

Rumson-Fair Haven Regional High School

Staff Writers: Kate Okeson

Supervisor: Seth Herman

Approved:

Section I: Course Description

AP Art History is a rigorous college level course focused on unpacking and analyzing a series of essential questions about the art and artifacts created by humans throughout our global history. The course will answer these questions through discussion, debate, and written response.

The course will be taught in a combination of chronological order and overlapping eras, themes and concepts to create a more coherent and complete discussion about the artistic and cultural influences of each historical period. Each direction will provide opportunities to look thoroughly and with a critical eye as works of art throughout human existence.

This course will study the formal and historical significance of works of art as well as viewing art as an artifact and through the lens of its social context (and construct), where it will be placed among the larger debates of world history. Students will develop an appreciation and profound knowledge of art history and its wider influence, while simultaneously improving analysis and specific written skills to prepare them for the AP Art History exam in May. Students will also be able to use these skills and knowledge for future analyses of various forms of visual culture, whether ancient, non-western or contemporary.

Class lectures, discussions, readings, museum and gallery visits and videos will allow students to become familiar with the development of art through both visual and contextual analysis. Issues such as patronage, gender, artistic decision-making, and the functions and cultural impacts of a work of art will also be emphasized.

AP Art History embeds all Art Historical Thinking Skills identified in the College Board AP Art History Course Framework.

Section II: NJSL: New Jersey Student Learning Standards/Learning Objectives

History of the Arts and Culture

All students will understand and analyze the role, development, and continuing influence of the arts in relations to world cultures, history and society.

NJSLS VPA

1.5.12.adv.Re7a, adv.Re.7b, adv.Re.8a, adv.Re.9a

1.5.12.adv.Cn11.1a, adv.Cn11.1b

Language Arts Literacy

The following Language Arts Literacy (Inquiry and Research) for Grades 9-12 serve as parallels in AP Art History. Students will:

- Develop increased ability to critically select works to support a research topic.
- Read and critically analyze a variety of works, including books and other print materials (e.g., periodicals, journals, manuals), about one issue or topic, or books by a single author or in one genre, and produce evidence of reading.
- Apply information gained from several sources or books on a single topic or by a single author to foster an argument, draw conclusions, or advance a position.
- Critique the validity and logic of arguments advanced in public documents, their appeal to various audiences, and the extent to which they anticipate and address reader concerns

Social Studies Skills

Art History, while not aligned with specific 2009 NJCCCS in the Social Studies, supports the mission of the Social Studies as established by the New Jersey Department of Education: "Social Studies education provides learners with the knowledge,

skills, and perspectives needed to become active, informed citizens and contributing members of local, state, national, and global communities in the digital age.” In AP Art history the student will understand art across the ages as markers of and artifact to:

- Consider multiple perspectives, value diversity, and promotes cultural understanding;
- Recognize the implications of an interconnected global economy;
- Appreciate the global dynamics between people, places, and resources;

Additionally, the following Social Studies Skills for Grades 9-12 serve as parallels in AP Art History. Students will:

- Engage in chronological thinking: comparing present and past events to evaluate the consequences of past decisions and to apply lessons learned; analyzing how change occurs through time due to shifting values and beliefs as well as technological advancements and changes in the political and economic landscape;
- Engage in spatial thinking: constructing various forms of geographic, thematic, and temporal representations to show the spatial patterns of artistic and human phenomena; relating current events to the creative and human characteristics of places and regions;
- Engage in critical thinking: distinguishing valid arguments from false arguments when interpreting current and historical events and creations; evaluating sources for validity and credibility and to detect propaganda, censorship, and bias;
- Develop presentational skills: developing an understanding of specific artworks, works of an era, or specific artist’s work and discussing/presenting with historical evidence, reasoning, and analysis in a written and/or oral format.

Students Who are College and Career Ready in Reading, Writing, Speaking, Listening and Language Usage

The Common Core State Anchor Standards for Reading, Writing, Speaking and Listening, and Language Use in Art History are aligned with a culminating portrait of a student who is college and career ready in the 21st Century. The AP Art History Curriculum supports the attainment of this critical objective.

College and career ready students in the 21st Century:

- Demonstrate independence
- Build strong content knowledge
- Respond to the varying demands of audience, task, purpose, and discipline
- Comprehend as well as critique
- Value evidence
- Use technology and digital media strategically and capably
- Come to understand other perspectives and cultures

1. **Career Ready Practices:**

<https://www.state.nj.us/education/cccs/2014/career/CareerReadyPractices.pdf>

- “Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.”

2. **Standard 8.1 (Computer Science) and 8.2 (Design Thinking) of the 2020 NJSL:**

<https://www.nj.gov/education/cccs/2020/2020%20NJSL-CSDT.pdf>

- “The ‘Intent and Spirit of the Computer Science and Design Thinking Standards’ is to focus on deep understanding of concepts that enable students to think critically and systematically about leveraging technology to solve local and global issues. Authentic learning experiences that enable students to apply content knowledge, integrate concepts across disciplines, develop computational thinking skills, acquire and incorporate varied perspectives, and communicate with diverse audiences about the use and effects of computing prepares New Jersey students for college and careers.”

3. **Standard 9.4 (Life Literacies and Key Skills) of the 2020 NJSL:**

<https://www.nj.gov/education/cccs/2020/2020%20NJSL-CLKS.pdf>

- “This standard outlines key literacies and technical skills such as critical thinking, global and cultural awareness, and technology literacy* that are critical for students to develop to live and work in an interconnected global economy.”

4. ***LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35:***
<https://www.nj.gov/education/cccs/2020/2020%20NJSLs-CLKS.pdf>
 - A transformative approach to the inclusion of lessons and resources/texts on the contributions and issues concerning the LGBTQ+ population and people with disabilities will be implemented across all core subjects in accordance with state law: “A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district’s implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36). A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.”
5. **Climate Change:**
<https://www.nj.gov/education/cccs/2020/>
 - “Climate Change across all content areas, leveraging the passion students have shown for this critical issue and providing them opportunities to develop a deep understanding of the science behind the changes and to explore the solutions our world desperately needs”
6. **Acquisition/development/refinement of the higher-order critical thinking skills aligned with the *Revised Bloom’s Taxonomy of Cognitive Objectives***

Section III: Curriculum Modifications

The *AP ART HISTORY Curriculum* is subject to case-by-case modifications to support/advance the needs of all students, including special education students, English language learners, gifted students and those at risk of school failure. These modifications are based on Individualized Learning Programs (IEPs), recommendations made by the district’s English Language Learners (ELL) coordinator, feedback from members of the Intervention & Referral Services Team (*I&RS*) for at-risk students, and 504 Plans.

Coursework and assessments will be modified on an individual basis for students when necessary. Modifications may include but are not limited to:

- Small group instruction
- One on one instruction
- Independent work stations
- Use of graphic organizers
- Interest inventories and questionnaires
- Audio resources to complement written texts and concepts
- Visual resources to complement written texts and concepts
- Extra time on assessments and large scale projects
- Reduced length of written assignments
- Large projects broken into smaller tasks and timelines
- Tiered Instruction
- Individual help during practice
- Diagrams and color coding for visual learners
- Verbal and written directions for visual and auditory learners
- Provided class notes
- Preferential seating
- Spelling not penalized
- Varied supplemental activities
- Assessments delivered orally

Section IV: Preparation for Standardized Testing

Instruction in *AP ART HISTORY* is aligned with the requirements of state and national standardized assessments, including the *NJSLA*, the *ACT*, the *PSAT* and the *SAT*. The *End of Marking Period Assessments* for *AP ART HISTORY* also demonstrate alignment with the aforesaid standardized assessments.

Section V: Curriculum Pacing Guide

Curriculum Pacing Guide	
Course Title: AP Art History	Grade Level: 11-12

Introduction Looking at Art	1 week
Unit I: Global Prehistory and the Ancient Mediterranean	6 weeks
Unit II: Early Europe, Colonial Americas, Indigenous Americas	8 weeks
Unit III: Later Europe and Americas	8 weeks
Unit IV: Art of the Global Majority: Asia, Africa, and the Pacific	6 weeks
Unit V: The Global Contemporary	3 weeks

Section VI: Texts and Instructional Resources

The following texts and instructional resources are employed in *AP ART HISTORY*:

Stokstad, Marilyn. Art History Volumes 1 & 2 (5th Edition) Pearson

30,000 years of Art (Phaidon)

Art 21 (PBS video series)

AP Classroom

Major art museum websites (Met, MoMA, BKLN, British, etc)

RFH Media Center

Regional Art Museums (on site/in person: Met, MoMA, BKLN, Rubin)

Additional texts as appropriate

Section VII: Grading Formula and Assessment Modes

Marking period grades in *AP ART HISTORY* are determined via a percentage weighting model. The specific grading categories and weightings of each will be determined prior to the start of each academic year and will be published in the posted/distributed course syllabi.

Section VIII: Unit Templates

The following *Unit Templates* have been established for the *AP Art History Curriculum* by the *AP ART HISTORY Instructional Team*:

Assignments & activities Readings: Stokstad (primary text) and supplementary texts

in each unit or subsection Use of ***AP Classroom***

thereof:

Discussion Groups: Students together will answer the essential questions through discussion and short essay responses

Art ID activities: Students will create individual and group identification materials for each unit. These may include art/artifact image, its credit line, subject, style, significance, and associated essential vocabulary.

Multiple choice quizzes, short essay quizzes

Essay tests

Global Prehistory and the Ancient Mediterranean

Unit Summary

Human expression existed across the globe before the written record. Although prehistoric Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans’ place within it. Human behavior and expression were influenced by the changing environments in which they lived.

In this foundation unit, students will develop understanding and forge thinking and analytical skills relevant to Global Prehistoric works and those of the ancient Mediterranean

Standards/Core Ideas/Performance Expectations

- Students will understand Materials, Processes, and Techniques in Prehistoric Art
- Students will understand Cultural Influences on Prehistoric Art
- Students will understand Theories and Interpretations of Prehistoric Art
- Students will understand Cultural Contexts of Ancient Mediterranean Art
- Students will understand Interactions Within and Across Cultures in Ancient Mediterranean Art
- Students will understand Purpose and Audience in Ancient Mediterranean Art
- Students will understand Theories and Interpretations of Ancient Mediterranean Art

Unit Essential Questions	Unit Enduring Understandings
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<p>How does art help us understand the lives of people of different times, places and cultures?</p> <p>How does art impact the views of a culture and society?</p> <p>How does art preserve aspects of life and culture?</p>	<p>People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.</p> <p>Over time, art historians’ knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists</p> <p>The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors, including, but not limited to, other disciplines, available technology, and the availability of evidence.</p>
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Evidence of Learning

Formative Assessments (classwork/ homework) :	Summative Assessments (quizzes, tests):	Resources Needed:
<p><u>Writing and discussion</u></p> <p>Explain artistic tradition, style, or practice</p> <p>Explain how artistic decisions about form, style, materials, content, function, and/or context of a work of art (or group of</p>	<p>Demonstrate understanding of works covered in this unit through formative and contextual analysis in writing as well as MCQs using specific and relevant evidence, to support a claim (or claims) about one or more works of art (or group of related works of art).</p>	<p>Course texts</p> <p>Video</p> <p>Museum Visit (comprehensive collection; Princeton or Met)</p>

related works of art) elicit a response or shape its reception		
Articulate a defensible claim about one or more works of art (or group of related works of art).		

Early Europe, Colonial Americas, Indigenous Americas

Unit Summary

Students will develop understanding and formulate analytical responses to works and concepts of Early Europe, late antique Europe, early Christianity, influence and challenge of widespread religious beliefs on art creation and intention.

Students will develop an understanding of the discrete and unique artworks across the indigenous Americas and how contexts within which works are made shape their meaning.

Standards/Core Ideas/Performance Expectations

Students will understand the Cultural Contexts of Early European, Colonial American Art, and Indigenous American Art

Students will understand the Interactions Within and Across Cultures in Early European, Colonial American Art, and Indigenous American Art

Students will understand the Materials, Processes, and Techniques in Early European, Colonial American Art and Indigenous American Art

Students will understand the Purpose and Audience in Early European, Colonial American Art and Indigenous American Art

Students will understand the Theories and Interpretations of Early European, Colonial American Art and Indigenous American Art

Unit Essential Questions	Unit Enduring Understandings
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<p>How do the cultural values and belief systems of Early European and Colonial American art relate to the purpose and function of the art and art making?</p> <p>How are the cultural interactions that developed throughout this period demonstrated in the works of art?</p> <p>What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?</p> <p>How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how</p>	<p>Cultural practices, belief systems, and physical settings constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, whether the work is pre-European or post-European contact, and may help to shape the creation of art in a given setting or within a given culture.</p> <p><i>Note: Indians, Native Americans, North American Indians (in the United States), and First Nations (in Canada) are nonindigenous terms for the indigenous peoples inhabiting areas north of what is now the United States–Mexico border,</i></p>
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<p>diverse these cultures were from one another?</p> <p>What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it?</p>	<p><i>from ancient times to the present. They did not have a collective name for themselves, being many different tribes and nations.</i></p>
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Evidence of Learning

<p>Formative Assessments (classwork/ homework) :</p> <p><u>Writing and discussion</u></p> <p>Explain how interactions with other cultures affect art and art making.</p> <p>Explain how cultural practices, belief systems, and/or physical settings affect art and art making.</p> <p>Explain how materials, processes, and techniques affect art and art making.</p> <p>Explain how purpose, intended audience, or patron affect art and art making</p> <p>Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.</p>	<p>Summative Assessments (quizzes, tests):</p> <p>Demonstrate understanding of works covered in this unit through formative and contextual analysis in writing as well as MCQs using specific and relevant evidence, to support a claim (or claims) about one or more works of art (or group of related works of art).</p>	<p>Resources Needed:</p> <p>Course texts</p> <p>video</p> <p>Museum Visit (St John the Divine, Met)</p>
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Later Europe and the Americas

Unit Summary

This unit allows students to make connections between the contexts of rapid industrialization, urbanization, economic shift and upheaval, geopolitical impact, war, migration, and technological advances and the art that emerged from them with a focus on the influence of interactions between and among cultures, the effects of technology, and significant shifts in purposes, functions, and audiences for art.

Standards/Core Ideas/Performance Expectations

Students will understand and discuss Materials, Processes, and Techniques in artwork from later Europe and the Americas

Students will understand and discuss Cultural Influences on artwork from later Europe and the Americas
Students will understand and discuss Theories and Interpretations of artwork from later Europe and the Americas
Students will understand and discuss Cultural Contexts of artwork from later Europe and the Americas
Students will understand and discuss Interactions Within and Across Cultures in artwork from later Europe and the Americas
Students will understand and discuss Purpose and Audience in artwork from later Europe and the Americas
Students will understand and discuss Theories and Interpretations of artwork from later Europe and the Americas
Students will attribute works to artists, time periods and cultures

Unit Essential Questions	Unit Enduring Understandings
<p>How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas?</p> <p>What impacts then and subsequently did European contact have on the indigenous cultures of the Americas?</p> <p>How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?</p>	<p>Cultural practices, belief systems, and physical settings constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.</p> <p>A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.</p>

Evidence of Learning		
<p>Formative Assessments (classwork/ homework) :</p> <p><u>Writing and discussion/argumentation</u></p> <p>Explain artistic tradition, style, or practice</p>	<p>Summative Assessments (quizzes, tests):</p> <p>Demonstrate understanding (essay, discussion) of works covered in this unit through formative and contextual analysis in writing as well as MCQs using specific and relevant evidence, to support a claim (or claims) about one or more works of art (or group of related works of art).</p>	<p>Resources Needed:</p> <p>Course texts</p> <p>Video</p> <p>Museum Visit (Met, Whitney)</p>

<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> <p>Articulate a defensible claim about one or more works of art (or group of related works of art).</p> <p>Attribute works to specific artists, time periods, and cultures</p>		
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Art of the Global Majority: Balance in the canon, continuity, and a critical lens

Unit Summary

Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.

Art of the Global Majority investigates both the distinctive art forms of each region and the commonalities and variability in art, artifacts and events created as a function of wide ranging individual culture and the connections through trade, exploration, war, colonization, and ever presence.

Not least is the enduring importance of the works in their own cultures, without ‘benefit’ of the West’s observation, collection, interpretation, etc.

Standards/Core Ideas/Performance Expectations

Students will understand and discuss Materials, Processes, and Techniques in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Cultural Influences in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Theories and Interpretations of artwork in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Cultural Contexts of artwork in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Interactions Within and Across Cultures in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Purpose and Audience in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will understand and discuss Theories and Interpretations in arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Students will attribute works to artists, time periods and cultures on arts outside of the west: the African Continent and specific cultures therein; West and Central Asia, South, East and southeast Asia, and arts of the Pacific

Unit Essential Questions	Unit Enduring Understandings
<p>What do the various theories and interpretations of the art of Africa tell us about the different cultures?</p> <p>How do the purposes and functions of African art compare to the art of other cultures in other time periods and locations? What is the significance of these similarities and differences?</p> <p>How have the cultural interchanges between all regions of Asia and the rest of the world had an influence on the development of art and artistic traditions?</p> <p>How do 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>How does contextualizing artwork of the global Majority (art outside of the developed West) aid us in developing a deeper understanding of our various histories?</p> <p>How does purpose, intended audience, or patron affect Pacific art and Pacific art making?</p>	<p>Cultural practices, belief systems, and physical settings constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.</p> <p>A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/or function.</p> <p>The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence. When appraising works outside western traditions, it is critically important to consider the evolution of understanding and knowledge.</p> <p>Art reveals belief systems; it presents a world that is known but not necessarily seen, predictable, or even available to everyone. These arts are expressive rather than representational and often require specialized or supernaturally ordained capabilities for their creation, use, and interpretation. African art is concerned with ideas (beliefs and relationships that exist in the social and intellectual world) rather than with objects of the natural or physical world</p> <p>As in all arts, aspects of human experience (such as origins, destinies, beliefs, physicality, power, and gender) are expressed through objects and performances. Artistic expression in Africa is an integral part of social life, connecting daily practices to beliefs, systems of power and authority, and social networks that link</p>

people to their families, communities, and shared ancestors. African arts mark status, identity, and cycles of human experience (e.g., maturational, seasonal, astronomical, and liturgical).

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.

The arts of West and Central Asia provide evidence of the cultural transfer of ideas and art forms throughout this region. The presence of Hellenistic architecture, Buddhist sculpture, ceramic tile decoration, outside of their original areas of development are each illustrations of this cultural transfer. Many of these works were created for a specific religiously-affiliated purpose, patron, or audience. They play a key role in the history of world art, serving as an example of the vast cultural interchanges that link European and Asian peoples.

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

Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.

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.

Asian art forms had great influence on the arts of West Asia and Europe. Art and ideas were exchanged through trade routes.

Pacific arts are composed of objects, acts, and events that are forces in social life. Created in a variety of media, Pacific arts are distinguished by the high level skill with which materials are used and presented. Understandings of individual purpose and tradition behind work and events will encompass conversations around materials, which range from rare and precious to ephemeral.

Evidence of Learning

Formative Assessments (classwork/ homework) :

Summative Assessments (quizzes, tests):

Resources Needed:
Course texts

<p><u>Writing and discussion</u></p> <p>Explain artistic tradition, style, or practice</p> <p>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.</p> <p>Explain how one or more 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>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> <p>Articulate a defensible claim about one or more works of art (or group of related works of art).</p> <p>Attribute works to specific artists, time periods, and cultures</p>	<p>Demonstrate understanding (essay, discussion) of works covered in this unit through formative and contextual analysis in writing as well as MCQs using specific and relevant evidence, to support a claim (or claims) about one or more works of art (or group of related works of art).</p> <p>Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence</p>	<p>Video</p> <p>Museum Visit (Met, Whitney, Rubin)</p>
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<p>Global Contemporary Art 1980-now</p>
<p>Unit Summary</p>
<p>Global contemporary art is characterized by a departure from traditional concepts of art (that which is bound to specific cultural practice, location, tradition, history without question) and is supported by technological developments and global awareness.</p> <p>Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged, and the decentralization of academic art (and other gatekeeping) receives scrutiny. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide—access or lack of access to digital technology.</p> <p>Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.</p>

Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes, which include existential investigations and sociopolitical critiques, as well as reflections on the natural world, art's history, popular and traditional cultures, and technological innovation.

Standards/Core Ideas/Performance Expectations

Students will understand & discuss Materials, Processes, and Techniques of the Global Contemporary

Students will understand and discuss Cultural Influences in Global Contemporary art

Students will understand and discuss Theories and Interpretations in Global Contemporary art

Students will understand and discuss Cultural Contexts in Global Contemporary art

Students will understand and discuss Interactions within and across in Global Contemporary art

Students will understand and discuss Purpose and Audience in Global Contemporary art

Students will understand and discuss Theories and Interpretations in Global Contemporary art

Students will attribute works to Global Contemporary artists.

Unit Essential Questions

How do interactions with other cultures affect art and art making?

How do cultural practices, belief systems, and/or physical settings affect art and art making?

How are theories and interpretations of works of art shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence?

How does purpose, intended audience, or patron affect art making since 1980?

Unit Enduring Understandings

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.

A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/or function.

The waning of colonialism, inaugurated by independence movements; shifts in the balance of power globally and with 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.

Primary global concerns reverberate in contemporary artwork: environmental impacts and equity, questions about capitalism and its impacts, gender equity and more.

Evidence of Learning

Formative Assessments
(classwork/ homework) :

Summative Assessments
(quizzes, tests):

Resources Needed:
Course texts

<p><u>Writing and discussion</u></p> <p>Explain artistic tradition, style, or practice</p> <p>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.</p> <p>Explain how one or more 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>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> <p>Articulate a defensible claim about one or more works of art (or group of related works of art).</p> <p>Attribute works to specific artists, time periods, and cultures</p>	<p>Demonstrate understanding (essay, discussion) of works covered in this unit through formative and contextual analysis in writing as well as MCQs using specific and relevant evidence, to support a claim (or claims) about one or more works of art (or group of related works of art).</p> <p>Explain how theories and interpretations of works of art are shaped by visual analysis as well as by other disciplines, technology, or the availability of evidence.</p>	<p>Video</p> <p>Museum Visit (Met, Whitney, Rubin)</p>
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Section IX: Unit Reflection

The *AP Art History Instructional Team* must confer upon the completion of each instructional unit in *AP Art History* and rate the degrees to which the instructional units meet performance criteria established by the New Jersey Department of Education using the *Unit Reflection Form*. Completed *Unit Reflection Forms* must be submitted to the Department Supervisor for approval upon completion of curriculum implementation with a complementing list of suggested modifications to the *AP Art History Curriculum*.

Lesson Activities:			
	Strongly	Moderately	Weakly
Foster student use of technology as a tool to develop critical thinking, creativity and innovation skills;			
Are challenging and require higher order thinking and problem solving skills;			
Allow for student choice;			

Provide scaffolding for acquiring targeted knowledge/skills;			
Integrate global perspectives;			
Integrate 21st century skills;			
Provide opportunities for interdisciplinary connection and transfer of knowledge and skills;			
Are varied to address different student learning styles and preferences;			
Are differentiated based on student needs;			
Are student-centered with teacher acting as a facilitator and co-learner during the teaching and learning process;			
Provide means for students to demonstrate knowledge and skills and progress in meeting learning goals and objectives;			
Provide opportunities for student reflection and self-assessment;			
Provide data to inform and adjust instruction to better meet the varying needs of learners;			