

ROBBINSVILLE PUBLIC SCHOOLS

OFFICE OF CURRICULUM AND INSTRUCTION

ART DEPARTMENT

AP ART HISTORY

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BOARD OF EDUCATION INITIAL ADOPTION DATE:

Course Philosophy

According to the College Board Course Framework, “The AP Art History course welcomes students into the global art world as active participants, engaging with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art. The study of art history invites students to discover the diversity in and connections among forms of artistic expression throughout history and from around the globe.”

Course Description

AP Art History is the equivalent of a two-semester introductory college or university art history survey course. There are no prerequisite courses for AP Art History, but a proven aptitude in history and an interest in the visual arts are strongly recommended. As determined by the College Board, the AP Art History course at Robbinsville High School includes two essential components:

1. Art historical thinking skills which students develop and apply on a regular basis over the span of the course.
2. The course content - units of study that provide a suggested sequence for the course, and detail required content and conceptual understandings that colleges and universities typically expect students to master to qualify for college credit and/ or placement.

The thinking and content components will be emphasized through exploration of the following Big Ideas from the College Board Course Framework:

BIG IDEA 1: CULTURE Cultural practices or belief systems often affect art and art making.

BIG IDEA 2: INTERACTIONS WITH OTHER CULTURES Interactions with other cultures affect art and art making.

BIG IDEA 3: THEORIES AND INTERPRETATIONS Theories and interpretations of art are affected by other disciplines, technology, or the availability of evidence.

BIG IDEA 4: MATERIALS, PROCESSES, AND TECHNIQUES Use of and access to materials, processes, and techniques affect art and art making.

BIG IDEA 5: PURPOSE AND AUDIENCE Purpose, intended audience, or patron often affect art and art making

Additionally, the course will support Robbinsville Ready and Interdisciplinary skills by incorporating study and discussion of the various cultures, time periods and geography that provide contextual information for each art object.

Core and Supplemental Instructional Materials

Core Materials	Supplemental Materials
<ul style="list-style-type: none"> ● Gardner’s Art Through the Ages: A Global History 15th Edition, Fred S. Kleiner ● College Board AP Art History Course & Exam Description - Fall 2019 ● AP Classroom Online Platform 	<ul style="list-style-type: none"> ● https://www.khanacademy.org/humanities/ap-art-history/introduction-ap-arthistory ● https://www.learner.org/courses/globalart/ ● https://smarthistory.org/ ● Gateways to Art, DeWitte, Larmann, Shields ● The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern, Strickland

Integration of 21st Century Themes and Skills

Educational Technology

Standards: 8.1.12.A.3, 8.1.12.C.1, 8.1.12.F.1

- **Standard 8.1 Educational Technology:** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

Strand A. Technology Operations and Concepts: Students demonstrate a sound understanding of technology concepts, systems and operations.

Students will select and use applications effectively and productively.

8.1.12.A.3 Collaborate in online courses, learning communities, social networks or virtual worlds to discuss a resolution to a problem or issue.

Example: Students can access the Progress Dashboard to track their development and identify areas of opportunity.

- **Strand C. Communication and Collaboration:** Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others.

8.1.12.C.1 Contribute to project teams to produce original works or solve problems.

Example: Students can access the AP Classroom Online Platform, to submit and receive feedback on work.

- **Strand F. Critical thinking, problem solving, and decision making:** Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.

8.1.12.F.1 Evaluate the strengths and limitations of emerging technologies and their impact on educational, career, personal and or social needs.

Example: Students can evaluate the academic merit of multiple web-based resources, and contribute their findings to the online community.

Career Ready Practices

Standards: CRP1, CRP4, CRP7

CRP1. Act as a responsible and contributing citizen and employee Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

Example: Students will demonstrate the responsibilities associated with being a member of a community when engaging collaboratively during sharing in pairs/trios, and participating in whole group discussions. They will endeavor to exceed minimum expectations in their participation in all class activities.

CRP4. Communicate clearly and effectively and with reason. Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

Example: Students will demonstrate the responsibilities associated with clear and effective communication when they develop and share critique and analysis of works of art in class discussions and written responses.

CRP7. Employ valid and reliable research strategies. Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

Example: Students will demonstrate the responsibilities associated with employing valid and reliable research strategies when they assess online resources for credibility and accurate contextual information to become more familiar with the works of art studied in the course.

Robbinsville Ready 21st Century Skill Integration

The following skills will be embedded throughout the curriculum and instruction of this course.

Collaborative Team Member: Robbinsville students will learn more by working together than in isolation. As educational theorist Lev Vygotsky advocated, learning is a social process. Many workplaces today encourage employees to work in teams to solicit diverse perspectives, brainstorm new ideas and/or products, and solve problems. Further, collaboration fosters interpersonal relationships, self-management skills, cooperation, and a sense of collective responsibility. Collaborative team members are able to work with diverse groups of people who hold a variety of perspectives.

Effective Communicator: Robbinsville students must be able to clearly articulate their ideas orally, in writing, and across various media in order to successfully connect to the world around them. As the world becomes increasingly globalized, communication is more than just sharing one's ideas. Effective communicators are able to communicate their convictions, actively listen and analyze others' work to identify perspective and/or potential bias.

Emotionally Intelligent Learner: Robbinsville students who are emotionally intelligent learn to be empathetic, demonstrate integrity and ethical behavior, are kind, are self-aware, willing to change, and practice self-care. They are better able to cope with the demands of the 21st century digital society and workplace because they are reliable, responsible, form stable and healthy relationships, and seek to grow personally and professionally. Emotionally intelligent people are able to manage their emotions, work effectively on teams and are leaders who can grow and help to develop others.

Informed and Involved Citizen: Robbinsville students need to be digital citizens who are civically and globally aware. The concept of what it means to be "literate" has evolved along with 21st century technological and cultural shifts. Our progressive vision of literacy entails having our students explore real world problems in the classroom. Informed and involved citizens are able to safely and accurately communicate with people all around the world and are financially, environmentally and informationally literate.

Innovative Thinker: Robbinsville students must encompass innovative thinking skills in order to be successful lifelong learners in the 21st century world. As stated by Karl Fisch and Scott McLeod in the short film Shift Happens, "We are currently preparing students for jobs that don't yet exist . . . using technologies that haven't been invented . . . in order to solve problems we don't even know are problems yet." Innovative thinkers are able to think analytically, solve problems critically, creatively engage in curiosity and tinkering, and demonstrate originality.

Resilient and Self-Directed Learner: Robbinsville students need to take risks and ultimately make independent and informed decisions in an ever-changing world. Author of Life, the Truth, and Being Free, Steve Maraboli stated, "Life doesn't get easier or more forgiving, we get stronger and more resilient." Self-directed scholars of the 21st century are able to set goals, initiate resolutions by seeking creative approaches, and adjust their thinking in light of difficult situations. Resilient students are able to take risks without fear of failure and overcome setbacks by utilizing experiences

to confront new challenges. Resilient and self directed scholars will consistently embrace opportunities to initiate solutions and overcome obstacles.

Interdisciplinary Connections

In addition to general literacy and technology standards supported on a regular basis through analytical research and writing, some of the interdisciplinary standards supported by AP Art History are :

1. Content Area - World Languages - Strand - Interpretive Mode: All students will be able to use a world language in addition to English to engage in meaningful conversation, to understand and interpret spoken and written language, and to present information, concepts, and ideas, while also gaining an understanding of the perspectives of other cultures. Through language study, they will make connections with other content areas, compare the language and culture studied with their own, and participate in home and global communities.

-Example: Students will endeavor to learn and use correct pronunciations for non-English content.

2. NJ Student Learning Standard for Mathematics 3 - Construct viable arguments and critique the reasoning of others.

-Example: Students will practice constructing viable arguments regarding historically valid interpretations of art and art making.

3. NJ Student Learning Standards or Science - HS-LS2 Ecosystems: Interactions, Energy, and Dynamics - HS-LS2-7: Design, evaluate, and refine a solution for reducing the impacts of human activities on the environment and biodiversity.

-Example: Students will examine how culture, beliefs and art of the Pacific indicate coexistence with the environment and biodiversity of the region.

4. NJ Standard for Student Learning Health & Physical Education - Bullying Prevention Programs (N.J.S.A. 18A:37- 17) requires the establishment of bullying prevention programs: (2) develop a process for discussing the district's harassment, intimidation, or bullying policy with students.

-Example: Students will consider how bias develops and factors that contribute to the definition of self and other as they explore art as a social justice platform.

AP Art History

Unit Title	Unit Understandings and Goals	Recommended Duration/ Pacing	Assessments			
			Formative	Summative	Common Benchmark Assessments (mid-course and end of course <u>only</u>)	Alternative Assessments (projects, etc. when appropriate)
Unit 1: Global Prehistory 30,000–500 BCE	<ul style="list-style-type: none"> Archaeology (recording precisely each level and location of all objects) supports understandings of how people, culture, and therefore art travelled across the globe well before highly organized societies were formed. 	1 week (2-3 class blocks)	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.		<p>Guided discussions.</p> <p>Technique and material experimentation.</p>
Unit 2: Ancient Mediterranean, 3500 BCE–300 CE	<ul style="list-style-type: none"> 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. 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. The Amarna period (New Kingdom) was also important because of its cultural 	3 weeks (8-9 class blocks)	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research</p>

	<p>reform and stylistic revolution.</p> <ul style="list-style-type: none"> ● Ancient Greek religious and civic architecture and figural representation are characterized by idealized proportions and spatial relationships, expressing societal values of harmony and order. 			its form, style, materials, content, function, context, reception, and/or meaning.		<p>based presentations.</p> <p>Group generated presentations.</p>
<p>Unit 3: Early Europe and Colonial Americas, 200–1750 CE</p>	<ul style="list-style-type: none"> ● Elite religious and court cultures throughout the Middle Ages prioritized the study of theology, music, literary and poetic invention, and in the Islamic world, scientific and mathematical theory. ● The arts of 15th-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. ● 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. ● 17th century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. ● The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization. ● Figural imagery on religious structures or objects could facilitate a connection with the divine through their iconography (icons) or contents (reliquaries). ● The emergence of academies redefined art training and the production and identity of the artist by introducing more structured, 	<p>4 weeks (11-12 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>	<p>Mid-Term: Context Based Multiple Choice & Free Response Test</p>	<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>

	<p>theoretical curricula in centralized educational institutions.</p> <ul style="list-style-type: none"> Contextual information comes primarily from literary, theological, and governmental (both secular and religious) records, which vary in quantity according to period and geographical region, and to a lesser extent from archaeological excavations. 					
<p>Unit 4: Later Europe and Americas, 1750–1980 CE</p>	<ul style="list-style-type: none"> From the mid-1700s to 1980 ce, Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Artists were affected by exposure to diverse cultures, largely as a result of colonialism. Architecture witnessed a series of revival styles, including classical, Gothic, Renaissance, and Baroque. Works of art took on new roles and functions in society, and were experienced by audiences in new ways. who were sometimes hostile toward art that broke with tradition. Women artists slowly gained recognition as many competed for admiration of their individuality and genius. In the mid-19th century, advances in technology, such as the steel frame, ferroconcrete construction, and cantilevering, hastened the development of building construction. 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. 	<p>4 weeks (11-12 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>

<p>Unit 5: Indigenous Americas, 1000 BCE–1980 CE</p>	<ul style="list-style-type: none"> • What is considered traditional is constantly changing; there is no singular, timeless, authentic Native American art or practice. • Artistic traditions of the Indigenous Americas exhibit overarching traits: an emphasis on unity with the natural world; spirituality based in visionary shamanism; high value placed on animal based media; stylistic focus on the essence rather than the appearance of subjects; and creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes). • What is called “art” is considered to have, contain, and/ or transfer life force rather than simply represent an image. Likewise, art is considered participatory and active, rather than simply made for passive viewing. 	<p>2 weeks (4-5 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>
<p>Unit 6: Africa, 1100–1980 CE</p>	<ul style="list-style-type: none"> • African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than with objects of the natural or physical world. • Human migrations carried populations southward into central Africa and eventually across the Congo River Basin. The arts, major world religions, and international trade routes followed those paths and flourished in patterns of distribution seen in Africa today. • African histories, often sung or recited, are traditionally the responsibility of specialists. African art is sung, danced, and presented in holistic experiences for designated audiences; it is created for specific reasons and to produce expected results. 	<p>1-2 weeks (3-4 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>

<p>Unit 7: West and Central Asia, 500 BCE–1980 CE</p>	<ul style="list-style-type: none"> • 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. • The religious arts of West and Central Asia are united by the traditions of the region—Buddhism and Islam. • 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. • Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia. 	<p>1-2 weeks (3-4 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>
<p>Unit 8: South, East, and Southeast Asia, 300 BCE–1980 CE</p>	<ul style="list-style-type: none"> • Distinctive art forms from South, East, and Southeast Asia include the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk and paper, which developed in China; the development of the pagoda, an architectural form based on a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing. • Many of the world’s great religious and philosophical 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>2 weeks (4-5 class blocks)</p>	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception,</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>

	<ul style="list-style-type: none"> East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. The term “secular” is a bit misleading when describing Asian art, as religious ideas or content frequently are carried over into secular art forms. 			and/or meaning.		
Unit 9: The Pacific, 700-1980 CE	<ul style="list-style-type: none"> The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as it both connects and separates the lands and peoples of the Pacific. 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. Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles, which are protected by wrapping, sheathing, and other forms of covering to prevent human access. 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). 	1-2 weeks (3-4 class blocks)	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>
Unit 10: Global Contemporary, 1980 CE to Present	<ul style="list-style-type: none"> Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. 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. The waning of colonialism, inaugurated by 	3 weeks (6-7 class blocks)	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials,</p>	<p>Comprehensive Exam: Multiple Choice and Free Response</p> <p>(can be AP Exam)</p>	<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p>

	<p>independence movements; shifts in the balance of power with the collapse of Communism in Eastern Europe and the rise of China; and the development of widespread communication networks such as the internet have all contributed to representations of the world that are global and interconnected rather than Eurocentric.</p> <ul style="list-style-type: none"> • The art world has expanded and become more inclusive since the 1960s, as artists of all nationalities, ethnicities, genders, and sexual orientations have challenged the traditional privileged place of white, heterosexual men in art history. This activism has been supported by theories (e.g., deconstructionist, feminist, poststructuralist, and queer) that critique perspectives on history and culture that claim universality but are in fact exclusionary. 			content, function, context, reception, and/or meaning.		Group generated presentations.
Unit 11: The Future of Art History	<ul style="list-style-type: none"> • A key feature of art in the 21st century (is the impact of globalization. • Many contemporary artists do not draw rigid distinctions between high art and popular culture. • Art of the 21st century his accompanied by a marked shift in our perception of art and communication, leading to an interdisciplinary field of study known as Visual Culture. • Interpretations of art of the 21st century reveal an increased analysis of how images participate in the construction of identity, through topics such as: politics, power, technology, science, ideology, religion, feminism, gender. 	3-4 weeks (9-10 class blocks)	<p>Identify a work of art (or group of related works of art).</p> <p>Describe contextual elements of a work of art (or group of related works of art).</p>	<p>Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.</p>		<p>Guided discussions.</p> <p>Technique and material experimentation.</p> <p>Individual research based presentations.</p> <p>Group generated presentations.</p>

Robbinsville Public Schools
Unit #1: Global Prehistory 30,000–500 BCE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> The analysis and interpretations of art from this period are especially important, as little-to-no written evidence exists for such early works, and art historians develop theories in collaboration with social and physical scientists to understand art historical developments. Cultural practices, belief systems, and physical setting are important parts of understanding prehistoric art and art making. The influence of these factors can be seen in early works from throughout the world that share certain features, including a concern with the natural world and humans’ place within it. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> In what ways does the study of global prehistoric art require the contributions of other disciplines? What do prehistoric art objects reveal about the cultural practices, belief systems and physical settings of the cultures who created them?
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Interdisciplinary Connection

Content Area - Science - HS-ESS3 Earth and Human Activity Students who demonstrate understanding can: **HS-ESS3-1.** Construct an explanation based on evidence for how the availability of natural resources, occurrence of natural hazards, and changes in climate have influenced human activity.

Example: Students can correlate the study of science such as archaeology, or the use of chemical analysis and carbon-dating techniques to our understanding of prehistoric art objects, and the cultures who created them.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.A.2	How does art provide clues for understanding a culture and its history when we have nothing else to investigate?	Theme - Cultural Influences on Prehistoric Art Skills - Visual Analysis & Contextual Analysis	Provide opportunities for students to: -Identify a work of art (or group of related works of art). -Describe contextual elements of a work of art (or group of related works of art).	For All Unit 1 Topics: Primary Text Listed Supplementary Materials http://www.arthistoryarchive.com/arthistory/prehistoricart/	Guided Discussion
VPA Standard: 1.4.12.A.3	How do the materials and techniques of global prehistoric art shape and define those works?	Theme - Materials, Processes, and Techniques in Prehistoric Art Skills - Visual Analysis & Visual Analysis of Unknown Works	-Describe visual elements of a work of art (or group of related works of art). -Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art). -Describe visual elements of a work of art (or group of related works of art) beyond the image set.		Material & Process Experimentation (art making)

VPA Standard: 1.4.12.A.3	In what ways does the study of global prehistoric art require the contributions of other disciplines?	Concept - Theories and Interpretations of Prehistoric Art Skill - Art Historical Interpretations	-Describe one or more art historically relevant interpretations of a work of art (or group of related works of art), its reception, or its meaning. -Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.		
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**Robbinsville Public Schools
Unit #2: Ancient Mediterranean, 3500 BCE–300 CE**

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • Art and art making of the Ancient Mediterranean illustrate the active exchange of ideas, reception of artistic styles, and a subsequent influence on the classical world. • The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond. • Ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. 	<p>Essential Questions</p> <ul style="list-style-type: none"> • How did cultural practices, belief systems, and/or physical setting affect art and art making in the Ancient Mediterranean. • In what ways did 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 impact art beyond the Ancient Mediterranean? • What can works of art illustrate about the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world?;
<p>Interdisciplinary Connection</p> <p>Content Area - Social Studies - The Classical Civilizations of the Mediterranean World: Classical civilizations developed and expanded into empires of unprecedented size and diversity by creating centralized governments and promoting commerce, a common culture, and social values. Cultural exchange and diffusion dramatically increased, and enduring world religions emerged, during the era of classical civilizations.</p> <p>Example - Students will explore the interactions between early Greek and Egyptian civilizations and determine the impact of each culture on the art objects created and collected by the other. Students can also trace the Roman appropriation and application of aesthetics, engineering and materials developed by other cultures.</p>	

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
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VPA Standard: 1.1.12.D.1	How do cultural practices, belief systems, and/or physical setting of Ancient Mediterranean civilizations affect art and art making?	Concept - Cultural Contexts of Ancient Mediterranean Art Skill - Visual Analysis & Comparison	Provide opportunities for students to: -Describe similarities and/or differences in two or more works of art using appropriate and relevant points of comparison.	For All Unit 2 Topics: Primary Text Listed Supplementary Materials	Long Essay: Visual/Contextual Analysis
VPA Standard: 1.2.12.A.2 1.1.12.D.1	How does interaction with other cultures throughout the Ancient Mediterranean effect art and art making?	Concept - Interactions Within and Across Cultures in Ancient Mediterranean Art Skill - Tracing Artistic Traditions	-Analyze a work of art beyond the image set, explaining how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).	https://www.metmuseum.org/about-the-met/curatorial-departments/egyptian-art/william-100	Short Essay: Visual Analysis
VPA Standard: 1.2.12.A.2	How do purpose, intended audience, or patron affect art and art making across Ancient Mediterranean cultures?	Concept - Purpose and Audience in Ancient Mediterranean Art Skill - Contextual Analysis	-Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of a work of art (or group of related works of art).	Art in Context	
VPA Standard: 1.3.12.D.3	What evidence do modern art historians use to derive contextual information for the art of the Ancient Mediterranean?	Concept - Theories and Interpretations of Ancient Mediterranean Art Skill - Argumentation	-Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from the image set.		Short Essay: Attribution

Robbinsville Public Schools
Unit #3: Early Europe and Colonial Americas, 200–1750 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● The art and architecture created by Medieval European artists and architects was heavily influenced by purpose and audience. The shared artistic forms, functions, and techniques apparent in these works were often influenced by both earlier and contemporary cultures. ● The Renaissance and Baroque traditions built upon those established in the Medieval period, and expanded upon them to include new technological and cultural developments. The cultural shift that took place during the Renaissance in Europe led artists to explore secular subjects in addition to religious works. ● In the 17th century there was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact. ● The advent of the Age of Exploration in the late 15th century resulted in the emergence of global commercial and cultural networks via transoceanic trade and colonization. European ideas, forms, and practices began to be disseminated worldwide as a result of exploration, trade, conquest, and colonization. ● The traditional art history survey presents a historical narrative that, by selectively mapping development of the so-called “Old World,” constructs the idea of the West. 	<p>Essential Questions</p> <ul style="list-style-type: none"> ● How do cultural practices, belief systems, and/or physical setting affect art and art making in the early modern Atlantic World? ● What impact did the Age of Exploration have on cultural interaction, and related artistic traditions, styles, or practice. ● How did 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 affect art and art making in the early modern Atlantic World. ● How did the influence of corporate and individual patronage inform the production, content, form, and display of art. ● In what ways did nationalist agendas and disciplinary divisions based on the predominant language lead to fragmentation in the heritage of art created within this time frame?.
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Interdisciplinary Connection

Content Area - Social Studies - The Emergence of the First Global Age: Global Interactions and Colonialism: The methods of and motivations for exploration and conquest resulted in increased global interactions, differing patterns of trade, colonization, and conflict among nations. Colonization was inspired by the desire to have access to resources and markets, often at the expense of the indigenous culture, population, and environment.

Example - Students can assess the impact of economic, political, and social policies and practices regarding African slaves, indigenous peoples, and Europeans in the Spanish and Portuguese colonies, as they examine the form, function, content and context of works of art such as image number 97 - Spaniard and Indian Produce a Mestizo, and determine the impact of colonization on the existence and interpretation of the painting.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard :1.4.12.A .3	How do the cultural practices, belief systems, and/or physical setting found throughout Early Europe and Colonial America affect art and art making in each region?	Concept: Cultural Contexts of Early European and Colonial American Art Skill: Contextual Analysis	Provide opportunities for students to: -Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.	For All Unit 3 Topics: Primary Text Listed Supplementary Materials	Jigsaw Short Essay: Contextual Analysis

VPA Standard :1.2.12.A.2 1.1.12.D.1	How do the continuities and exchanges between coexisting traditions the the early modern Atlantic World impact art and art making?	Concept: Interactions Within and Across Cultures in Early European and Colonial American Art Skill: Comparison of Works of Art & Artistic Traditions	-Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.		Looking for Patterns Long Essay: Comparison
VPA Standard : 1.4.12.B.1	How did developments in the form and use of visual elements affect the art of this period?	Concept: Materials, Processes & Techniques in Early European and Colonial American Art Skill: Visual Analysis & Attribution of Unknown Works	-Justify an attribution of a work of art by explaining similarities with work by a specific artist, culture, art historical style, or object type from image set.	The Development of One-Point Perspective in Renaissance Italy	
VPA Standard : 1.2.12.A.1	In what ways did patronage, the emergence of academies redefined art training and the emergence of artist as an individual affect art and art making?	Concept: Purpose and Audience in Early European and Colonial American Art Skill: Contextual Analysis	-Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).		Graphic Organizer
VPA Standard : 1.3.12.D.3	How does contextual information from literary, theological, and governmental (both secular and religious) records impact the interpretation of Early European & Colonial American art?	Concept: Theories and Interpretations of Early European and Colonial American Art Skill: Interpretation & Argumentation	-Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).		Short Essay: Continuity & Change

Robbinsville Public Schools
Unit #4: Later Europe and Americas, 1750–1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> From the mid-1700s to 1980 ce, Europe and the Americas experienced rapid change and innovation that involved considerable cultural, technological, and stylistic shifts. Art was created and existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. In the mid-19th century, advances in technology hastened the development of building construction, including skyscrapers as an innovative architectural form. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas? How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?
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Interdisciplinary Connection

NJ Student Learning Standard for Mathematics 3 - Construct viable arguments and critique the reasoning of others.

Example: Students will practice constructing viable arguments regarding historically valid interpretations of art and art making.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.2.12.A.2 1.1.12.D.1	How did exposure to diverse cultures as a result of colonialism as well as a belief in scientific inquiry, impact the artist's role in society and give rise to a proliferation of artistic movements and revival of styles affect art and art making?	<p>Concept: Interactions Within and Across Cultures in Later European and American Art</p> <p>Skill: Contextual Analysis, Comparison of Works of Art & Tracing Artistic Traditions</p>	<p>Provide opportunities for students to:</p> <p>-Explain how and why a specific work of art (or group of related works of art) demonstrates continuity and/or change within an artistic tradition, style, or practice and any influence on other artistic production within or across cultures.</p>	<p>For All Unit 4 Topics: Primary Text</p> <p>Listed Supplementary Materials</p>	<p>Graphic Organizer</p> <p>Quickwrite</p>
VPA Standard: 1.2.12.A.1	How did a shift in the roles and functions of art in society, and the new ways in which audiences experienced art impact the creation and reception of art objects?	<p>Concept: Purpose and Audience in Later European and American Art</p> <p>Skill: Contextual Analysis</p>	<p>-Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art and artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.</p>	<p>The Challenge of Architectural Meaning</p>	<p>Be the Docent</p> <p>Short Essay: Continuity and Change</p>

VPA Standard: 1.4.12.B.1	How did new media, industrial technology, new materials, and the advent of mass production impact art and art making?	Concept: Materials, Processes, and Techniques in Later European and American Art Skill: Visual Analysis & Attribution of Unknown Works	-Attribute a work of art to a specific artist, culture, art historical style, or object type from the image set and explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).	Match Game Short Essay: Visual Analysis
VPA Standard: 1.3.12.D.3	Why does this era often prove challenging for audiences and patrons to immediately understand?	Concept: Theories and Interpretations of Later European and American Art Skill: Art Historical Interpretations & Argumentation	-Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.	Long Essay: Comparison

Robbinsville Public Schools
Unit #5: Indigenous Americas, 1000 BCE–1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Art of the Indigenous Americas emphasizes unity with the natural world, spirituality, animal based media, and creation of aesthetic objects with a strong functional aspect. ● Distinct cultural developments in Ancient Mesoamerica, the Ancient Central Andes, Ancient America, and Native North America are reflected in the art and art making of each different culture. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it? ● How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how diverse these cultures were from one another?
<p>Interdisciplinary Connection</p> <p>Content Area - Social Studies - Standard 6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>Example: Students will be able to explain how traded items such as glass beads and ribbons have come to be considered “traditional” in Native American art.</p>	

Guiding / Topical Questions with Specific Standards	Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
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VPA Standard : 1.2.12.A.2 1.1.12.D.1	How do the artistic traditions of the Indigenous Americas exhibit overarching traits—content that emphasizes unity with the natural world and spirituality based in visionary shamanism?	Concept: Interactions Within and Across Cultures in Indigenous American Art Skill: Contextual Analysis & Tracing Artistic Traditions	Provide opportunities for students to: Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of art from the Indigenous Americas.	For All Unit 5 Topics: Primary Text Listed Supplementary Materials	Multiple Choice & Free Response Quiz or Test Short Essay: Contextual Analysis
VPA Standard : 1.4.12.B.1	How is a valuation of materials based on availability and/or requirement for collaboration to manipulate the materials evident in the work from the Indigenous Americas?	Concept: Materials, Processes, and Techniques in Indigenous American Art Skill: Visual Analysis	Explain how artistic decisions about form, style, materials, technique, and/or content shape the work from the Indigenous Americas.		Discussion Group
VPA Standard : 1.2.12.A.1	Why does it matter that what is called “art” is considered to have, contain, and/ or transfer life force rather than simply represent an image, and considered participatory and active, rather than simply made for passive viewing?	Concept: Purpose and Audience in Indigenous American Art Skill: Contextual Analysis	Describe how artistic decisions about form, style, materials, content, function, and/or context of a work from the Indigenous Americas elicit a response or shape its reception.		Think-Pair-Share
VPA Standard : 1.3.12.D.3	Despite underlying similarities, what are the 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?	Concept: Theories and Interpretations of Indigenous American Art Skill: Art Historical Interpretation	Support historically valid interpretations of work from the Indigenous Americas) derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.		

Unit #6: Africa, 1100–1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Artistic expression is an integral part of social life within the African continent, connecting daily practices to beliefs, systems of authority, and social structures. ● Connecting the concept of culture to African art is critical to understanding the art itself, as well as the role it plays in the many and varied African societies. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How do the purposes and functions of African art compare to the art of other cultures in other time periods and location, and what is the significance of these similarities and differences? ● What do the various theories and interpretations of the art of Africa tell us about the different cultures across the continent?
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Interdisciplinary Connection

Content Area - Science - HS-ESS3 Earth and Human Activity Students who demonstrate understanding can: HS-ESS3-1. Construct an explanation based on evidence for how the availability of natural resources, occurrence of natural hazards, and changes in climate have influenced human activity.

Example - Students can determine how the availability of a material, or the skill level needed to produce (carve, decorate) contributes to an object’s value and impacts the reverence shown to the object by the culture of its origin.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard :1.1.12.D.1	What makes African Art expressive rather than representational, often requiring specialized or supernaturally ordained capabilities for creation, use, and interpretation?	Concept: Cultural Contexts of African Art Skill: Visual Analysis, Contextual Analysis & Comparison	Provide opportunities for students to: -Explain how African art reveals belief systems; presenting a world that is known but not necessarily seen, predictable, or even available to everyone.	For All Unit 6 Topics: Primary Text Listed Supplementary Materials	Guided Discussion
VPA Standard : 1.2.12.A.1	How have traditional African art forms have been described and exhibited by cultures within and outside of Africa?	Concept: Purpose & Audience in African Art Skill: Contextual Analysis & Attribution	-Explain how a change in audience disrupts the purpose of African art objects.		Quickwrite
VPA Standard : 1.3.12.D.3	How do cultural protocols impact the meaning and reception of African Art ?	Concept: Theories and Interpretations of African Art Skill: Art Historical Interpretations	-Explain how theories and interpretations of African Art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.		Multiple-choice: Quiz Free-response Quiz Short Essay: Attribution

Robbinsville Public Schools

Unit #7: West and Central Asia, 500 BCE–1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Many works from West & Central Asia were created for a specific religiously-affiliated purpose, patron, or audience. ● There is evidence of the cultural transfer of ideas and art forms throughout this region. The presence of Hellenistic architecture, Buddhist sculpture, ceramic tile decoration, and chinoiserie outside of their original areas of development are each illustrations of this cultural transfer. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● What role did purpose and audience play in the development of art and art making across West & Central Asia? ● 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>Interdisciplinary Connection</p>	
<p>World Languages: Strand - Interpretive Mode: All students will be able to use a world language in addition to English to engage in meaningful conversation, to understand and interpret spoken and written language, and to present information, concepts, and ideas, while also gaining an understanding of the perspectives of other cultures. Through language study, they will make connections with other content areas, compare the language and culture studied with their own, and participate in home and global communities.</p>	
<p>Example: Students will endeavor to learn and use correct pronunciations for non-English content.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.B.1	How and why do styles of art from West Asia tend to favor two dimensional design?	<p style="text-align: center;">Concept: Materials, Processes, and Techniques in West and Central Asian Art</p> <p style="text-align: center;">Skill: Visual Analysis</p>	<p>Provide opportunities for students to:</p> <ul style="list-style-type: none"> -Explain how artistic decisions about form, style, materials, technique, and/or content shape the art of West & Central Asia 	<p>For All Unit 7 Topics: Primary Text</p> <p>Listed Supplementary Materials</p>	
VPA Standard: 1.2.12.A.1	How do form, style, materials and content reveal that often the art of West and Central Asia was created for and acquired by various kinds of local and global patrons?	<p style="text-align: center;">Concept: Purpose and Audience in West and Central Asian Art</p> <p style="text-align: center;">Skill: Contextual Analysis</p>	<ul style="list-style-type: none"> -Explain how and/or why context influences artistic decisions about form, style, materials, content, and/or function in the creation or meaning of art from West & Central Asia. 	<p>Understanding Islamic Aesthetics</p>	Graphic Organizer

VPA Standard: 1.2.12.A.2 1.1.12.D.1	What facilitated the the arts of West and Central Asia key role in the history of world art, and gave form to the vast cultural interchanges that have occurred in these lands, linking the European and Asian peoples?	Concept: Interactions Within and Across Cultures in West and Central Asian Art Skill: Tracing Artistic Traditions	-Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice originating in West or Central Asia.		Debate
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Robbinsville Public Schools

Unit #8: South, East, and Southeast Asia, 300 BCE–1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> The arts of South, East & Southeast Asia represent some of the world’s oldest, most diverse, and most sophisticated visual traditions, showing a strong influence of the religious and philosophic traditions developed in these regions. Asian art was and is global, as the cultures of these regions were connected to each other and to West Asia and Europe, with clear reciprocal influences. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art and how do the artistic traditions in these regions contribute to our knowledge of each of these cultures? 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?
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Interdisciplinary Connection

NJ Standard Student Learning Standard for Mathematics 7: Look for and make use of structure: Mathematically proficient students look closely to discern a pattern or structure.

Example: AP Art History Students will determine the patterns driving the continuity or change in artistic traditions.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.B.1	How do the materials, techniques and processes used in these regions impact the art and art making?	Concept: Materials, Processes, and Techniques in South, East, and Southeast Asian Art Skill: Visual Analysis, Comparison & Attribution	Provide opportunities for students to: -Describe similarities and/ or differences in two or more works of art using appropriate and relevant points of comparison.	For All Unit 8 Topics: Primary Text Listed Supplementary Materials	Multiple-choice quiz or test Free-response quiz or test

VPA Standard: 1.2.12.A.1	How do the cultural practices, belief systems, and/or physical setting affect art and art making in South, East & Southeast Asia?	Concept: Purpose and Audience in South, East, and Southeast Asian Art Skill: Contextual Analysis	-Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.	Short Essay: Contextual Analysis
VPA Standard: 1.2.12.A.2 1.1.12.D.1	How did interactions with other cultures via overland trade routes and maritime networks affect art and art making in these regions?	Concept: Interactions Within and Across Cultures in South, East, and Southeast Asian Art Skill: Tracing Artistic Traditions	-Explain the influence of a specific work of art (or group of related works of art) on other artistic production within or across cultures.	
VPA Standard: 1.3.12.D.3	Why can cross-cultural comparisons be made most readily among the arts of South, East, and Southeast Asia and the arts of the ancient Mediterranean, medieval Europe, and West Asia?	Concept: Theories and Interpretations of South, East, and Southeast Asian Art Skill: Argumentation	-Using specific and relevant evidence, support a claim about one or more works of art (or group of related works of art).	Long Essay: Comparison & Justification

Robbinsville Public Schools

Unit #9: The Pacific, 700-1980 CE

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • This region is influenced by the unique properties of the physical setting, which combined with available materials, has a direct impact on the art and art making. • Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific? • How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific?
<p>Interdisciplinary Connection</p> <p>NJ Student Learning Standards or Science - HS-LS2 Ecosystems: Interactions, Energy, and Dynamics - HS-LS2-7: Design, evaluate, and refine a solution for reducing the impacts of human activities on the environment and biodiversity.</p> <p>Example: Students will examine how culture, beliefs and art of the Pacific indicate coexistence with the environment and biodiversity of the region.</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.B.1	How do materials, processes, and techniques affect Pacific art and art making?	Concept: Materials, Processes, and Techniques in Pacific Art Skill: Visual Analysis	Provide opportunities for students to: -Explain how artistic decisions about form, style, materials, technique, and/or content shape a work of art (or group of related works of art).	For All Unit 9 Topics: Primary Text Listed Supplementary Materials	Multiple Choice Test or Quiz
VPA Standard: 1.2.12.A.2 1.1.12.D.1	In what ways do cultural practices, belief systems, and/or physical setting affect Pacific art and art making?	Concept: Interactions Within and Across Cultures in Pacific Art Skill: Conceptual Analysis	-Explain how the possible intent, purpose, and/or function shape the creation or meaning of a work of art (or group of related works of art).		Discussion Group
VPA Standard: 1.3.12.D.3	How are theories and interpretations of Pacific art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?	Concept: Theories and Interpretations of Pacific Art Skill: Art Historical Interpretation	-Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.		Peer Review/Peer Editing

Robbinsville Public Schools

Unit #10: Global Contemporary, 1980 CE to 2011

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> ● Global contemporary art is characterized by the intersection of culture, materials, technologies, and the globalized context in which it is created. ● Because some art and art making is a specific reaction to or commentary on previous art or artistic traditions, it often cannot be understood without knowledge of the context or reference. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How has globalization influenced art and art making from 1980 – the present, and how has art and art making in turn, influenced global culture? ● How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists?
<p>Interdisciplinary Connection</p>	
<p>NJ Student Learning Standard for Social Studies 6.3 Active Citizenship in the 21st Century: All students will acquire the skills needed to be active, informed citizens who value diversity and promote cultural understanding by working collaboratively to address the challenges that are inherent in living in an interconnected world.</p>	
<p>Example: Students will determine the credibility and value of information, while also considering context, point of view, and multiple perspectives while analyzing</p>	

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.B.1	How do materials, processes, and techniques affect Global Contemporary art and art making?	<p>Concept: Materials, Processes, and Techniques in Global Contemporary Art</p> <p>Skill: Visual Analysis</p>	<p>Provide opportunities for students to:</p> <p>-Explain how artistic decisions about form, style, materials, technique, and/or content shape Global Contemporary Art.</p>	<p>For All Unit 10 Topics: Primary Text</p> <p>Listed Supplementary Materials</p>	<p>Material & Process Experimentation (art making)</p> <p>Short Essay: Visual Analysis</p> <p>Multiple-choice: Quiz or Test</p>
VPA Standard: 1.2.12.A.1	How do purpose, intended audience, or patron affect Global Contemporary art and art making?	<p>Concept: Purpose and Audience in Global Contemporary Art</p> <p>Skill: Contextual Analysis & Comparison</p>	-Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of related works of art) elicit a response or shape its reception.		<p>Socratic Seminar</p> <p>Free-response: Quiz or Test</p>
VPA Standard: 1.2.12.A.2 1.1.12.D.1	How does exchange of cultural practices, belief systems, and/or physical setting affect Global Contemporary art and art making?	<p>Concept: Interactions Within and Across Cultures in Global Contemporary Art</p> <p>Skill: Tracing Artistic Traditions</p>	-Explain the meaning or significance of continuity and/or change between works of art (or groups of related works of art) within a related artistic tradition, style, or practice.		<p>Quickwrite</p> <p>Long Essay: Visual/Contextual Analysis</p>
VPA Standard: 1.3.12.D.3	How are theories and interpretations of works of Global Contemporary art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?	<p>Concept: Theories and Interpretations of Global Contemporary Art</p> <p>Skill: Art Historical Interpretation</p>	-Explain how one or more art historically valid interpretations of a work of art (or group of related works of art) are derived from an analysis of its form, style, materials, content, function, context, reception, and/or meaning.		<p>Critique Reasoning</p> <p>Short Essay: Continuity and Change</p>

Robbinsville Public Schools

Unit #11: The Future of Art History - Contemporary Global Art from 2011 to ...

<p>Enduring Understandings:</p> <ul style="list-style-type: none"> • The art and art making materials, processes and techniques of our time that will become tradition are hard to define. • Technology has had a profound impact on the dissemination of art and art making within and across cultures. • The meaning and purpose of contemporary art is impacted by the method by which it is viewed or shared. 	<p>Essential Questions: :</p> <ul style="list-style-type: none"> • What methods and practices define contemporary art? • How has the internet changed the reception and meaning of art? • Does art continue to be as meaningful as it has been in the past?
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Interdisciplinary Connection

NJ Standard for Student Learning Health & Physical Education - Bullying Prevention Programs (N.J.S.A. 18A:37- 17) requires the establishment of bullying prevention programs: (2) develop a process for discussing the district’s harassment, intimidation, or bullying policy with students.

Example: Students will consider how bias develops and factors that contribute to the definition of self and other as they explore art as a social justice platform.

Guiding / Topical Questions with Specific Standards		Content, Themes, Concepts, and Skills	Teaching Strategies	Instructional Resources and Materials	Assessment Strategies
VPA Standard: 1.4.12.B.1	Where is art going? What new materials, techniques or processes are emerging?	Concept: Materials, Processes and Techniques in Emerging Art and Forms. Skill: Visual Analysis	Provide opportunities for students to: -Explain how artistic decisions about form, style, materials, technique, and/or content shape emerging Global Contemporary Art.	Art in the 21st Century PBS Art21	
VPA Standard: 1.2.12.A.1	How do we know? Where do we see evidence of how new art and art making is influencing our culture?	Concept: Meaning, Purpose and Audience in Emerging Art Forms Skill: Contextual Analysis	-Explain how artistic decisions about form, style, materials, content, function, and/or context of emerging Global Contemporary artworks elicit a response or shape its reception.		Discussion Group
VPA Standard: 1.4.12.B.3	How can we determine if art continues to have cultural boundaries?	Concept: Cultural Influence and Impact of Cultural Exchange on Art and Art Making Skill: Tracing Art Historical Traditions	-Explain how the response to artistic decisions about form, style, materials, content, function, and/or context of a work of emerging Global Contemporary art is impacted by the ease of sharing images on digital media platforms.		Quickwrite

VPA Standard: 1.3.12.D.3	How does continuity or change in our perception and response affect the meaning or purpose of emerging Global Contemporary art and art making?	Concept: Theories and Interpretations of Art and Art Making Skill: Argumentation	-Develop a supported claim regarding the emergence of Visual Culture, and its impact on our perception of and response to emerging Global Contemporary art and art making.	Divergence- Emergence- Convergence Group Activities (World Cafe) Individual Presentations on Self- Determined Topic
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General Differentiated Instruction Strategies

<ul style="list-style-type: none"> ● Leveled texts ● Chunking texts ● Choice board ● Socratic Seminar ● Tiered Instruction ● Small group instruction ● Guided Reading ● Sentence starters/frames ● Writing scaffolds ● Tangible items/pictures ● Adjust length of assignment 	<ul style="list-style-type: none"> ● Repeat, reword directions ● Brain breaks and movement breaks ● Brief and concrete directions ● Checklists for tasks ● Graphic organizers ● Assistive technology (spell check, voice to type) ● Study guides ● Tiered learning stations ● Tiered questioning ● Data-driven student partnerships ● Extra time
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Possible Additional Strategies for Special Education Students, 504 Students, At-Risk Students, and English Language Learners (ELLs)

Time/General	Processing	Comprehension	Recall
<ul style="list-style-type: none"> ● Extra time for assigned tasks ● Adjust length of assignment ● Timeline with due dates for 	<ul style="list-style-type: none"> ● Extra Response time ● Have students verbalize steps ● Repeat, clarify or reword directions 	<ul style="list-style-type: none"> ● Precise step-by-step directions ● Short manageable tasks ● Brief and concrete directions 	<ul style="list-style-type: none"> ● Teacher-made checklist ● Use visual graphic organizers ● Reference resources to promote independence

reports and projects <ul style="list-style-type: none"> ● Communication system between home and school ● Provide lecture notes/outline 	<ul style="list-style-type: none"> ● Mini-breaks between tasks ● Provide a warning for transitions ● Reading partners 	<ul style="list-style-type: none"> ● Provide immediate feedback ● Small group instruction ● Emphasize multi-sensory learning 	<ul style="list-style-type: none"> ● Visual and verbal reminders ● Graphic organizers
Assistive Technology	Assessments and Grading	Behavior/Attention	Organization
<ul style="list-style-type: none"> ● Computer/whiteboard ● Tape recorder ● Spell-checker ● Audio-taped books 	<ul style="list-style-type: none"> ● Extended time ● Study guides ● Shortened tests ● Read directions aloud 	<ul style="list-style-type: none"> ● Consistent daily structured routine ● Simple and clear classroom rules ● Frequent feedback 	<ul style="list-style-type: none"> ● Individual daily planner ● Display a written agenda ● Note-taking assistance ● Color code materials

Enrichment

The goal of Enrichment is to provide learners with the opportunity to participate in extension activities that are differentiated and enhance the curriculum. All enrichment decisions will be based upon individual student needs.

- Show a high degree of intellectual, creative and/or artistic ability and demonstrate this ability in multiple ways.
- Pose questions and exhibit sincere curiosity about principles and how things work.
- The ability to grasp concepts and make real world and cross-curricular connections.
- Generate theories and hypotheses and pursue methods of inquiry.
- Produce products that express insight, creativity, and excellence.
- Possess exceptional leadership skills.
- Evaluate vocabulary
- Elevate Text Complexity
- Inquiry based assignments and projects
- Independent student options
- Tiered/Multi-level activities
- Purposeful Learning Center
- Open-ended activities and projects
- Form and build on learning communities
- Providing pupils with experiences outside the 'regular' curriculum

- Altering the pace the student uses to cover regular curriculum in order to explore topics of interest in greater depth/breadth within their own grade level
- A higher quality of work than the norm for the given age group.
- The promotion of a higher level of thinking and making connections.
- The inclusion of additional subject areas and/or activities (cross-curricular).
- Using supplementary materials in addition to the normal range of resources.

English Language Learner (ELL) Resources

- Learning style quiz for students- <http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>
- “Word clouds” from text that you provide-<http://www.wordle.net/>
- Bilingual website for students, parents and educators: <http://www.colorincolorado.org/>
- Learn a language for FREE-www.Duolingo.com
- Time on task for students-<http://www.online-stopwatch.com/>
- Differentiation activities for students based on their Lexile-www.Mobymax.com
- WIDA-<http://www.wida.us/>
- Everything ESL - <http://www.everythingESL.net>
- ELL Tool Box Suggestion Site<http://www.wallwisher.com/wall/elltoolbox>
- Hope4Education - <http://www.hope4education.com>
- Learning the Language <http://blogs.edweek.org/edweek/learning-the-language/>
- FLENJ (Foreign Language Educators of NJ) 'E-Verse' wiki: <http://www.flenj.org/Publications/?page=135>
- OELA - <http://www.ed.gov/offices/OBEMLA>
- New Jersey Department of Education- Bilingual Education information <http://www.state.nj.us/education/bilingual/>

Special Education Resources

- Animoto -Animoto provides tools for making videos by using animation to pull together a series of images and combining with audio. Animoto videos or presentations are easy to publish and share. <https://animoto.com>
- Bookbuilder -Use this site to create, share, publish, and read digital books that engage and support diverse learners according to their individual needs, interests, and skills. <http://bookbuilder.cast.org/>
- CAST -CAST is a non-profit research and development organization dedicated to Universal Design for Learning (UDL). UDL research

demonstrates that the challenge of diversity can and must be met by making curriculum flexible and responsive to learner differences.

<http://www.cast.org>

- CoSketch -CoSketch is a multi-user online whiteboard designed to give you the ability to quickly visualize and share your ideas as images.
<http://www.cosketch.com/>
- Crayon -The Crayon.net site offers an electronic template for students to create their own newspapers. The site allows you to bring multiple sources together, thus creating an individualized and customized newspaper. <http://crayon.net/> Education Oasis -Education Oasis offers a collection of graphic organizers to help students organize and retain knowledge – cause and effect, character and story, compare and contrast, and more! <http://www.educationoasis.com/printables/graphic-organizers/>
- Edutopia -A comprehensive website and online community that increases knowledge, sharing, and adoption of what works in K-12 education. We emphasize core strategies: project-based learning, comprehensive assessment, integrated studies, social and emotional learning, educational leadership and teacher development, and technology integration. <http://www.edutopia.org/>
- Glogster -Glogster allows you to create "interactive posters" to communicate ideas. Students can embed media links, sound, and video, and then share their posters with friends. <http://edu.glogster.com/?ref=personal>
- Interactives – Elements of a Story -This interactive breaks down the important elements of a story. Students go through the series of steps for constructing a story including: Setting, Characters, Sequence, Exposition, Conflict, Climax, and Resolution.
<http://www.learner.org/interactives/story/index.html>
- National Writing Project (NWP) -Unique in breadth and scale, the NWP is a network of sites anchored at colleges and universities and serving teachers across disciplines and at all levels, early childhood through university. We provide professional development, develop resources, generate research, and act on knowledge to improve the teaching of writing and learning in schools and communities.
<http://www.nwp.org>
- Pacecar -Vocab Ahead offers videos that give an active demonstration of vocabulary with audio repeating the pronunciation, definition, various uses, and synonyms. Students can also go through flash cards which give a written definition and visual representation of the word.
<http://pacecar.missingmethod.com/>