions of Europe including Holland, Spain, France, Flanders and Italy will be used and properly identified. At least one sculpture, one architectural structure and one piece of graphic art will be used.</p> | <p>PERFORMANCE TASK(S):<br/><i>Students will show that they really understand evidence of...</i></p> <p><u>BAROQUE GRAPHIC ORGANIZER</u></p> <p>Goal- 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.</p> <p>Role- group participant</p> <p>Audience-the graphic organizer will be displayed in the classroom</p> <p>Situation-students will learn to work as a member of a group for a shared purpose</p> <p>Product- As a group, the students will create a single large graphic organizer which visually links the interpretations, visual characteristics and images of art work.</p> <p>Standard- The graphic organizer must support the art historical interpretations of Baroque art (ie. theatricality, mysticism and elaborate qualities) using the visual characteristics (fluid movement, drama, tension, combined materials, complex space and tenebrism) and Baroque works of art from various regions of Europe.</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion</p> <p>AP Comparison practice essay using Roman and Early Christian art</p> <p>Middle Ages Unit Exam</p> <p>Renaissance multiple choice quiz</p> <p>Renaissance short essays</p> <p>Baroque multiple choice quiz</p> |
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### Stage 3 – Learning Plan

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| Code  | <p align="center"><b>Pre-Assessment</b></p> <p>Students will complete a long essay question similar to the <b>Comparison</b> essay on the AP Exam. This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>• Provide two accurate identifiers for the selected work of art</li> <li>• Describe visual or contextual elements of both the required and selected works of art</li> <li>• Explain how the two works of art are similar or different in how they convey meaning</li> <li>• Articulate a defensible claim that explains the meaning or significance of similarities or differences between the two works of art</li> <li>• Use specific and relevant visual and/or contextual evidence to support the claim</li> </ul>   |   |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Teacher will display a map of the Ancient Roman Empire, Medieval Europe, and the Byzantine Empire and lecture about the historical context within which we view the art of these times and regions.</li> <li>• Students will do a Quick Write centered on their personal knowledge of the requirements of worship for the Jewish, Christian, and/or Islamic religions.</li> <li>• Teacher will lead a guided discussion about these religions and in general, how they affect art of the first millennium of the Common Era.</li> <li>• Students will complete homework reading as it is assigned during each era.</li> <li>• Students will write an AP practice essay comparing Early Christian and Ancient Roman visual characteristics.</li> <li>• Classroom discussions will continue centered on analyzing contextual elements of a work of art, and connecting contextual and visual elements of works of art.</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes</p> |

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|  | <ul style="list-style-type: none"> <li>• Students will watch a video, <i>The Age of the Great Cathedrals</i>, to experience the space of the cathedrals in a virtual way.</li> <li>• Students will rethink the main ideals of the Renaissance; namely Classicism (including Idealism, Humanism (including Individualism and Naturalism) and Neoplatonism and how they relate to the artwork of the masters of the Renaissance.</li> <li>• Teacher will read an excerpt from the Late Renaissance book, <u>The Lives of the Most Excellent Painters, Sculptors, and Architects</u> by Vasari in order to illustrate the idea of the “cult of the genius” as it relates to the “isms”.</li> <li>• Students will compare the visual characteristics of Renaissance art with art of the 17th century.</li> <li>• Students will participate in the BAROQUE GRAPHIC ORGANIZER activity.</li> </ul> |  |
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Unit 4: Later Europe and Americas, 1750–1980 ce, 12.5-14.5 periods

| Stage 1 Desired Results  |                        |
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| <p>ESTABLISHED GOALS</p> <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on</p> | <p><i>Transfer</i></p> |

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| <p>knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> | <p><i>Students will be able to independently use their learning to...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> <p>(These statements are taken from the BIG IDEAS of the AP Course Framework.)</p> |  |
| <p>Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>STANDARD 11:<br/>Compare uses of art in a</p>                          | <p><i>Meaning</i></p>   |  |
|   | <p>UNDERSTANDINGS<br/><i>Students will understand that...</i></p> <p>From the mid-1700s to 1980 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women's and civil rights' movements catalyzed social change.</p> <p>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."</p>  | <p>ESSENTIAL QUESTIONS<br/><i>Students will keep considering...</i></p> <p>How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas?</p> <p>How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?</p> |



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| <p>variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p>  | <p>Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.</p>   |  |
| <p>CCSS.ELA-LITERACY.WHST.11-12.1.E<br/>Provide a concluding statement or section that follows from or supports the argument presented.</p> <p>CCSS.ELA-LITERACY.WHST.11-12.5<br/>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p> | <p><i>Acquisition</i></p>   |  |
|  | <p><i>Students will know...</i></p> <p>Identification of images #99-152 from AP Course Framework image set.</p> <p><b>Dates from the Unit:</b><br/> <u><b>Later Europe and Americas 1750-1980 C.E.</b></u><br/>           Neoclassicism 1750-1800<br/>           Romanticism 1750-1850<br/>           Realism 1850-1875<br/>           Impressionism 1875-1885<br/>           Post-Impressionism 1880-1900<br/>           Symbolism 1890-1910<br/>           Art Nouveau 1895-1915<br/> <u><b>1900- 1914 Before World War I:</b></u><br/>           Fauvism 1905-1910<br/>           German Expressionism 1905-1915<br/>           Armory Show 1913<br/>           Cubism 1905-1915<br/>           Futurism 1910-1915<br/>           Suprematism<br/>           De Stijl<br/>           Fantasy<br/>           Realism(AshCan School)<br/> <u><b>1918-1941 Between the Wars:</b></u><br/>           Abstraction</p> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Attributing works of art.</p> <p>Analyzing art historical interpretations.</p> <p>Developing and supporting art historical arguments.</p> |

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|  | <p>Dada<br/>Surrealism<br/>Expressionism<br/>Realism<br/><b><u>1945-1980 After World War II:</u></b><br/>Abstract Expressionism 1950's<br/>Color Field<br/>Hard-Edge Abstraction<br/>Op<br/>Pop 1960's</p> <p>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.</p> <p>Philosophies of Marx and Darwin impacted worldviews, followed by the work of Freud and Einstein. Later, postmodern theory influenced art making and the study of art.</p> <p>In addition, artists were affected by exposure to diverse cultures, largely as a result of colonialism. The advent of mass production supplied artists with ready images, which they were quick to appropriate.</p> <p>Diverse artists with a common dedication to innovation came to be discussed as the avant-garde.</p> |  |
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|  | <p>Artists were initially bonded by sanctioned academies and pursued inclusion in juried salons for their work to be displayed. Later, when this system broke down, they joined together in self-defined 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. Women artists slowly gained recognition as many artists competed for admiration of their individuality and genius.</p> <p>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. Performance was enacted in novel ways and recorded on film and video.</p> <p>Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. 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.</p> <p>Art was displayed at public exhibitions such as the Salon in Paris and later at commercial art galleries. 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.</p> |  |
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|  | <p>After the devastation of Europe in World War II, artists in the United States dominated the art market.</p> <p>Church patronage declined and corporate patronage emerged. The influence of the academies receded in favor of radical individualism; some artists worked without patronage. Audiences ranged from private patrons to the public, which was sometimes hostile toward art that broke with tradition.</p> |  |
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| Stage 2 – Evidence |  |  |
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| Code               | Evaluative Criteria  | Assessment Evidence  |
| A,M,T              | <p>Students will explain the visual elements of modern paintings (materials, processes, and techniques) and analyze the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>The student will explain how or why the work of art demonstrates continuity or change within an artistic tradition.</p> <p>The student will analyze the meaning of an art historical interpretation of the work of art provided.</p> <p>The written explanation will be judged by the college board scoring guidelines.</p> | <p>PERFORMANCE TASK(S):<br/>Students will show that they really understand evidence of.....</p> <p><u>MAKING A CONNECTION</u></p> <p>Goal- the fact that artworks often have commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Role- art curator</p> <p>Audience- museum goers</p> <p>Situation- Students are given a card displaying a painting from the image set from the Realism through Pop Art eras. They are first asked to write what they know about it. Then each student is paired with a classmate and asked to determine, describe, and then explain the connection between the two pieces. Finally, the pairs will write a brief explanation of how the works are related.</p> <p>Product- the final product will be an “exhibit label” which includes the “wall text” describing the artwork and its relationship to the piece that is exhibited near it. Once the images and labels are organized in a row, the information will demonstrate how each artwork influenced the next in the progression of modern painting.</p> <p>Standards- The students will explain how a specific work of art demonstrates continuity or change within an artistic tradition.</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Conferencing with the teacher during activity</p> <p>Homework reading highlights or notes</p> <p>Peer conversations</p> <p>Quizzes</p> |

### Stage 3 – Learning Plan

| Code  | Pre-Assessment  |   |
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|       | <p>Students will complete a short essay question similar to the <b>Continuity and Change</b> essay on the AP Exam. This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>• Describe visual or contextual elements of a work of art</li> <li>• Explain how or why the work of art demonstrates continuity or change within an artistic tradition or practice.</li> <li>• Analyze meaning or significance of an art historical interpretation of the work of art provided</li> </ul>   |   |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Teacher will provide an outline of the era including names of eras, artists and dates.</li> <li>• Teacher will lead a class discussion about Neoclassicism and Romanticism, which will be discussed separately from the other eras and in relationship to the idea of “escapism”.</li> <li>• Students will read assigned textbook excerpts as well as read or watch assigned Khan Academy articles and videos.</li> <li>• Students will take a quiz on the ideas and characteristics and identification of work from the Neoclassical and Romantic eras.</li> <li>• Students will participate in the performance task <u>“MAKING A CONNECTION” as defined by the GRASPS.</u></li> <li>• Instructional strategies such as “look for a pattern” will be used while observing the completed exhibit labels for the modern paintings.</li> <li>• Students will reflect on the significance of the art historical interpretation of the modern painting era and relate that to architecture, sculpture and other graphic</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes</p> |

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|  | <p>arts from the era such as photography.</p> <ul style="list-style-type: none"><li>• Students will take a quiz on the artwork in the image set from Realism through Post Modern art.</li></ul> |  |
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Unit 5: Indigenous Americas, 1000 bce–1980 ce, 4.5-5.5 periods

| Stage 1 Desired Results  |   |  |
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| ESTABLISHED GOALS  | Transfer  |  |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which</p> | <p><i>Students will be able to independently use their learning to understand that...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> <p>(These statements are taken from the BIG IDEAS of the AP Course Framework.)</p> |  |
|  | Meaning   |  |
|  | <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>Art of the Indigenous Americas is among the world's oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., 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</p>   | <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>What similarities and differences appear in the art of the Indigenous Americas?</p> <p>How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how diverse these</p> |

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| <p>viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS-ELA-SL.11-12.4<br/>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose,</p> | <p>that have progressively taken over the American continents for the last 500 years.</p> <p>Ancient Mesoamerica encompassed what is now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., 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.</p> <p>The ancient Central Andes comprised present- day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.</p> <p>Despite 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.</p> | <p>cultures were from one another?</p> <p>What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it?</p> |
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| audience, and a range of formal and informal tasks. | <p>Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, 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.</p> <p>Present traditional practices, myths, and religious beliefs may illuminate past artistic materials, creative processes, and iconography.</p>  |   |
| <i>Acquisition</i>                                  |  |   |
|   | <p><i>Students will know...</i></p> <p>Identification of images #153-166 from AP Course Framework image set.</p> <p><b>Indigenous Americas 1000 BCE–1980 CE</b><br/>Artistic traditions of ALL of the indigenous Americas exhibit overarching traits:</p> <ul style="list-style-type: none"> <li>• content that emphasizes unity with the natural world and a five-direction (North, South, East, West, Center) cosmic geometry;</li> <li>• spirituality based in visionary shamanism;</li> <li>• high value placed on animal-based media, such as featherwork, bone carving, and hide painting;</li> <li>• 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);</li> <li>• stylistic focus on the essence rather than the appearance of subjects;</li> </ul> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Analyzing visual elements of a work of art beyond the image set.</p> <p>Analyzing art historical interpretations.</p> |

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|  | <ul style="list-style-type: none"> <li>● creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes).</li> <li>● “art” is considered to have, contain, and/or transfer life force rather than simply represent an image.</li> <li>● art is considered participatory and active, rather than simply made for passive viewing.</li> </ul> <p><b><u>Ancient America:</u></b></p> <ul style="list-style-type: none"> <li>● art created before 1550 C.E.,</li> <li>● south of the current U.S.–Mexico border.</li> <li>● divided into three main areas of culture: Mesoamerica, Central America*, and Andean South America.</li> </ul> <p><b><u>Ancient Mesoamerica (Middle America):</u></b></p> <ul style="list-style-type: none"> <li>● Olmec, first millennium B.C.E., primarily in the Gulf Coast;</li> <li>● Maya, first millennium C.E., in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras);</li> <li>● Mexica (aka Aztec- the empire was dominated by the Mexica ethnic group). 1428 to 1521 C.E., in the region of central Mexico, though subordinating most of Mesoamerica.</li> </ul> <p><b>Acropoli and massive temples:</b></p> <ul style="list-style-type: none"> <li>● stone post-and- lintel,</li> <li>● with relief sculpture</li> <li>● painted bright colors</li> <li>● Plazas for large ritual gatherings</li> </ul> |  |
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|  | <p>Elaborate burials and other underground installations to honor the role of the Underworld were also found.</p> <p>Sculptural and two-dimensional art:</p> <ul style="list-style-type: none"> <li>• figural</li> <li>• glorification of specific rulers</li> <li>• Mythical events</li> <li>• depicted shamanic transformation, visions, and other cosmic realms</li> </ul> <p>Artists were typically elite specialists and, among the Maya, the second sons of royalty. Rulers were the major, but not the only, patrons.</p> <p>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 ballgame, and included a number of matrilinear and matriarchal cultures (promoting women's power). Indigenous culture continues: over seven million people speak Mayan languages today, and over one million speak Nahuatl, the Aztec language.</p> <p>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 Mexico past. Twentieth-century European and American artists, such as Henry Moore* and Frank Lloyd Wright, were strongly</p> |  |
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|  | <p>influenced by the sculpture and architecture of ancient Mesoamerica as well.</p> <p><u>Central Andes:</u></p> <ul style="list-style-type: none"> <li>● Chavín: c. 1200–500 B.C.E. in the northern highlands</li> <li>● Inka: 1438–1534 C.E. covering the entire Central Andes (with reach to the southern coast;)</li> </ul> <p>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. 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 weavers (the empire’s most talented women weavers, kept cloistered). 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.</p> <p><u>Andean art depicted:</u></p> <ul style="list-style-type: none"> <li>● animal and plant imagery,</li> <li>● mountain veneration,</li> <li>● sculpting of nature itself,</li> <li>● organic integration of architecture with the environment</li> <li>● orientation toward the afterlife</li> </ul> |  |
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|  | <ul style="list-style-type: none"> <li>● other realms of the cosmos.</li> <li>● Shamanic visionary experience, especially featuring humans transforming into animal selves</li> </ul> <p>Peoples of the Andes practiced the world's earliest and most persistent artificial mummification, and almost all art became grave goods for use in the afterlife.</p> <p>Indigenous descendants of ancient peoples remain: 8 to 10 million people still speak Quechua, the Inka language.</p> <p>Some key modern Euro–American 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.</p> <p><b><u>Native Americans (and First Nations in Canada):</u></b><br/>north of what is now the U.S.–Mexico border, from ancient times to the present.<br/>Regions include:</p> <ul style="list-style-type: none"> <li>● Arctic*</li> <li>● Northwest Coast</li> <li>● Southwest</li> <li>● Plains</li> <li>● Eastern Woodlands, among others.</li> </ul> <p><b><u>Native American art media include:</u></b></p> <ul style="list-style-type: none"> <li>● earthworks</li> <li>● stone and adobe architecture</li> </ul> |  |
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|  | <ul style="list-style-type: none"> <li>• wood and bone carving</li> <li>• weaving and basketry</li> <li>• hide painting</li> <li>• ceramics</li> <li>• quillwork and beadwork</li> <li>• recently, painting on canvas</li> <li>• some imported materials (e.g., glass beads, machine-made cloth, and ribbon) are now considered traditional.</li> </ul> <p>Many Native American artworks are ritual objects to wear, carry, or use and believed to contain and transfer life force and power.</p> <p><u>Imagery includes:</u></p> <ul style="list-style-type: none"> <li>• Geometric patterning</li> <li>• figures (often mythic or shamanic),</li> <li>• animals including Spanish-introduced horse, indigenous buffalo, raven, and bear, snakes, birds, bison, and horses)</li> </ul> <p>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). Postcontact art not only reflects these long-standing values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.</p> <p>Native American intellectual pursuits apparent in artistic expressions include astronomical observation; poetry, song,</p> |  |
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|  | <p>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, 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.</p> <p>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 American Indians means that historical information sources may be highly contested by American Indians. Divergent stories depend on whether native or white sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martínez’ revival of ancient black-in-black ceramic techniques, which was encouraged by anthropologists.</p> <p>Recent cultural revitalization of traditions and active contemporary artistic production by self- taught and academically trained artists keep Native American participation in global artistry alive.</p> |  |
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| Stage 2 – Evidence |   |   |
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| Code               | Evaluative Criteria   | Assessment Evidence   |
| A,M,T              | <p>The student will find an appropriate work of art by a post-contact Native American artist, then analyze and compare it to the work of a traditional Native American or First Nations artist. The information conveyed will include a connection between the uses of art by both artists.</p> <p>The student will effectively communicate their ideas to the class by creating and presenting a slideshow.</p> <p>The slideshow will be evaluated using the school wide Communication Rubric and will include a works cited page.</p> | <p>PERFORMANCE TASK(S):<br/> <i>Students will show that they really understand evidence of...</i></p> <p>Goal- Students will recognize that Postcontact art reflects larger ideas and values of Native American artists but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.</p> <p>Role- freelance writer contributing to art magazines</p> <p>Audience- viewers of the Artspace internet site</p> <p>Situation- the students will act as freelance writers who are researching contemporary artists to review for the online marketplace known as Artspace</p> <p>Product- the students will gather information on a contemporary artist in the form of notes and images. They will create a slideshow (Google Slides/Powerpoint) for the class.</p> <p>Standards- The student will explore, discover and analyze artwork made by a post-contact Native American artist. They will compare uses of art in the traditional Native American society and make connections to uses of art in contemporary and local contexts.</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion<br/> Individual conferencing with the teacher<br/> AP Attribution practice essay</p> |
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### Stage 3 – Learning Plan

| Code  | <i>Pre-Assessment</i>  |   |
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|       | <p><b>Attribution</b> is a short essay question that assesses students' ability to attribute a work of art beyond the image set (image provided). This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>• Attribute a work of art to a specific artist, culture, art-historical style, or object type</li> <li>• Justify the attribution by providing specific visual evidence</li> <li>• Analyze visual and/or contextual elements of the work of art.</li> </ul>  |   |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Teacher will display the artwork titled <i>Trade (Gifts for Trading Land with White People)</i> by Jaune Quick-to-See Smith completed in 1992.</li> <li>• Using the Socratic Seminar instructional strategy, the teacher will facilitate a discussion which includes how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</li> <li>• Students will complete reading assignments from the textbook and/or Khan Academy.</li> <li>• In a class discussion, students will recognize how artistic traditions of ALL of the indigenous Americas exhibit overarching traits as well as characteristics indicative of each region; Mesoamerica, Andes and North America.</li> <li>• Students will play the Match Game by attempting to match images of artwork with the correct culture from this unit.</li> <li>• The students will complete the practice AP Attribution essay in which they attribute an unknown artwork to a particular Indigenous American culture.</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes</p> |

Unit 6: Africa, 1100–1980 ce, 4.5-5.5 periods

| Stage 1 Desired Results   |   |   |
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| ESTABLISHED GOALS   | <i>Transfer</i>   |   |
| From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:  | <i>Students will be able to independently use their learning to understand that...</i>  |   |
| STANDARD 7a:<br>Analyze how responses to art develop over time based on knowledge of and experience with art and life.                                | Explain how cultural practices, belief systems, and/or physical setting affect art and art making.  |   |
| Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.            | Explain how materials, processes, and techniques affect art and art making.   |   |
|   | Explain how interactions with other cultures affect art and art making.   |   |
|   | Explain how purpose, intended audience or patron affect art and art making.   |   |
|   | 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.  |   |
|   | <i>Meaning</i>  |   |
| STANDARD 7b:<br>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture. | UNDERSTANDINGS<br><i>Students will understand that...</i>   | ESSENTIAL QUESTIONS<br><i>Students will keep considering...</i>   |
| Compare and contrast contexts and media in which  | Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious. | What do the various theories and interpretations of the art of Africa tell us about the different cultures?   |
|   | Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior,   | 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 |

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| <p>viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS.ELA-LITERACY.WHST.11-12.9<br/>Draw evidence from informational texts to support analysis, reflection, and research.</p> <p>CCSS.ELA-SL.11-12.1<br/>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and</p> | <p>contain and express belief, and validate social organization and human relations.</p> <p>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.</p> <p>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.</p> | <p>differences?</p> |
| <p><i>Acquisition</i></p>  |  |                     |

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| <p>teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</p> | <p><i>Students will know...</i></p> <p>Identification of images #167-180 from AP Course Framework image set.</p> <p><b>Africa 1100–1980 C.E.</b></p> <p><u>Basic elements of African art:</u></p> <ol style="list-style-type: none"> <li>1. Resemblance to a human figure for the purpose of conveying ideas.</li> <li>2. Luminosity represents shiny and unflawed skin.</li> <li>3. Youthfulness represents vitality and fertility.</li> <li>4. Reserved demeanor representing a person in control.</li> <li>5. Balance and proportion through material choices.</li> </ol> <p><b><u>Visual characteristics:</u></b></p> <ul style="list-style-type: none"> <li>● Generally simplified into geometric forms.</li> <li>● Little detail.</li> <li>● Often carved in wood.</li> <li>● Decorative addition usually involves texture via pattern.</li> <li>● Three heads tall.</li> <li>● Symmetry.</li> <li>● Combination of human and animal = supernatural.</li> <li>● Elaborate hairstyles.</li> <li>● Exaggerated proportions.</li> </ul> <p><u>THREE MAIN REGIONS:</u></p> <p><u>Central Africa</u> includes Cameroon, Gabon, Democratic Republic of the Congo,</p> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Analyzing visual elements of a work of art beyond the image set.</p> <p>Attributing works of art.</p> <p>Analyzing art historical interpretations.</p> |
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|  | <p><u>Western Africa</u> includes Côte d’ Ivoire, Mali, Ghana, Benin, Sierra Leone, Nigeria, Ife</p> <p><u>Eastern Africa</u> includes Zimbabwe</p> <p><u>Southern Africa</u> includes Namibia</p> <p><u>Northern Africa</u> includes Algeria</p> <p>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).</p> <p>Art in Africa is a combination of objects, acts, and events, created in a wide variety of media (vocal, aural, and visual) and materials (wood, ivory, metals, ceramic, fiber, and elements of nature) that are carved, cast, forged, modeled, woven, and combined by recognized specialists for knowledgeable patrons.</p> <p>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 beliefs and relationships rather than with the objects of the physical world. Art is created for both daily use and ritual purposes (such as leadership, religious beliefs, diagnosis and divination, education, and personal adornment).</p> <p>Art forms may be prescribed by a diviner, commissioned by a supplicant, and produced by a specific artist. The art</p> |  |
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|  | <p>object comes under the custodianship of the person who commissioned it. Performances of objects are accompanied by costumes and music. Cultural protocols acknowledge and ensure the efficacy and appropriateness of artistic experience in Africa. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results.</p> <p>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).</p> <p>Education, incorporation into adulthood, and civic responsibility are processes marked by the creation, manipulation, and interpretation of art objects. The arts of authority (both achieved and inherited status and roles) legitimate traditional leadership. Leaders' histories and accomplishments are often entrusted to and lauded by historians, bards, and elders. Personal identity, social status, and relationships are delineated by aesthetic choices and artistic expression. Common ancestors link leaders, sanction social behavior and choices, and define the order of social life.</p> <p>Urbanization and its monumental trappings (both</p> |  |
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|  | <p>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 <i>Meroë</i>, Timbuktu, Zimbabwe, Igbo Ukwu, and Kilwa Kisiwani demonstrate that range of monumentalities.</p> <p>African histories, often sung or recited, are traditionally the responsibility of specialists.</p> <p>The name of the artist and the date of creation are rarely acknowledged by the outsiders who collected them; the result of ignorance and predisposition by those collecting, describing, and explaining African art.</p> <p>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.</p> |  |
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| Stage 2 – Evidence |   |   |
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| Code               | Evaluative Criteria   | Assessment Evidence   |
| A,M,T              | <p>Students must create a design of a mask, a power figure, or other ritual object.</p> <p>The student will apply the stylistic qualities of much African work such as geometric form to the design of the object.</p> <p>The essay will include a connection between the symbols, materials or particular forms and personal beliefs and practices.</p> <p>The essay will include a comparison of these uses with the uses of African art.</p> <p>The essay will compare the visual characteristics of the ritual object design with the visual characteristics of an African work of art.</p> <p>At least one piece of properly identified African art will be used as a comparison.</p> <p>Both will be graded using a teacher generated rubric.</p> | <p>PERFORMANCE TASK(S):<br/><i>Students will show that they really understand evidence of...</i></p> <p><u>PERSONAL RITUAL OBJECT DESIGN</u></p> <p>Goal- Students will show that they really understand evidence of the content, form, context and function of a personal ritual object as compared to at least one African artwork.</p> <p>Role- Student is emulating a recognized specialist who is a supernaturally ordained artist.</p> <p>Audience- society to which they belong</p> <p>Situation- ability to compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>Products-a drawing, or other visual depiction (clay model, collage) of a personal object along with a comparative essay.</p> <p>Standards- the design of the object will incorporate the stylistic qualities of much African work such as geometric form and the essay will include beliefs and practices related to both the personal and African object.</p> |

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|  |  | <p>OTHER EVIDENCE:<br/> <i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion<br/> Individual conferencing with the teacher<br/> Contextual Long Essay<br/> Notes taken during class discussion ie. lists of basic elements and<br/> typical visual characteristics created by the group</p> |

### Stage 3 – Learning Plan

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| <b>Code</b> | <b>Pre-Assessment</b><br>Students will complete a long essay question similar to the <b>Contextual</b> essay on the AP Exam. This question assesses students' ability to do the following:<br><ul style="list-style-type: none"> <li>Describe contextual (and in some instances also visual) elements of a provided image of a work of art in the image set</li> <li>Explain how context influences artistic decisions about form, style, materials, content and/or function.</li> <li>Explain how an art historical interpretation of a work of art is derived from an analysis of its form, style, materials, content, function, context, reception, or meaning</li> </ul>   |  |
| A,M,T       | Summary of Key Learning Events and Instruction<br><i>Student success at transfer meaning and acquisition depends on...</i><br><ul style="list-style-type: none"> <li>Students will prepare for the lesson by reading and or viewing the assigned articles and videos on Khan Academy. Notes or highlights will be created while reading and/or viewing.</li> <li>Teacher will provide an outline and give visual examples of art from the three regions of Central, Western and Eastern Africa while displaying a map of these regions in order to equip the students with a framework from which to understand the unit information.</li> <li>In a Socratic Seminar, the students will challenge assumptions, examine implications, and probe points of view about African art.</li> <li>The teacher will present a video which includes at least one African artwork being used in a ritual which includes performance and music.</li> <li>In a guided class discussion, students will analyze the visual and contextual elements of a group of African artworks, creating a list of basic elements and typical</li> </ul> | Progress Monitoring<br><br>Classroom discussion<br>AP Classroom online Progress Checks<br>Homework reading highlights and/or notes<br>Flashcard identification |

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|  | <p>visual characteristics.</p> <ul style="list-style-type: none"> <li>• Students will complete the performance task “Personal Ritual Object Design” as described above. Teacher will provide specific feedback.</li> <li>• Students will complete the Contextual Long Essay which will be graded using the AP Scoring Guidelines.</li> </ul> |  |
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Unit 7: West and Central Asia, 500 bce–1980 ce, 3.5-4.5 periods

| Stage 1 Desired Results   |  |   |
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| <p>ESTABLISHED GOALS</p> <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which</p> | Transfer   |   |
|   | <p><i>Students will be able to independently use their learning to understand that...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> |   |
|   | Meaning  |   |
|   | <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>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.</p> <p>The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.</p> <p>Use of figural art in religious contexts varies among traditions,</p>   | <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>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?</p> <p>How have the materials, processes, and techniques employed in art making in West and Central Asia</p> |
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| <p>viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p>   | <p>whereas figural art is common in secular art forms across West and Central Asia.</p> <p>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.</p>   | <p>influenced art within and across cultures?</p>   |
| Acquisition  |   |   |
| <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS- ELA-W.11-12.3d<br/>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> | <p><i>Students will know...</i></p> <p>Identification of images #181-191 from AP Course Description image set.</p> <p>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.</p> <p>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.</p> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Developing and supporting art historical arguments.</p> |



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|  | <p>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.</p> <p>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.</p> <p>The arts of West and Central Asia had great international impact through trade. Textiles were perhaps the most important art form in these regions and dominated much of the international trade between Europe and Asia. Islamic metal works, including examples with Christian subject matter, were created for trade in the regions bordering the Mediterranean. Ceramics were another important trade item, particularly the iznik wares created in Turkey.</p> <p>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 sixth century B.C.E. in South Asia, and Islam, which originated in the seventh century C.E. in West Asia.</p> <p>Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important</p> |  |
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|  | <p>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 niche, serving as a focus 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.</p> <p>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 following: 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.</p> <p>Figural art is a primary form of visual communication in Buddhist communities in Central Asia, as it is across Asia. Figural imagery is used to depict Buddhas and various attendants, teachers, practitioners, and deities. This is an iconic culture, and the presence of invoked figural imagery is important to Buddhist practices. These figures may be venerated in shrine settings, may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, may be found in mandalas, or may be depicted in paintings.</p> |  |
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|  | <p>Islamic art that is created for religious purposes does not contain figural imagery. Mosque architecture is decorated with non-figural imagery, including calligraphy, geometric, and vegetal forms. Manuscripts or objects containing sacred texts may contain calligraphy, illumination, or geometric and vegetal decoration, but should not contain figural imagery.</p> <p>Figural art is an important subject of Islamic art in West and Central Asia. Islamic cultures draw a clear distinction between sacred and secular contexts, and figural imagery abounds in secular works, such as decorative arts and manuscript painting, which often depict sociological types, such as hunters or courtiers, or narrative subjects, such as the ancient kings and heroes of the Persian Shahnama. Religious ideas or content are sometimes carried over into secular art forms and may be illustrated when they become the subject of courtly or popular literature and poetry. For example, the prophet Moses might be illustrated in a manuscript of the Khamsa of Nizami. He would not be illustrated, however, in a manuscript of the holy Qur'an.</p> <p>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. West Asian art finds its greatest source of refinement and international influence in the Persianate arts from the Timurid and Safavid Dynasties of Iran, which influenced the Ottoman arts of Turkey and the Mughal arts of India.</p> |  |
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|  | <p>Styles of art in Central Asia can be divided into Persianate Islamic styles, which maintain developments made in West Asian art, and Indian-inspired styles, which are characterized by the idealized figural art traditions of South Asia.</p> <p>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 here. 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). Highpoints 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.</p> <p>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.</p> <p>Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets.</p> |  |
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|  | <p>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.</p> |  |
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| Stage 2 – Evidence |   |  |
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| Code               | Evaluative Criteria   | Assessment Evidence  |
| A,M,T              | <p>The student will choose two related and appropriate works of art.</p> <p>Fully identify the title, location, date and materials of the artwork.</p> <p>State the location that the non-Islamic artwork may have been seen.</p> <p>Using proper art vocabulary, clear visual examples and accurate historical facts, the student will illustrate the relationship between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Make a clear comparison of the similarities of the two works of art.</p> | <p>PERFORMANCE TASK(S):<br/>Students will show that they really understand evidence of.....</p> <p><u>ART OF ISLAM ART JOURNAL PAGE</u></p> <p>Goal-Students will show that they really understand evidence of the influence of ideas from artists from other regions on the artists of Islam.</p> <p>Role-Imagine that you are the artist that created this piece and you traveled along the Silk Routes and/or witnessed the trade goods that were being transported along these routes.</p> <p>Audience- viewer of art journal</p> <p>Situation- Pretend that you are about to create one piece of Art from Islam. Choose one artwork or piece of architecture from the Art of Islam either from this image set (Unit 7 West and Central Asia 600 CE-1550 CE), or from Unit 3 or 8. These can include Art of Islam from Spain and Turkey between 750 CE and 1600 CE or from India in the 1600's.</p> <p>Product- Create an art journal page in which you:<br/>Describe a non-Islamic piece of art that you may have seen which influenced your work. This may be a piece of art from the Ancient Mediterranean (Unit 2), art from Early Europe (Unit 3) or art from Eastern Asia (Unit 8).<br/>Describe in great detail, using art vocabulary and sketches, the elements of that artwork that inspired you and how you used (will</p> |

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|  |  | <p>use) that influence to create your own piece.</p> <p>Standards- Using art vocabulary, visual examples and historical facts, the student will illustrate the relationship between a work of art and a related artistic tradition, style, and/or practice.</p> |
|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion</p> <p>Class notes</p>   |

### Stage 3 – Learning Plan

| Code  | <i>Pre-Assessment</i><br>Students will participate in a Round Robin activity. The activity will focus on evaluating how much the students know and understand about the most prominent Asian religions and/or philosophies including Islam, Buddhism, Hinduism, Shinto, Daoism, and Confucianism.  |   |
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| A,M,T | <p>Summary of Key Learning Events and Instruction<br/><i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Teacher will provide a graphic organizer which defines each artwork in the unit according to relative religion and region.</li> <li>• Students will read the textbook chapter relating to Islamic Art as well as assigned passages from Khan Academy.</li> <li>• Students will take notes or highlight the most important information.</li> <li>• Students will review the identifying information of the art in the image set.</li> <li>• Teacher will display artwork from the unit on the projector.</li> <li>• Students will recall and list facts related to individual artworks.</li> <li>• Teacher will facilitate a discussion to guide students in creating lists of generalized characteristics of the artwork.</li> <li>• Teacher will display one piece of Islamic Art and one piece of previously studied art that is not Art of Islam or from this unit of study.</li> <li>• Students will notice similarities between two images on the screen, one image is an Islamic artwork, the other is not.</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/>AP Classroom online Progress Checks<br/>Homework reading highlights and/or notes</p> |



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|  | <ul style="list-style-type: none"> <li>• Teacher will prompt students to investigate the products and cultural exchanges along the trade routes known as the “Silk Routes”. Possible websites, maps and articles will be provided.</li> <li>• Students will apply previous knowledge and evidence from visual examples to support explanations of relationships between the two works displayed.</li> </ul> |  |
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Unit 8: South, East, and Southeast Asia, 300 bce–1980 ce, 5.5-7 periods

| Stage 1 Desired Results  |  |   |
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| ESTABLISHED GOALS  | Transfer   |   |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which</p> | <p><i>Students will be able to independently use their learning to understand that...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> |   |
|  | Meaning  |   |
|  | <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.</p> <p>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.</p>  | <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art?</p> <p>How do the artistic traditions in these regions contribute to our knowledge of each of these cultures?</p> |

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| <p>viewers encounter images that influence ideas, emotions, and actions.</p> <p><b>STANDARD 8:</b><br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p>   | <p>South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.</p> <p>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.</p>   | <p>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?</p>   |
| <p><b>STANDARD 11:</b><br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS-ELA- SL.11-12.1c<br/>Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p> | <p><i>Acquisition</i></p>  |   |
|   | <p><i>Students will know...</i></p> <p>Identification of images #192-212 from AP Course Description image set.</p> <p><u>Dates and religions for the unit:</u></p> <p>Daoism:</p> <ul style="list-style-type: none"> <li>developed in China 5th Century BCE.</li> <li>almost antisocial focus on living in harmony with nature and the Dao</li> </ul> <p>Confucianism:</p> <ul style="list-style-type: none"> <li>developed in China 5th Century BCE.</li> <li>more of an ethical system of behaviors rather than a religion</li> </ul> <p>Buddhism:</p> <ul style="list-style-type: none"> <li>Buddha 563-483 BCE</li> <li>Developed in China in the early centuries of CE. and was imported to Japan in 7th-8th CE.</li> </ul> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Attributing works of art.</p> <p>Developing and supporting art historical arguments.</p> |

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|  | <ul style="list-style-type: none"> <li>● Shared clear affinities with the indigenous Chinese religions through focus on nature, interconnectedness, and appropriate behavior.</li> <li>● Actively imported to Japan from Korea and China in 7th-8th C.</li> <li>● Succeeded because of courtly patronage and similarities with local traditions.</li> </ul> <p>Islam:</p> <ul style="list-style-type: none"> <li>● Muhammad 570-632 CE</li> <li>● Was brought to South and SE Asia (India, Malaysia, Indonesia) in the 12th and 13th Century CE.</li> </ul> <p>Shinto:</p> <ul style="list-style-type: none"> <li>● indigenous faith of the Japanese people</li> <li>● venerated animistic nature spirits</li> </ul> <p>Hinduism:</p> <ul style="list-style-type: none"> <li>● developed between 2300 B.C. and 1500 B.C. in the Indus Valley, near modern-day Pakistan</li> </ul> <p><u>Commonalities:</u><br/>Prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) helped to shape the regional identities of people within Asia.</p> <p>Many of the world's great civilizations and ruling dynasties, include the following: Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles.</p> |  |
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|  | <p>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.</p> <p>Architecture from these regions is frequently religious in function. 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.</p> <p>The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Stone and wood carving was a prominent art form used in architectural construction, decoration, and sculpture. Technical and stylistic advancements in the ceramic arts, 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. Important textile forms from this region include silk and wool tapestry weaving, cotton weaving, printing, painting, and carpet weaving. 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.</p> |  |
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|  | <p>Uniquely Asian art forms include the following: 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.</p> <p>South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. The term secular is a bit misleading when describing Asian art, as religious ideas or content frequently is 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). Elegant and elaborate decorative programs featuring floral and animal designs are commonly found on decorative arts from East Asia.</p> <p><u>South Asia:</u><br/>Afghanistan, India, Pakistan, Bangladesh, Sri Lanka, Nepal, Bhutan and Maldives</p> <p>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 non-figural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces in the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, which serves as a focus for prayer.</p> |  |
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|  | <p>Buddhist reliquary stupas derived from pre-Buddhist burial mounds in India.</p> <p>Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade.</p> <p>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.</p> <p>In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life.</p> <p>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.</p> <p><u>East Asia:</u></p> <p>East Asia is generally understood to consist of China, Mongolia, North Korea, South Korea, Japan, Hong Kong, Taiwan, and Macau.</p> <p>East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Chinese societies also developed a hierarchical and</p> |  |
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|  | <p>differentiated society that encouraged appropriate social behaviors.</p> <p>Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices.</p> <p>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. Monochromatic ink painting on silk and paper developed in China. In China, calligraphy was considered the highest art form, even above painting.</p> <p>Art forms in Japan include wood block printing, the use of rock gardens, tea houses, and related ceremonies.</p> <p>Ceramics created in China, from Tang slipwares to high-fire porcelains, have been coveted internationally for over one thousand years.</p> <p>Silk and silk weaving originated in China, where it flourished for thousands of years.</p> <p>Shang Dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated.</p> <p>Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs such as the Pagoda, an architectural form based upon a Chinese watchtower.</p> <p><u>Southeast Asia:</u><br/> Composed of eleven countries of impressive diversity in religion, culture and history:<br/> Mainland =Burma, Thailand, Laos, Cambodia, and Vietnam</p> |  |
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|  | <p>Maritime= Malaysia, Singapore, Indonesia, the Philippines, Brunei, East Timor (Timor-Leste)</p> <p>Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia C.E. 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.</p> <p><u>Influence and Trade:</u><br/> South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco–Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia.</p> <p>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 between North Africa, West Asia, South and 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.</p> <p>Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco–Roman world are evident in</p> |  |
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|  | <p>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 upon 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 impacting Asian visual culture through the importation and creation of new art forms and styles. Innovations based upon 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.</p> <p>Asian Art forms had great influence upon 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. Collectors acquired Asian art works through gift or trade.</p> <p>The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe</p> |  |
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|  | <p>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. Cross- cultural comparisons may be made most readily between the arts of South, East, and Southeast Asia and arts of the ancient Mediterranean, medieval Europe, and West Asia.</p> |  |
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| Stage 2 – Evidence |  |   |
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| Code               | Evaluative Criteria  | Assessment Evidence   |
| A,M,T              | <p>Each student actively participated in the discussion and creation of the concept web.</p> <p>Using proper art vocabulary, clear visual examples and accurate historical facts, the students will clearly demonstrate how interactions with other cultures affect art and art making.</p> <p>Contextual and visual elements will be cited in the given works of art and at least one work of art that is not provided.</p> | <p>PERFORMANCE TASK(S):<br/>Students will show that they really understand evidence of.....</p> <p><u>CONCEPT WEB</u></p> <p>Goal-Students will be able to explain the influence of these works on one another and other works across cultures.</p> <p>Role-Students demonstrate citizenship as an active member of a study group and as an informed member of a global society.</p> <p>Audience-classmates</p> <p>Situation-Students will understand the global nature of art in this region a result of cultural interactions.</p> <p>Products-Students will create a concept web.</p> <p>Standards-Students will use text, arrows, and images to explain the influence of the Longmen caves, the Borobudur Temple, and the Taj Mahal on one another and other works across cultures.</p> |
|                    |  | <p>OTHER EVIDENCE:<br/><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Research notes from textbook and Khan Academy and related sources<br/>Classroom discussion<br/>Flashcard identification</p>  |

### Stage 3 – Learning Plan

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| Code  | <p align="center"><b>Pre-Assessment</b></p> <p>Students will complete a long essay question similar to the <b>Visual/Contextual Analysis</b> essay on the AP Exam. This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>● Provide two accurate identifiers for the selected work of art</li> <li>● Respond to the prompt with an art historically defensible claim or thesis that establishes a line of reasoning</li> <li>● Use specific and relevant visual and/or contextual evidence to support the claim</li> <li>● Explain how the evidence supports the claim</li> </ul>   |   |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>● Students will explore and prepare for the lesson by reading the assigned chapters in the textbook. Notes or highlights will be created while reading.</li> <li>● Students will participate in a "Jigsaw" lesson where each student is assigned one of the prominent religions of the region. They will learn the beliefs and practices of that religion and how they relate to at least one of the artworks (sacred spaces) of that religion. As the "experts", they will share the information from that reading with students from other groups.</li> <li>● Teacher will use Powerpoint presentations to demonstrate typical characteristics of the most well known traditional art works of the region including Chinese porcelain, Japanese woodblock, wooden</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes</p> |

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|  | <p>architectural construction, textiles and ceramic tile decoration.</p> <ul style="list-style-type: none"> <li>• Students will participate in a “Match Game” where they evaluate the visual characteristics of a work of art from the image set and attribute it to either South, East or Southeast Asian region.</li> <li>• Students will complete the performance task “Concept Web” as described above.</li> </ul> |  |
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Unit 9: The Pacific, 700–1980 ce, 3.5-4.5 periods

| Stage 1 Desired Results  |  |   |
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| ESTABLISHED GOALS  | Transfer   |   |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which</p> | <p><i>Students will be able to independently use their learning to...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> |   |
|  | Meaning  |   |
|  | <p>UNDERSTANDINGS</p> <p><i>Students will understand that...</i></p> <p>The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity. Created in a variety of media, Pacific arts are distinguished by the virtuosity with which materials are used and presented.</p> <p>The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples</p>   | <p>ESSENTIAL QUESTIONS</p> <p><i>Students will keep considering...</i></p> <p>How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific?</p> <p>How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific?</p> |
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| viewers encounter images that influence ideas, emotions, and actions.   | of the Pacific.<br>The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.  |   |
| STANDARD 8:<br>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.                       | 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.   |   |
| STANDARD 11:<br>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.     | <i>Acquisition</i>   |   |
| CCSS.ELA-LITERACY.RH.11-12.6<br>Evaluate authors' differing points of view on the same historical event or issue by assessing the authors' claims, reasoning, and evidence. | <i>Students will know...</i><br><br>Identification of images #213-223 from AP Course Description image set.<br><br>Dates for the Unit: 700-1980 CE<br><br>The Pacific region — including over 25,000 islands, about 1,500 of which are inhabited — is defined by its location within the Pacific Ocean, which comprises one third of the Earth's surface. Pacific arts are objects and events created from fibers, pigments, bone, sea ivory and shell, tortoise shell, as well as wood, coral, and stone, which are carried, exchanged, and used by peoples of the region.<br><br>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 | <i>Students will be skilled at...</i><br><br>Analyzing visual elements of works of art.<br><br>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.<br><br>Analyzing visual elements of a work of art beyond the image set.<br><br>Analyzing art historical interpretations. |
| CCSS-ELA-W.11-12.1<br>Write arguments to support  |  |   |



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| <p>claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> | <p>beginning 4,000 years ago. The region was explored by Europeans as early as the 16th century and most extensively from the second half of the 18th century. By the beginning of the 19th century, Dumont d'Urville had divided the region into three units: micro- (small), poly- (many), and mela- (black) nesia (island). The lands are continental, volcanic, and atollian. Each supports distinct ecologies that exist in relation to the migrations and sociocultural systems that were transported across the region.</p> <p>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.</p> <p>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.</p> <p>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</p> |  |
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|  | <p>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.</p> <p>Rulers of the Sayudeleur Dynasty commanded construction of Nan Madol in Micronesia, a residential and ceremonial complex of numerous human-made islets. Rulers of Hawaii were clothed in feather capes that announce their status and shield them from contact. Societies of Polynesia in New Zealand, Rapa Nui, and Samoa create sacred ceremonial spaces that both announce and contain their legitimacy, power, and life force. In Melanesia, individuals and clans earn status and power and sustain social balance in a set of relationships marked by the exchange of objects. Masks, and the performance of masks, are a recital and commemoration of ancestors' histories and wisdom.</p> <p>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.</p> |  |
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|  | <p>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.</p> <p>Reciprocity is demonstrated by cycles of exchange in which designated people and communities provide specific items and in exchange receive equally predictable items. The process of exchange is complex and prescribed. Chants, dances, scents, costumes, and people of particular lineage and social position are called into play to create a performance that engages all of the senses and expands the form and significance of the exchange.</p> <p>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.</p> |  |
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## Stage 2 – Evidence

| Code  | Evaluative Criteria  | Assessment Evidence  |
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| A,M,T | <p>The student used specific evidence to describe the art historians' interpretations regarding the meaning of these sculptures.</p> <p>The student included their own opinions based on the evidence.</p> <p>They will research and state accurate facts about the Moai sculptures and the Pacific Island culture.</p> <p>The essay will include a clear description of the art work using art vocabulary.</p> <p>The student will write a strong persuasive essay which will be graded using the school wide communication rubric.</p> | <p>PERFORMANCE TASK(S):<br/><i>Students will show that they really understand evidence of...</i></p> <p><u>Art Interpretation Short Essays</u></p> <p>Goal- research and analyze at least two historically relevant interpretations of <i>Moai on platform</i>, including the art historians' opinions regarding the meaning of these sculptures (reputable resources listed on Khan Academy) and form their own opinions regarding the meaning</p> <p>Role- act as a discriminating viewer</p> <p>Audience- classmates</p> <p>Situation-research, writing and revising skills</p> <p>Products- -individual research and note taking, write persuasive short essay, pair up to review and edit each other's essays, independently revise own essay, publish essays to shared internet folder</p> <p>Standards- analyze interpretations regarding the meaning of the sculptures and form their own opinions regarding the meaning</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Research notes from Khan Academy and related sources</p> <p>Classroom discussion</p> <p>Individual conferencing with the teacher</p> |
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### Stage 3 – Learning Plan

| Code  | Pre-Assessment   |  |
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|       | <p>Students will complete a short essay question similar to the <b>Attribution</b> essay on the AP Exam. This question assesses students' ability to do the following:</p> <ul style="list-style-type: none"> <li>• Attribute a work of art beyond the image set to a specific artist, culture, art-historical style, or object type</li> <li>• Justify the attribution by providing specific visual evidence</li> <li>• Analyze visual and/or contextual elements of the work of art.</li> </ul>  |  |
| A,M,T | <p>Summary of Key Learning Events and Instruction<br/><i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Students will prepare for the lesson by reading and or viewing the assigned articles and videos on Khan Academy. Notes or highlights will be created while reading and/or viewing.</li> <li>• Teacher will provide an outline and give visual examples of art from the three regions of Micronesia, Polynesia and Melanesia, while displaying a map of this region in order to equip the students with a framework from which to understand the unit information.</li> <li>• In a guided discussion, the students will compare the various ways in which the artworks of the Pacific region were used in rituals.</li> <li>• The teacher will present a video which includes at least one Pacific artwork being used in a ritual which includes performance and music.</li> <li>• Students will take turns identifying materials in the artwork that is indicative to the island culture such as tropical bird feathers, turtle shells, sea shells, cora, bark cloth and reeds in order to generalize the visual characteristics.</li> <li>• Teacher will display art pieces from the region that</li> </ul> | <p>Progress Monitoring</p> <p>Classroom discussion<br/>AP Classroom online Progress Checks<br/>Homework reading highlights and/or notes<br/>Flashcard identification</p> |

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|  | <p>were not previously studied. The students will apply knowledge to identify specific visual characteristics which can attribute it to Pacific culture.</p> <ul style="list-style-type: none"> <li>• Students will complete the performance task “Art Interpretation Short Essays” as described above.</li> </ul> |  |
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Unit 10: Global Contemporary, 1980 ce to Present, 7-8.5 periods

| Stage 1 Desired Results  |  |  |
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| ESTABLISHED GOALS  | Transfer   |  |
| <p>From the NATIONAL CORE ARTS STANDARDS adopted by CT in 2016:</p> <p>STANDARD 7a:<br/>Analyze how responses to art develop over time based on knowledge of and experience with art and life.</p> <p>Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.</p> <p>STANDARD 7b:<br/>Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</p> <p>Compare and contrast contexts and media in which</p> | <p><i>Students will be able to independently use their learning to understand that...</i></p> <p>Explain how cultural practices, belief systems, and/or physical setting affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how purpose, intended audience or patron affect art and art making.</p> <p>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.</p> |  |
|  | Meaning  |  |
|  | UNDERSTANDINGS<br><i>Students will understand that...</i>  | ESSENTIAL QUESTIONS<br><i>Students will keep considering...</i>  |
|  | <p>Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.</p> <p>In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced</p>   | <p>How has globalization influenced art and art making from 1980 – the present, and how has art and art making in turn, influenced global culture?</p> <p>How does a global culture contribute to theories and interpretations of contemporary art and art making?</p> |
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| <p>viewers encounter images that influence ideas, emotions, and actions.</p> <p>STANDARD 8:<br/>Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</p> <p>STANDARD 11:<br/>Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</p> <p>CCSS-ELA-SL.11-12.5<br/>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.</p> | and understood in a global context.   | How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists?   |
|   | <i>Acquisition</i>  |   |
|   | <p><i>Students will know...</i></p> <p>Identification of images #224-250 from AP Course Description image set.</p> <p>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.</p> <p>Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.</p> <p>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.</p> | <p><i>Students will be skilled at...</i></p> <p>Analyzing visual elements of works of art.</p> <p>Analyzing contextual elements of a work of art, and connecting contextual and visual elements of a work of art.</p> <p>Comparing two or more works of art.</p> <p>Analyzing the relationships between a work of art and a related artistic tradition, style, and/or practice.</p> <p>Analyzing art historical interpretations.</p> <p>Developing and supporting art historical arguments.</p> |

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|  | <p>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.</p> <p>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.</p> <p>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.</p> <p>In the scholarly realm, as well as in mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.</p> <p>Since the 1960s, 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 deconstructionist, feminist, poststructuralist, and queer theories that critique perspectives on history and culture.</p> |  |
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| Stage 2 – Evidence |   |   |
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| Code               | Evaluative Criteria   | Assessment Evidence   |
| A,M,T              | <p>Students will perform an oral presentation of a minimum of five minutes in length.</p> <p>Students will include visual examples of the artwork from the image set.</p> <p>Students will include identifiers (title, artist, materials and date), comparisons, and inferences as well as factual evidence to support explanations.</p> <p>Student will describe the elements and principles of design that are most apparent and relevant to the concept of the piece.</p> <p>Students will analyze and connect the contextual elements of the art including the date and location in which it was created along with relevant historical facts.</p> <p>Students will compare and contrast the modern material or process with those of the past.</p> | <p>PERFORMANCE TASK(S):<br/> <i>Students will show that they really understand evidence of...</i></p> <p><u>INDIVIDUAL ARTIST PRESENTATIONS</u></p> <p>Goal-Students will recognize how artistic traditions both changed and retained continuities despite the modern material, processes, and techniques. Students will also infer how the sociopolitical climate of the artists' own time influenced the artists' art making. In return how the art had influence on and/ or sent a message to the global audience, often regarding societal and/or religious issues.</p> <p>Role-presenter</p> <p>Audience- classmates</p> <p>Situation-research and public speaking skills</p> <p>Products- visual and oral presentation, shared notes on internet folder</p> <p>Standards- The student will use digital media (e.g., textual, graphical, audio, visual, and interactive elements) to give a clear presentation of two pieces of art from this unit. The digital presentation will enhance understanding of findings, reasoning, and evidence and add interest.</p> |

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|  |  | <p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <p>Classroom discussion<br/> Individual conferencing with the teacher<br/> Research notes for presentations<br/> Notes taken while other students are presenting</p> |
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### Stage 3 – Learning Plan

| Code  | <i>Pre-Assessment</i>  |  |
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| A,M,T | <p>Summary of Key Learning Events and Instruction<br/> <i>Student success at transfer meaning and acquisition depends on...</i></p> <ul style="list-style-type: none"> <li>• Teacher will display and assign artwork from the image set to each student for research and oral presentations. Students can request assignments based on images that they would like to explore.</li> <li>• Students will research two artists and their artwork both inside and outside of class.</li> <li>• Teacher will provide specific feedback while conferencing with students during research.</li> <li>• Students will create one digital presentation for each assigned artwork. The presentation will make use of digital media including, but not limited to textual and visual elements.</li> <li>• During class time, students will individually present visual examples and information regarding the artwork and the artists.</li> <li>• During the presentations, the students in the audience will take notes and ask relevant questions of the presenter.</li> <li>• The student who is presenting will refine their notes and presentation based on feedback and post it to the shared internet folder.</li> </ul> | <p>Progress Monitoring</p> <p>Relevancy of questions asked to peer presenters<br/> AP Classroom online Progress Checks<br/> Homework reading highlights and/or notes<br/> Quizlet activities</p> |

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|  | <ul style="list-style-type: none"><li>• Teacher will assign activities on the Quizlet app for students to practice identification skills.</li></ul> |  |
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