

Pascack Valley Regional High School District

**Pascack Hills High School, Montvale, New Jersey
Pascack Valley High School, Hillsdale, New Jersey**

Course Name: AP Art History

Born On: September, 2015
Previous Revision: August, 2018
Current Revision: August, 2023
Board Approval: 8/28/23

COURSE DESCRIPTION: AP Art History

Description of course:

This full year, five credit course is based on the standards and requirements of the College Board's Advanced Placement AP Art History curriculum, 2015. This course is designed to the equivalent of a two-semester introductory college course. This course requires a high degree of commitment to academic work and a significant amount of reading and writing is required. No prior experience in art is necessary. Students who have done well in studies such as history, literature and advanced studio art are encouraged to enroll.

The AP Art History program is designed to introduce students to the understanding and enjoyment of architecture, sculpture, painting and other art forms within historical and cultural contexts. In the course, students examine major forms of artistic expression from cave art to contemporary and from a variety of cultures, focusing on the relationship between a work of art and the time period in which it was created.

This course explores such topics as the nature of art, its uses, its meanings, art making, and responses to art. Students learn and apply skills of visual, contextual, and comparative analysis to engage with a variety of art forms, constructing understanding of individual works and interconnections of art-making processes and products throughout history.

Course curriculum 3 Big Ideas (12 learning objectives)

- **Artists manipulate materials and ideas to create an aesthetic objects, act, or event**
 1. Students differentiate the components of form, function, content, and/or context of a work of art.
 2. Students explain how artistic decisions about art making shape a work of art.
 3. Students describe how context influences artistic decisions about creating a work of art.
 4. Students analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- **Art Making is shaped by tradition and change**
 5. Students describe features of tradition and/or change in a single work of art in a group of related works.
 6. Students explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
 7. Students analyze the influence of a single work of art or group of related works on other artistic production.
- **Interpretations of art are variable**
 8. Students identify a work of art
 9. Students analyze how formal qualities and/or content of a work of art elicits a response.
 10. Students analyze how contextual variables lead to different interpretations of a work of art.
 11. Students justify attribution of an unknown work of art.

12. Students analyze relationships between works of art based on their similarities and differences.

Differentiation * Accommodations * Modifications

Curriculum Differentiation is a process teachers use to increase achievement by improving the match between the learner's unique characteristics: prior knowledge, cognitive level, learning style, motivation, strength or interest and various curriculum components: Nature of the objective, teaching activities, learning activities, resources and products. This broad notion applies to learners from a diverse range of abilities, including: Gifted and Talented, English Language Learners, Students with Disabilities, and Students at Risk of School Failure. Language Arts is a field of education that provides educators with a wealth of opportunities for differentiation, but also real challenges of meeting the needs of diverse learners. This addendum reveals pathways for Language Arts differentiation specific to four distinct student populations.

Teachers can differentiate

- Content: What we teach and how we give students access to the information and ideas that matter
- Process: How students come to understand and "own" the knowledge, understanding, and skills essential to a topic
- Product: How a student demonstrates what he or she has come to know, understand and be able to do as a result of a segment of study

According to students'

- Readiness-The current knowledge, understanding, and skill level a student has related to a particular sequence of learning
- Interest- What a student enjoys learning about, thinking about, and doing
- Learning Style- A student's preferred mode of learning. It is influenced by learning style, intelligence preference, gender and culture

The NJ ELA Framework <http://www.state.nj.us/education/archive/frameworks/lal/chapt7.pdf> contains an in-depth overview for meeting the needs of diverse learners in ELA. Many of these content specific suggestions are classroom ready. Note: The Standard notations in this framework document are not according to the 2014 ELA Standards.

Gifted and Talented	English Language Learners	Students with Disabilities	Students at Risk of School Failure
<p>N.J.A.C. 6A:8-3.1 Curriculum and instruction</p> <p>District boards of education shall develop appropriate curricular and instructional modifications used for gifted and talented students indicating content, process, products, and learning environment.</p> <p><i>Sample Differentiation Strategies and Techniques that apply to ELA</i></p> <ul style="list-style-type: none"> ● Learning Agendas/Contracts 	<p>The purpose of adapting content lessons for LEP students is to lower the language barrier and make the English used in such lessons as comprehensible as possible. In ELA, LEP students' capacity to learn can be greatly inhibited by the academic vocabulary and, sometimes, lack of cultural experience living in the United States for short periods of time. Every student deserves an education that is culturally relevant and meaningful to his/her present and future lives. ELA is the prime location for culturally-relevant pedagogy.</p>	<p>Instructional adaptations for students with disabilities include, but are not limited to, the below approaches. These general suggestions are particularly resonant with students in ELA classroom settings, grades K-12. The primary aim of ELA education is cultivating student comprehension, verbal and written communication.</p> <p>. For students with disabilities, self-determination and independence applies directly to their educational needs and interests.</p>	<p>Districts are required to administer grade level benchmark and/or interim assessments in ELA. After each administration, districts should analyze the data to identify which students are at-risk in this content area. Any of the strategies outlined in the other differentiation/modification categories may be used to address the needs of these students who are at-risk.</p> <p>Modifications for Classroom Pair visual prompts with verbal presentations</p>

<p>A learning contract is an agreement established between a student and the teacher; it sometimes involves the student’s parents. The contract specifies concrete learning and/or behavioral objectives for the student that all parties agree need to be achieved. The contract also specifies:</p> <ul style="list-style-type: none"> ● the goals of the contract ● the obligations of each party to the contract ● the time frame within which the terms of the learning contract are to be fulfilled ● the basis on which it will be determined that the conditions of the contract were met <p>Sample Resource</p> <p>http://www.educ.ualberta.ca/staff/olenka.bilash/best%20of%20bilash/learning%20contracts.html</p> <ul style="list-style-type: none"> ● Anchor Activities-Self-directed specified ongoing activities in 	<p>Educators provide various grouping strategies such as flexible grouping and/or paired learning being sensitive to the language proficiency level of the LEP students. A student’s capacity to become fluent in English will be greatly enhanced by activities in oral and written language that connect one’s own life in meaningful and engaging ways.</p> <p>Instructional Supports: Hands-on materials -bilingual dictionaries -visual aids -teacher made adaptations, outlines, study guides -varied leveled texts of the same content</p> <p>Please refer to the following link-http://www.state.nj.us/education/modelcurriculum/ela/ELLSupport.pdf as mentioned on the NJDOE website.</p> <p>Preparing students for the lesson:</p>	<p>Student Motivation – Expanding student motivation to learn content in ELA can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.</p> <p>Instructional Presentations - The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences, advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.</p>	<p>Ask students to restate information, directions, and assignments.</p> <p>Repetition and practice</p> <p>Model skills / techniques to be mastered.</p> <p>Extended time to complete class work</p> <p>Provide copy of class notes</p>
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			<p>Preferential seating to be mutually determined by the student and teacher</p> <p>Student may request to use a computer to complete assignments.</p> <p>Establish expectations for correct spelling on assignments.</p>
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which students
work

independently.

Sample Resource

http://www.rec4.com/filestore/R/EC4_AnchorActivityPacket_080513.pdf

- **Curriculum Compacting-** Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of instructional options that enable a more

1. *Building Background Information* through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.
2. *Simplifying Language for Presentation* by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.
3. *Developing Content Area Vocabulary* through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in ELA, particularly when reading fiction and nonfiction texts in all content areas.
4. *Concept Development*-Students will be learning about different topics and many new concepts. Enduring understanding requires thorough and contextualized study of these subjects across grades and courses in ELA.
5. *Giving Directions*-Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP

Instructional Monitoring – ELA instruction should include opportunities for students to engage in goal setting, work with rubrics and checklists, reward systems, conferences.

Classroom Organization - The primary purpose of these classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.

Student Response - The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to the ELA Framework activities.

Please refer to NJ ELA Curriculum Frameworks referenced above.

Extra textbooks for home.

Student may request books on tape / CD / digital media, as available and appropriate.

Assign a peer helper in the class setting

Provide oral reminders and check student work during independent work time

Assist student with long and short term planning of assignments

Course: AP Art History

PVRHSD CURRICULUM MAP

Grade Level: 11-12

Encourage student to
proofread assignments
and tests

challenging and productive use of the student's time.	students understand the task. In addition, students should be		
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Sample resource:

<http://www.gifted.uconn.edu/semart08.html>

- **RAFT**

Assignments-RAFT is an acronym for a structured technique used to guide student writing. RAFT assignments are used to demonstrate a student’s knowledge using a defined point of view. This strategy requires students to write using an assigned format to an audience other than the teacher.

Sample resource:

http://www.michigan.gov/documents/mde/SSWAC_225020_7.pdf

p. 18

- **Flexible grouping**

Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible

provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.

Presenting the Lesson:

-Use multiple strategies and varied instructional tools to increase the opportunities for students to develop meaningful connections between content and the language used in instruction.

-Provide students with opportunities to express new knowledge and learning using written, verbal, and non-verbal communication.

-Provide students with opportunities to participate in numerous ELA discussions to increase ELLs competency and confidence in verbal discourse; frame classroom conversations on subjects of interest and cultural relevance.

-Utilize a “reverse chronology” approach to teaching ELA to even opportunities for students with and without vast cultural

Teachers will check/sign student agenda daily

Student requires use of other assistive technology device

Modifications for Homework and Assignments

Extended time to complete assignments.

Student requires more complex assignments to be broken up and explained in smaller units, with work to be submitted in phases.

Provide the student with clearly stated (written) expectations

			<p>and grading criteria for assignments.</p> <p>Implement RAFT activities as they pertain to the types / modes of communication (role, audience, format, topic).</p> <p>Modifications for Assessments Extended time on classroom tests and quizzes.</p>
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<p>grouping creates temporary groups that can last an hour, a week, or even a month.</p> <p>Sample resource:</p> <p>http://www.teachhub.com/flexible-grouping-differentiated-instruction-strategy</p> <ul style="list-style-type: none"> ● Jigsaw Activities <p>Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.</p> <p>Sample resource:</p> <p>http://www.adlit.org/strategies/22371/</p>	<p>knowledge and make study of the ELA more meaningful.</p> <p>Sample Resources: Can Do Descriptors - https://www.wida.us/standards/CAN DOs/</p> <p>Colorin Colorado - http://www.colorincolorado.org/educators/</p> <p>WIDA - https://www.wida.us/</p>		<p>Student may take/complete tests in an alternate setting as needed.</p> <p>Restate, reread, and clarify directions/questions</p> <p>Distribute study guide for classroom tests.</p> <p>Establish procedures for accommodations / modifications for assessments.</p>
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<ul style="list-style-type: none">● Depth and Complexity of Curriculum-Dr. Sandra Kaplan <p>Sample resource:</p> <p>http://img.docstoccdn.com/thumb/orig/119636316.png</p> <ul style="list-style-type: none">● Graphic Organizers● Extension Menus <p>Students select from a set of possible assignments (3 to 9 choices is common). Students may be required to select more than one choice. Choices offer differentiated objectives. Choices are often grouped by complexity of thinking skill. Activities are independent so students have freedom as well as</p>			
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<p>responsibility. A variety of options enable students to work in the mode that most interests them.</p> <p>Gr 6-12 http://www.chatt.hdsb.ca/~patte_rsonka/FOV1-000D4965/FOV1-00FF699/DCGL.pdf Sample p. 43</p> <ul style="list-style-type: none">● Advanced Discussion Techniques● Questioning Strategies			
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<ul style="list-style-type: none"> ● Depth and Complexity of Curriculum-Dr. Sandra Kaplan <p>Sample resource:</p> <p>http://img.docstoccdn.com/thumb/orig/119636316.png</p> <ul style="list-style-type: none"> ● Graphic Organizers ● Extension Menus <p>Students select from a set of possible assignments (3 to 9 choices is common). Students may be required to select more than one choice. Choices offer differentiated objectives. Choices are often grouped by complexity of thinking skill. Activities are independent so students have freedom as well as responsibility. A variety of options enable students to work in the mode that most interests them.</p> <p>Gr 6-12</p> <p>http://www.chatt.hdsb.ca/~pattersonka/FOV1-000D4965/FOV1-0</p>			
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[00FF699/DCGL.pdf](#) Sample p. 43

- **Advanced Discussion Techniques**
- **Questioning Strategies**

21st Century Skills * Interdisciplinary Connections * Integration of Technology * Career Ready Practices

The Pascack Valley Regional High School District's 9-12 English curricula are aligned with the NJSLS in ELA which address content knowledge and 21st century themes. Additionally, they embed 21st century skills, interdisciplinary connections, and the integrations of technology and career-ready practices in our various units of study by following the [curriculum map outlined by the Partnership for 21st Century Skills and the National Council of Teachers of English](#).

21st Century Student Outcomes

The elements described in this section as "21st century student outcomes" (represented by the rainbow) are the skills, knowledge and expertise students should master to succeed in work and life in the 21st century.

1. Content Knowledge and 21st Century Themes

Mastery of fundamental subjects and 21st century themes is essential for students in the 21st century. Disciplines include:

English, reading or language arts

World languages

Arts

Mathematics

Economics

Science

Geography

History

Government and Civics

In addition to these subjects, we believe schools must move beyond a focus on basic competency to promoting understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into curriculum:

- [Global awareness](#)
- [Financial, economic, business and entrepreneurial literacy](#)
- [Civic literacy](#)
- [Health literacy](#)

- [Environmental literacy](#)
- 2. Learning and Innovation Skills:** Learning and innovation skills increasingly are being recognized as the skills that separate students who are prepared for increasingly complex life and work environments in the 21st century, and those who are not. A focus on creativity, critical thinking, communication and collaboration is essential to prepare students for the future.
- [Creativity and Innovation](#)
 - [Critical Thinking and Problem Solving](#)
 - [Communication](#)
 - [Collaboration](#)
- 3. Information, Media and Technology Skills:** Today we live in a technology and media-suffused environment with: 1) access to an abundance of information, 2) rapid changes in technology tools, and 3) the ability to collaborate and make individual contributions on an unprecedented scale. To be effective in the 21st century, citizens and workers must be able to create, evaluate, and effectively utilize information, media, and technology.
- [Information Literacy](#)
 - [Media Literacy](#)
 - [ICT Literacy](#)
- 4. Life and Career Skills:** Today's students need to develop thinking skills, content knowledge, and social and emotional competencies to navigate complex life and work environments. P21's essential Life and Career Skills include::
- Flexibility & Adaptability
 - Initiative & Self Direction
 - Social & Cross-Cultural Skills
 - Productivity & Accountability
 - Leadership & Responsibility

Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
<p>INTRODUCTION– Methodology, Context and Visual Analysis</p> <p>Time: 8 Days</p> <p>Content Statement: Encourage investigation of art throughout time and place and to foster students’ understanding of the discipline of art history.</p> <p>Essential Questions:</p> <ul style="list-style-type: none"> - What is art and how is it made? - Why and how does art change? - How do we describe our thinking about art? 	<p>-Understand the methods used to analyze works of art and interpret their meanings within their original and subsequent cultural contexts</p> <p>-Assess the way art historians identify conventional subject matter and symbols (iconography)</p> <p>–Writing about Art (essay structure) — Argumentative, Comparison, Formal Analysis</p> <p>– Research — Library Tutorial: reliable, scholarly, primary, secondary sources</p>	<p>Proficiencies / Skills:</p> <p>See under Course Descriptions : (3 Big Ideas) - 12 learning objectives.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p>	<ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations, including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>Selection of primary sources</p> <p><i>Suggestion(s):</i></p> <p>RESOURCES:</p> <p>Text:</p> <p><i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM</p> <p><i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet</p> <p>http://art.wadsworth.com/gardner12http://art.wadsworth.com/gardner12</p> <p>Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources:</p>

<ul style="list-style-type: none"> - Why study it? - What is visual analysis? 	<p>-Roles and Rules — Designing IDs, Forum and Discussion Etiquette, Working in Groups</p>				<p><i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p><i>Kahn Academy</i> https://www.khanacademy.org/humanities/art-history-basics</p> <p><i>Heilbrunn Timeline of Art History</i> http://www.metmuseum.org/toah/</p> <p>Recommended: Barron’s: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron’s Educational Series</p>
Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSL	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 1– Global Prehistory 30,000-500 B.C.</p> <p>Time: 6 Days</p> <p>(11 works)</p> <p>Content Statement:</p>	<p>-Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural</p>	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p>	<p>Content Exam: Multiple choice; image identification</p> <ul style="list-style-type: none"> ● PowerPoint presentations on the history of art 	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p>Ground for Sculpture, Hamilton, NJ</p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors:</p>

<p>Ancient Africa, Neolithic Europe, Western Asia, Central and East Asia, Oceania, Americas</p> <p>Essential Questions:</p> <ul style="list-style-type: none"> - How are groups of people shaped by their relationship with the natural world? - How is that expressed through art? - How have artists adapted human and animal forms to depict both natural and supernatural beings? - Why and how does art change? - Why is some art presented inside a cave or museum while other art is displayed outdoors? 	<p>world and humans' place within it.</p> <p>-First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread.</p> <ul style="list-style-type: none"> • Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists. <p>-Explain how and why artistic conventions are demonstrated in a group of related works at a particular time and place.</p>	<p>Provided opportunities to experience actual works of art/architecture</p> <p>.</p> <p>Use secondary sources.</p>	<p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critiques</p> <p>Methodologies</p> <p>CR3, CR4, CR9, CR1</p>	<ul style="list-style-type: none"> ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations, including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12 http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p>
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						<p><i>Recommended:</i> Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A.Barron's Educational Series</p>
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLs	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 2– Ancient Mediterranean 3500 B.C.E. – 300 C.E.</p> <p>Time: 21 Days</p> <p>(36 works)</p> <p>Content Statement: Ancient Near East, Dynastic Egypt, Greece, Rome</p> <p>Essential Questions:</p> <ul style="list-style-type: none"> - How does geography shape a culture’s worldview, concerns, and values? - How is that reflected in their art and architecture? - How can we understand a structure by interpreting its plan? - How and why specific artistic conventions are demonstrated in two works of art. 	<p>-Artistic traditions of the ancient Near East and dynastic Egypt focus on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. 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> <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 	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze interpretations of works of art from primary or secondary sources.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR5, CR6, CR4,</p>	<p>-Group Presentation</p> <p>-Content Exam: Multiple choice; image identification; mystery images, essay</p> <p>-Arbitration challenge</p> <p>Art making is shaped by convention and innovation. Students explain how and why specific artistic conventions are demonstrated in 2 works of art.</p> <ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations, including student 	<p>Selection of primary sources</p> <p><i>Suggestion(s):</i></p> <p>Pliny the Elder, <i>The Natural History</i>. Pliny the Elder, <i>Letters</i> Pliny the Elder, <i>Pliny the Younger</i></p> <p>RESOURCES:</p> <p>Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p>

	<p>preserving a cycle of rebirth.</p> <ul style="list-style-type: none"> • The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. 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. • Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records, as well as from archaeological excavations conducted from the mid-18th century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers. 			<p>PowerPoint art lectures</p> <ul style="list-style-type: none"> • Library and internet research activities • Hands-on problem solving and learning experiences • Independent and creative projects • Museum exploration • AP Art History Exam 	<p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron's Educational Series</p>
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSL	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 3– West and Central Asia 500 B.C.E.- 1980 C.E.</p> <p>Time: 6 Days (11 works)</p> <p>Essential Questions: -How does patronage affect artistic and architectural production? -How are cultural exchanges reflected in art?</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> <ul style="list-style-type: none"> • The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam • Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia • 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>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze relationships between works of art across cultures and from different content areas.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR4, CR5, CR7</p>	<p>-Group Presentation</p> <p>-Content Exam: Multiple choice; image identification; mystery images, essay</p> <ul style="list-style-type: none"> • PowerPoint presentations on the history of art • Reading selected materials • Sketchbook for independent research and analysis • Large and small group discussions • Individual and team oral presentations, including student 	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Plan of the Great Mosque in Kairouan, Tunisia and S. Apollinare in Classe, Ravenna.</i></p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p>

				<p>PowerPoint art lectures</p> <ul style="list-style-type: none"> ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron's Educational Series</p>
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLs	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 4– South, East, and Southeast Asia 300-1980 C.E.</p> <p>Time: 12 Days (21 works)</p> <p>Essential Questions: -How does art and architecture reflect beliefs and practices? -How does art and architecture reveal cross-cultural connections and influences?</p>	<p>-The arts of South, East and Southeast Asia represent some of the worlds oldest, most diverse, and most sophisticated visual traditions.</p> <p>-Many of the worlds great religious and philosophic traditions developed in South and East Asia.</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>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze relationships between works of art across cultures and from different content areas.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR8, CR9, CR4, CR5</p>	<p>-Asian art scavenger hunt at the Met.</p> <p>-Group Presentation</p> <p>-Content Exam: Multiple choice; image identification; mystery images, essay: Discuss how art and architecture were used in the service of empire. Connect empires.</p> <ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent 	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Secondary Sources:</i> <i>China’s Terracotta Warriors</i> PBS VIDEO <i>Secrets of the Dead</i> series <i>Great Tales in Asian Art, KULTUR</i> DVD</p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i></p>

				<p>research and analysis</p> <ul style="list-style-type: none"> ● Large and small group discussions ● Individual and team oral presentations, including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron's Educational Series</p>
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<p>Unit 5– Early Europe and Colonial Americas 200-1750 B.C.</p> <p>Time: 30 Days (51 works)</p> <p>Content Statement: Medieval, Islam, Early Modern Western Europe, Early Modern Atlantic World</p> <p>Essential Questions: -How did the artist’s choices affect the object’s appearance, function and meaning? Compare and contrast with a work from the previous unit.</p>	<p>-European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions.</p> <p>-Medieval art derived from the requirements of worship, elite or court culture, and learning.</p> <p>-Art from the early modern Atlantic world is typically studied in chronological order by geographical region according to style and by medium.</p> <p>-The arts of 15th century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training.</p>	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze relationships between works of art across cultures and from different content areas.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR4, CR7</p>	<p>-Sketch a closed altarpiece.</p> <p>-Research and extension: Dutch genre scenes, Counter-reformation religious art, art created for royal patrons, art reflecting international conflict, art reflecting transoceanic colonization and trade.</p> <p>-Content exam.</p> <ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for 	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Secondary Sources:</i> <i>Landmarks of Western Art KULTUR DVD</i> <i>Every Picture Tells a Story KULTUR DVD</i> <i>Building the Great Cathedrals PBS DVD</i> <i>Annenberglearner.org</i> <i>Smarthistory.org</i></p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p>
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	<p>-The 16th century Protestant reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and south- western European art with respect to form, function and content.</p>			<p>independent research and analysis</p> <ul style="list-style-type: none"> ● Large and small group discussions ● Individual and team oral presentations , including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron’s: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron’s Educational Series</p>
<p>Content/Topic:</p>	<p>Key learning items/concepts:</p>	<p>Observable Proficiencies and Skills:</p>	<p>NJSLS</p>	<p>Benchmark Performance and Assessments</p>	<p>Suggested Materials</p>

<p>Unit 6— Later Europe and Americas 1750-1980 C.E.</p> <p>Time: 31 Days (54 works)</p> <p>Essential Questions: -How do works of art reflect the rapidly changing modern work? -How are patronage, artistic training, artistic tradition and perceived functions of art transformed in Europe and the Americas? -What is the impact of new materials and technologies on 20th century art and architecture? -How do 20th century artists challenge and redefine their roles as artists and the content, materials, and forms of traditional art?</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 industrialization, urbanization, economic upheaval, migrations and wars.</p> <p>-Artists assumed new roles in society. Styles of art proliferation and often gave rise to artistic movements. “isms”</p> <p>-Works of art took on new roles and functions in society and were experienced by audiences in new ways.</p>	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze relationships between works of art across cultures and from different content areas.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR9</p>	<p>-Attribution Practice: Identify movement that a work of art is from and justify response.</p> <p>-Analyze 2 works which reflect 2 different 20th century world events or social trends.</p> <ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations , including student 	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Philadelphia Museum of Art</i></p> <p><i>Secondary Sources:</i></p> <p><i>Landmarks of Western Art KULTUR DVD</i> <i>Every Picture Tells a Story Athena DVD</i> <i>The private Life of a masterpiece DVD</i></p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i></p>
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<p>-How to 20th century artists respond to contemporary world events and social trends?</p>				<p>PowerPoint art lectures</p> <ul style="list-style-type: none"> ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron's Educational Series</p>
Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 7– Indigenous Americas 1000-1980 C.E.</p> <p>Time: 8 Days (14 works)</p> <p>Essential Questions: -How do artists communicate</p>	<p>-The arts of Indigenous Americas is among the world's oldest artistic traditions.</p> <p>-Ancient Mesoamerica encompassed what are now Mexico, Guatemala, Belize, and western Honduras from 15,000 B.C.E. to 1521</p>	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p>	<p>- Compare/Contrast concept of sacred space.</p> <p>-Analyze how a selected work of art is used to connect with the</p>	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Secondary Sources:</i></p> <p>RESOURCES: Text: <i>Gardener's Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005</p>

<p>religious beliefs and practices? -How do they differentiate between the natural and supernatural? -How can works of art and architecture communicate the power of a patron?</p>	<p>C.E., the Mexican downfall.</p> <p>The ancient central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile.</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.</p> <p>Although disease and genocide practiced by the European invaders and colonist reduced their population by as much as 90%.</p>	<p>Provided opportunities to analyze relationships between works of art across cultures and from different content areas.</p>	<p>Standard 1.4 Aesthetic Responses & Critique Methodologies</p> <p>CR3, CR8, CR9, CR4, CR5</p>	<p>supernatural realm. -Compare and contrast two works of art from different content areas and how they communicate power of a patron. -Content Exam: Multiple choice; image identification; mystery images, essay: Henry Moore, Frank Lloyd Wright, Diego Rivera, Paul Gauguin, Anni Albers, Paul Klee- Discuss how the artist/architects was inspired by indigenous American art, citing at least one specific example of the</p>	<p>Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p> <p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadsworth.com/gardner12http://art.wadsworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p><i>Heilbrunn Timeline of Art History</i> http://www.metmuseum.org/toah/</p>
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				<p>artist/architect's work.</p> <ul style="list-style-type: none">● PowerPoint presentations on the history of art● Reading selected materials● Sketchbook for independent research and analysis● Large and small group discussions● Individual and team oral presentations, including student PowerPoint art lectures● Library and internet research activities● Hands-on problem solving and	<p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A.Barron's Educational Series</p>
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				learning experiences <ul style="list-style-type: none"> • Independent and creative projects • Museum exploration • AP Art History Exam 	
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
Unit 8– Africa 1100-1980 C.E. Time: 6 Days (14 works) Essential Questions: -How do artists communicate religious beliefs and practices? -How do they differentiate between the	-Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Asia. -Human beliefs and interactions in Africa are instigated by the arts. African arts are active, they motivate behavior, contain and express belief and validate social	Proficiencies/ Skills: See under Course Descriptions: (3 Big Ideas) - 12 learning objectives. Provided opportunities to analyze works of art both visually and contextually. Provided opportunities to analyze relationships between works of art	Standard 1.1 The Creative Process Standard 1.2 History of the Arts and Culture Standard 1.3 Performing Standard 1.4 Aesthetic Responses & Critique	-Essay: Discuss cultural concepts of beauty in figural representation by comparing/contrasting one work of art that features a human figure from a previously studied area and one from Africa.	Selection of primary sources <i>Suggestion(s):</i> <i>Secondary Sources:</i> <i>The Lost Kingdoms of Africa ATHENA DVD</i> RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing CD-ROM

<p>natural and supernatural? -How can works of art and architecture communicate the power of a patron?</p>	<p>organization and human relations.</p> <p>-Use and efficacy are central to the art of Africa. African arts are by nature meant to be performed rather than viewed.</p> <p>-Outsiders characterize African arts as primitive, ethnographic, anonymous and static when in reality it led to dynamic intellectual and artistic traditions.</p>	<p>across cultures and from different content areas.</p>	<p>Methodologies</p> <p>CR3, CR7, CR4,</p>	<ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations, including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects ● Museum exploration ● AP Art History Exam 	<p>Art Study Student CD-ROM Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p>Heilbrunn Timeline of Art History http://www.metmuseum.org/toah/</p> <p>Recommended: Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A. Barron's Educational Series</p>
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSL	Benchmark Performance and Assessments	Suggested Materials
<p>Unit 9– The Pacific 700-1980 C.E.</p> <p>Time: 6 Days (11 works)</p> <p>Essential Questions: -How are groups of people shaped by their relationship with the natural world.</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.</p> <p>Pacific arts are distinguished by the virtuosity with which materials are used and presented.</p>	<p>Proficiencies/ Skills:</p> <p>See under Course Descriptions: (3 Big Ideas) - 12 learning objectives.</p> <p>Provided opportunities to analyze works of art both visually and contextually.</p> <p>Provided opportunities to analyze relationships between works of art</p>	<p>Standard 1.1 The Creative Process</p> <p>Standard 1.2 History of the Arts and Culture</p> <p>Standard 1.3 Performing</p> <p>Standard 1.4 Aesthetic Responses &</p>	<p>-Essay: Create a description of a museum exhibit featuring one work of art from this unit. Fully identify the work discuss its form, function, content and context.</p> <p>-Mask analysis.</p>	<p>Selection of primary sources <i>Suggestion(s):</i></p> <p><i>Secondary Sources:</i></p> <p><i>Easter Island DVD</i></p> <p>RESOURCES: Text: <i>Gardener’s Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing</p>

<p>-How is that expressed through art? -How have artists adapted human and animal forms to depict by natural and supernatural beings?</p>	<p>The sea is ubiquitous as a theme of the Pacific Art and is a presence in the daily lives of a large portion of Oceania</p> <p>The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society.</p> <p>Pacific arts are performed in an array of colors, scents, textures, and movements that enact narratives and proclaim primordial truths.</p>	<p>across cultures and from different content areas.</p>	<p>Critique Methodologies</p> <p>CR3, CR8, CR9, CR4, CR5</p>	<ul style="list-style-type: none"> ● PowerPoint presentations on the history of art ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations , including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences 	<p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p><i>Heilbrunn Timeline of Art History</i> http://www.metmuseum.org/toah/</p> <p>Recommended:</p>
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				<ul style="list-style-type: none"> • Independent and creative projects • Museum exploration • AP Art History Exam 	Barron's: AP Art History (Test Review) 3rd Edition, 2015 John B. Nici M.A.Barron's Educational Series
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Content/Topic:	Key learning items/concepts:	Observable Proficiencies and Skills:	NJSLS	Benchmark Performance and Assessments	Suggested Materials
Unit 10–Global Contemporary 1980 C.E. - Present Time: 16 Days (27 works) Essential Questions: -How do contemporary artists move beyond traditional concepts about art and artists? -How do information technology and global awareness	-Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. -In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.	Proficiencies/ Skills: See under Course Descriptions: (3 Big Ideas) - 12 learning objectives. Provided opportunities to analyze works of art both visually and contextually. Provided opportunities to analyze relationships between works of art across cultures and from different content areas.	Standard 1.1 The Creative Process Standard 1.2 History of the Arts and Culture Standard 1.3 Performing Standard 1.4 Aesthetic Responses & Critique Methodologies	-Essay: analyze ways an artist of their choice incorporates technology to either support or challenge an established artistic tradition. -Compare and contrast works that reflect global identity. <ul style="list-style-type: none"> • PowerPoint presentations 	Selection of primary sources <i>Suggestion(s):</i> <i>ART 21 DVD (contemporary artist interviews)</i> <i>Filmed Performance art: Bill Viola's The Crossing</i> <i>Field trip to Philadelphia Museum of Art (Frank Gehry)</i> <i>Field trip to MOMA (written analysis of one object)</i> <i>Secondary Sources:</i> RESOURCES: Text: <i>Gardener's Art Throughout the Ages, Volumes 1 & 2</i> 12th Edition, 2005 Editors: Fred S. Kleiner, Christin J. Mamiya Wadsworth Publishing

<p>together shape contemporary art?</p>			<p>CR3, CR8, CR9, CR4, CR5</p>	<p>on the history of art</p> <ul style="list-style-type: none"> ● Reading selected materials ● Sketchbook for independent research and analysis ● Large and small group discussions ● Individual and team oral presentations , including student PowerPoint art lectures ● Library and internet research activities ● Hands-on problem solving and learning experiences ● Independent and creative projects 	<p>CD-ROM <i>Art Study Student CD-ROM</i> Companion to Gardner text, containing art images, maps, and self-quizzes</p> <p>Internet http://art.wadworth.com/gardner12http://art.wadworth.com/gardner12 Companion website for Gardner text, including chapter review and study guides, art images, links, vocab. flashcards, practice quiz/essay questions.</p> <p>Other Resources: <i>The Naked Presenter: Delivering Powerful Presentations with or without Slides</i> 1st Edition, 2010 Garr Reynolds New Riders Publishing</p> <p><i>A Short Guide to Writing About Art</i> 11th Edition, 2014 Sylvan Barnet Pearson</p> <p><i>The Annotated Mona Lisa</i> Second Edition, 2007 Carol Strickland, PH.D Andrews McMeel Publishing, LLC</p> <p>Kahn Academy https://www.khanacademy.org/humanities/art-history-basics</p> <p><i>Heilbrunn Timeline of Art History</i> http://www.metmuseum.org/toah/</p> <p>Recommended:</p>
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