

COURSE TITLE

AP Art History

LENGTH

Full Year
Grade 11 and/or 12

DEPARTMENT

Fine, Practical & Performing Arts
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SCHOOL

Rutherford High School

DATE

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AP Art History

I. Introduction/Overview/Philosophy

AP Art History provides the student with an introduction to architecture, painting, sculpture, and photography from Western and non-Western traditions. Students will study these cultures through visual analysis, contextual information and use comparative criticism to discuss and write about the aesthetics of art as related to these cultures.

II. Objectives

Course Outline:

A. Quarter 1

1. Unit 1: Mastering the Approach

- a. Sample Unit Activities:
- b. What is Art? Prior to class students read *What is Art?* chapter in Art Across Time. In class I present the story of Brancusi's Bird in Flight, and we look at a series of artworks throughout history. Students break into groups and create posters answering "What is Art?". We then regroup as a class and discuss student responses. (LO's 1.2, 1.3, 1.4)(CR4)
- c. Formal Analysis: Using the Metropolitan Museum of Art website, students explore formal analysis terms while viewing and exploring George Washington Crossing the Delaware. We then look at the Visual Analysis Guide, and create a flashcard for George Washington Crossing the Delaware. Students work in pairs to identify Form, Function, Content, and Context. (LO's 1.1, 3.1)(CR4)
- d. "METMEDIA See the Museum in New Ways." *George Washington Crossing the Delaware*. The Metropolitan Museum of Art, n.d. Web. 18 Jan. 2016. (CR1c)
- e. Scavenger hunt: Students complete a teacher-created scavenger hunt in their textbook *Art Across Time* in order to become familiar with the textbook, and works of art discussed within. (3.1, 3.2)
- f. Sample Assessments:
 - i. Quiz based upon readings
 - ii. Summer assignment

2. Unit 2: Prehistoric Art

- a. Sample Unit activities
 - i. Concept Map: Students prepare for class by reading Chapter 1: Prehistoric Art in *Art Across Time*, excerpt on The Spiral Jetty, and Enduring Understanding 1-1, 1-3, 4-2. Instructor introduces concept mapping by viewing previous examples and having students read through the the descriptive handout and rubric on concept mapping. Break the students into groups of 3 or 4, and guide students through the creation of a group concept map. Key questions: What is the central concept of the focus question? Students compare Stonehenge to Robert Smithson's Spiral Jetty by using different color markers to draw quickly linking ideas to one another. Review ideas as a class, and have students each individually create their own concept map. (LO's 1.1, 1.2, 1.3, 1.4, 3.1, 3.5) (CR4)(CR5)(CR7)(CR8)
 - ii. Sketchbook architectural drawing: Students sketch the post and lintel architectural diagram demonstrating the construction of Stonehenge. In class discussion, we cover the basics of architectural structure. (LO's 1.2, 1.4, 3.1)
 - iii. Art and the surrounding Environment: I ask students to draw a familiar animal: dog, cat, cow, etc. After students draw the animal I project images of the Hall of Bulls and have students draw the imagery they see. We then discuss how art is related to the surrounding environment, and what this suggests about prehistoric peoples and the natural world. We further discuss what materials they think the cave people used for paint, and the purpose of the paintings. (LO's 1.2, 1.4, 3.1)(CR5)
 - iv. The Human Figure in Prehistoric Art: Students view various depictions of the human form in prehistoric art. Students analyze these 4 figures by comparing and contrasting the figures by discussing the ways in which the human figure is

rendered. We follow up in class discussion about the possible purpose of each piece, and what parts may have been omitted from each form. (LO's 1.1, 1.4, 3.3, 3.5)(CR4)(CR7)

b. Sample Assessments:

- i. Individual Concept Map: Theme: landforms as art. (CR8)(CR7)
- ii. Quizzes based upon readings
- iii. Unit 2 writing assignment-Landforms as Art. Students respond to the following prompt: The images above show views of 2 different environmental works. Completely identify both works, then compare the two works using specific visual evidence. Using both specific visual and contextual evidence, analyze how both landscapes communicate meaning within the culture that produced it. (CR4)(CR5)(CR7)

3. **Unit 3: Ancient Mediterranean: The Near East and Egypt** (

a. Sample Unit Activities:

- i. Group Visual Description: Students read Ancient Near East prior to class. I separate the class into groups and hand out images of the 2 sides from the Standard of Ur. Students look at the Standard given to them, in an attempt to analyze the narrative of either war or peace. We then regroup, and groups share their interpretations. Follow up with video on Standard of Ur. (LO's 3.1, 3.2, 3.3)(CR4)(CR5)
- ii. Conventions for the Human Figure: Students are given printed images from the Standard of Ur, The Code of Hammurabi, and the Victory Stele of Naram Sin. Students paste within sketchbooks, and identify the features of the conventions for the human figure and organization of space in the Ancient Near East. (LO's 1.1, 1.4, 2.1, 2.2, 2.3, 3.5)(CR4)(CR5)
- iii. Sketchbook Visual Analysis: Palette of King Narmer- students are given images of both sides of the Palette of King Narmer. Working in pairs, students analyze the form, function, and content of the Palette, addressing the Egyptian conventions and political message within the piece. (1.1, 1.2, 1.3, 1.4)(CR4)(CR5)
- iv. Google Earth "field trip" to Pyramids at Giza (LO's 1.1, 1.2, 1.3, 1.4)
- v. Concept Map: King Menkaure and His Wife vs. The Tourists 2 (LO's 1.1, 1.2, 1.3, 1.3, 2.1, 3.1, 3.2, 3.5) (CR4)(CR5)(CR7)
- vi. Art Card Dominoes: connect form, function, content, and context of Egyptian artwork (1.1, 2.3, 3.1)

b. Sample Assessments:

- i. Individual Unit Timeline (LO's 2.1, 2.2, 3.1)
- ii. Unit Test- includes Attribution 15-minute Free-Response (LO 3.4)(CR4)
- iii. Unit Essay Students are shown an image of *Menkaure and Wife*, and asked to select and identify another work where a husband and wife are depicted and compare and contrast using specific visual and contextual evidence. (Covers Curriculum Requirement 7)
- iv. Quizzes based on readings
- v. Concept Map: Theme-Couples in Art (CR5)(CR7)

4. **Unit 4: The Classical Era: Through the Eyes of the Greeks and Romans**

a. Sample Unit Activities:

- i. Group comparison-Classical Sculpture: NY Kouros v Peplos Kore; Peplos Kore v Amazon Warrior; Anavysos Kouros v Doryphoros- Compare/contrast, analyze (LO's 1.1, 1.3, 2.1, 2.2, 2.3, 3.1, 3.4)(CR4)(CR5)(CR7)
 - ii. Foil scratchboard: black figure painting (LO 1.2)
 - iii. Pictionary with architectural terms (LO's 1.2, 2.3)
 - iv. Statues charades (LO's 1.2, 2.3, 3.1)
 - v. Sketchbook drawings of Parthenon and Temple of Minerva Plans; Doric and Ionic orders (LO's 1.2, 2.3, 3.1, 3.5)
 - vi. Class debate: Elgin Marbles (LO's 2.1, 2.2, 2.3) (CR4)
 - vii. Theme: Funereal Objects- Tomb of the Triclinium, Sarcophagus of the Spouses, Terra Cotta Soldiers, Stele of Hegeso, and Ludovisi Battle Sarcophagus (LO's 1.1, 3.1, 3.5)(CR4)
 - viii. Hellenistic Group Annotations and Analysis: Students are placed in groups and each given a set of Hellenistic sculpture images. In groups they are to analyze and annotate the images. The remaining 15 minutes in class, we regroup as a class and I create a list on the board summarizing Hellenistic attributes. (LO's 1.1, 1.3, 2.1, 2.2, 2.3, 3.1, 3.4)(CR4)(CR5)
 - ix. Class timeline: Greek-Roman (LO's 2.1, 2.2, 3.1)
 - x. Building an arch (LO 1.2)
- b. Sample Assessments:
- i. Timeline (LO's 2.1, 2.2, 3.1)
 - ii. Unit Essays. Students are shown Maya Lin's *Vietnam War Memorial* and asked to identify another outdoor work situated outside that conveys a social or political ideology. Students must compare and contrast using visual and contextual evidence. (Curriculum Requirement 7)
 - iii. Unit Test
 - iv. Free Write Response: Students are shown an unknown image from the Hellenistic period and asked to attribute the sculpture to a period, using visual evidence to support their answer. (LO 3.4)
 - v. Quizzes based on readings
 - vi. Concept Map-War memorials
 - vii. Class Field Trip to The Metropolitan Museum of Art: Students will complete a museum exercise in which they practice skills of attribution, thematic and formal comparison, analysis of artistic influences, and application of historical and cultural context to works in a variety of media [CR9] [CR1c] [CR4] [CR7] [CR9]
5. **Unit 5: Faith Around the World and How it Inspires the Arts: Christianity, Judaism, Islam, Buddhism, Hinduism**
- a. Sample Unit Activities:
 - i. Architectural complex comparison: Alhambra, Angkor Wat, Borobudur (LO's 1.1, 1.3, 1.4, 2.3, 3.1, 3.5)(CR4)(CR5)(CR7)
 - ii. Students told stories: Vienna Genesis and Golden Haggadah (LO's 1.1, 1.2, 1.3, 1.4, 3.1, 3.3, 3.5)(CR4)(CR5)
 - iii. The Mosque analysis: Class discussion of Muslim devotional decorations, followed by a sketchbook analysis of different mosque designs. Students work in pairs within their sketchbooks to annotate and compare and contrast the different Muslim mosques. (LO's 1.1, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.5)(CR4)(CR5)(CR7)

- iv. Calligraphic design: We look at the 3 Muslim folios and discuss why calligraphy as symbolism was so important in the Islamic religion. Students then recreate a sentence using artistic lettering. (LO's 1.3, 1.4, 3.1)
- v. Class comparisons: Funereal artworks (LO's 1.1, 1.2, 1.3, 1.4, 2.1, 3.1, 3.5)(CR5)(CR7)
- vi. Drawing before and after: Buddha (LO's 1.1, 1.2, 2.1, 2.2, 2.3, 3.1)
- vii. Comparison: seated scribe v seated Buddha (LO's 1.1, 1.3, 1.4, 3.5)(CR4)
- viii. Sketchbook drawing: Plan of Stupa at Sanchi (LO's 1.1, 1.2, 3.1)(CR5)
- ix. Sketchbook drawing: Santa Sabina (LO's 1.1, 1.2, 3.1)(CR5)
- x. Iconoclasm: students read articles on iconoclasm of Bamiyan Gandharan Buddhas, and write an essay stating their position on the rebuilding of the structure. (LO's 1.1, 2.1, 2.2, 2.3, 3.2, 3.3)(CR4)
- xi. Class comparison: Shiva and Buddha (LO's 1.1, 1.2, 2.2, 2.3, 3.1, 3.5)
- xii. Dehejia, Vidya. "Hinduism and Hindu Art." *The Met's Heilbrunn Timeline of Art History*. The Metropolitan Museum of Art, Feb. 2007. Web. 18 Jan. 2016. (CR1c)(CR5)(CR7)
- xiii. Class map- East Asia (LO's 2.1, 2.2, 3.1)

b. Sample Assessments:

- i. Unit Essay:
 - 1. Iconoclasm: Do you believe the Bamiyan Buddha's should be rebuilt? Support your position on the proposed rebuilding of the Bamiyan Buddhas, citing contextual evidence to theorize how different audiences are likely to respond to the reconstruction. Be sure to include financial and cultural concerns within your argument.
 - 2. Religious Narrative: Select and completely identify one architectural complex that a specific religion utilizes as a sacred space. Then, using specific visual **and** contextual evidence, discuss how the space accommodates both religious beliefs **and** practices within its culture. (**Curriculum Requirements 5**)
- ii. Unit Test
- iii. Quizzes based on readings
- iv. Architectural Complex brochure/blog

B. Quarter 2

1. **Unit 7: Art of the Americas: Pre- and Post-Contact**

a. Sample Assignments:

- i. Writing activity: Mesa Verde versus Chavin de Huantar. After student read PBS article and watch YouTube video, they respond in a writing activity. How did the context of each work determine the materials used? What symbolism is used? (LO's 1.1, 1.2, 1.3, 3.1, 3.2, 3.5)(CR4)
- ii. Group Analysis: Coyolxauhqui stone as a narrative and calendar stone (LO's 1.1, 1.2, 1.3, 1.4, 3.1, 3.5)(CR4)(CR5)
- iii. Concept Mapping: Serpent Mound versus Spiral Jetty. Students read *Serpent Mound* article and *Enduring Understanding 5-1* and *5-4* prior to class. Students create a concept map comparing and contrasting the form, function, content, and context of both landforms. (LO's 1.1, 1.2, 3.1, 3.5)(CR5)(CR8)

- iv. Dreams and visions: Compare and contrast the Yaxchilan Lintel to Bosch and the Ecstasy of Saint Teresa
 - 1. "2 / Dreams and Visions." *Art Through Time: A Global View*. Annenberg Foundation, 2016. Web. 18 Jan. 2016. **(CR1c)**
 - 2. "2 / Dreams and Visions." *Art Through Time: A Global View*. Annenberg Foundation, 2016. Web. 18 Jan. 2016 **(CR1c)**
(LO's 1.1, 1.4, 3.1, 3.2, 3.3, 3.5)**(CR7)**
- v. New Spain: Group presentations (LO's 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1)**(CR4)**
- b. Sample Assessments:
 - i. Unit Essay **(CR5)**
 - ii. Unit Test
 - iii. Student presentations
 - iv. Free Response Writing Activity:

2. Unit 8: African Art: Coming of Age

- a. Sample Assignments:
 - i. Social Rituals: Students identify and discuss the objects used in social rituals, and compare the roles of male and female to societal beliefs. (LO's 1.1, 1.2, 1.3, 1.4, 3.1)**(CR4)**
 - ii. Group Analysis: Sika dwa Kofi, Ndop, Wall plaque- Form, function, content, context
 - 1. What does each work tell us about Edo and Kuba beliefs and about the individual it represents?
 - 2. (LO's 1.1, 1.2, 1.3 1.4, 3.1)**(CR4)(CR5)**
 - iii. "War of the Golden Stool"-A Symbol of Ghanian Identity: research and writing response via google doc (LO's 1.3, 1.4, 2.1, 3.1, 3.2)
 - iv. Rituals and Practice: Group analyses and presentations covering contextual analysis, performance expressions, relationship to beliefs: Running Horned Woman, Power Figure, Portrait Mask, Female Mask, Elephant Mask (1.1, 1.2, 3.1, 3.5)
 - v. Research Paper: Connections across time and cultures. Choose a contemporary artist whose work is influenced/inspired by African artwork. Read and reference Enduring Understanding 6-1 through 6-4. (1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5)**(CR4)(CR5)(CR7)(CR8)**
- b. Sample Assessments:
 - i. Unit Quizzes
 - ii. Student Presentations
 - iii. Unit Test
 - iv. Research Paper: Connections Across Time and Cultures-The Influence of African Art upon Modern Art **(Curriculum Requirements 5, 7, 8)**
 - v. Written Free Responses: Accurately uses specific visual or contextual evidence to theorize how the Veranda Post and Conical Tower of Great Zimbabwe communicate a ruler's power to motivate his subject's behavior. **(Curriculum requirement 5)**

3. Unit 9: Oceanic Art

- a. Sample Assignments:
 - i. Navigation: Students draw a map of their journey to school, followed by a class discussion of challenges they would face if there were no landmarks. The conversation connects the indigenous peoples challenges in hunting and gathering on land with the challenges of the island peoples. I project the Marshall Islands using

Google Earth, and we discuss the earlier question in relationship to the navigation chart and the Pacific islands. (LO's 1.1, 1.3, 1.4, 3.1, 3.3)(CR4)(CR5)

- ii. Royalty-Group Rotations: Processional, Ceremonies, Ancestry, City. In groups, students rotate to each station, defining the form, function, content, and context for each work, while individually answering the following: How does each work make it fit for royalty? (LO's 1.1, 1.2, 1.3, 1.4, 3.1)(CR4)(CR5)
 - iii. Belief and Worship: As a class we discuss the supernatural, mana, and tapu. The class is divided into four groups, each group is given a different supernatural work to analyze visually and annotate in class. For homework, each group is to research their given work, reading from the cited resource and one additional resource, answering questions on a teacher-made handout. The following day, students present their pieces to the class. (LO's 1.1, 1.2, 1.3, 1.4, 3.1, 3.5)(CR4)
- b. Sample Assessments:
- i. Unit Essay
 - ii. Unit Test
 - iii. Student presentations
 - iv. Unit quizzes

C. Quarter 3

1. Unit 10: Medieval Europe

- a. Sample Assignments:
- i. Class analysis and discussion: Byzantium: San Vitale and Hagia Sophia (1.1, 1.2, 1.3, 1.4, 3.1, 3.5)(CR4)(CR5)
 - ii. Icons: Discuss Icons and Iconoclasm. Compare to the iconoclasm of Virgin and Theotokos to that of earlier artworks such as the Bamiyan Buddhas and the Rarotonga staff god. (1.1, 2.1, 2.2, 2.3, 3.1)(CR4)
 - iii. Manuscript Illumination: Create a class Codex based upon the Lindisfarne Gospels (1.1, 1.2, 1.3, 3.1,
 - iv. Concept Mapping: Writing
 1. XuBing *A Book From the Sky* vs. Lindisfarne Gospels: Why do we decorate sacred text? Where do we draw the line between image and text?
 2. (LO's 3.1, 3.2, 3.5)
 - v. Sketchbook Drawing: Draw and annotate plan of Sainte Foy (LO's 1.1, 1.2, 1.3, 3.1)
 - vi. Class Comparison: Conflict and Resistance: Bayeux Tapestry vs. Night Attack on Sanjo Palace (LO's 1.1, 1.2, 3.1, 3.5)(CR4)(CR7)
 - vii. Group Narratives: Romanesque Tympanum of Last Judgement v. Last Judgement of HuNefer (LO's 3.1, 3.5)(CR7)
 - viii. Writing Activity: Iconoclasm (1.1, 2.1, 2.3, 2.4, 3.1)
 - ix. Architectural Analysis: Chartres Cathedral-students color and label the elements of Gothic architecture (1.1, 1.2, 1.3, 1.4, 3.1)(CR4)(CR5)
- b. Sample Assessments:
- i. Unit Quizzes
 - ii. Unit Essay
 - iii. Unit Test
 - iv. Free Response Writing Assignment: Iconoclasm
 - v. Student Codex designs

2. Class Field Trip to The Cloisters: Students will complete a museum exercise in which they practice skills of attribution, thematic and formal comparison, analysis of artistic influences, and application of historical and cultural context to works in a variety of media [CR9] [CR1c] [CR4] [CR7] [CR9]

3. **Unit 11: Renaissance and Baroque Europe**
 - a. Sample Assignments:
 - i. Proto Renaissance: Rotating group analysis and annotation of the panels within Giotto's Arena Chapel. Students read about the Arena Chapel within their textbook for homework the night before. At the beginning of class, we watch a video of the Lamentation panel from the Arena Chapel, with a brief class discussion, followed by the rotating group analyses. (LO's 1.2, 1.3, 2.1, 2.2, 2.3, 3.1)(CR4)(CR5)
 - ii. Symbolism in the North: Students analyze and annotate the symbols depicted in Campin's Merode Altarpiece and Jan van Eyck's Arnolfini Portrait (1.1, 1.4, 3.1, 3.2, 3.5)(CR5)
 - iii. Revival of the Classics: Class discussion of humanist interest within art during the Renaissance. We reflect upon the ancient Greek ideal "Man is the Measure of All Things" and apply this concept to the Renaissance art as a revival of the classics. We look at and discuss this revival through:
 1. Humanism: Madonna and Child with Two Angels, compared to Giotto and Duccio
 2. Architecture: Brunelleschi's Pazzi Chapel and Alberti's Palazzo Rucellai
 3. Perspective: Ghiberti and Masaccio
 4. Sculpture: Donatello's David
 5. Subject Matter: Botticelli's Birth of Venus
 6. (1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.5)(CR4)(CR5)
 - iv. High Renaissance Group Research and Presentations: Students are split into groups and assigned one of the following artists. They are to complete research on their given artist, and give a 20 minute presentation to the class, including a biography, influences, and visual and contextual analysis of the given work plus one additional piece.
 1. da Vinci's: The Last Supper
 2. Michelangelo: Sistine Chapel
 3. Raphael: School of Athens
 4. Titian: Venus of Urbino
 5. Students Read and reference Enduring Understanding 3-3 within their research)
 6. (LO's 1.1, 1.2, 1.3, 1.4, 2.1, 2.3, 3.1)(CR4)(CR5)(CR8)
 - v. Mannerism: Rotating group comparisons: *Entombment of Christ, Madonna and Child, Last Supper* (LO's 1.1, 1.3, 3.3, 3.5)(CR4)(CR7)
 - vi. Free-write narrative: Fragonard's *The Swing*. Discussion following: actual story. What are the defining features of Rococo? Look at Yinka Shonibare's *The Swing* and discuss contemporary interpretations. (1.1, 1.3, 1.4, 2.3, 3.2, 3.5)(Curriculum Requirement 6)(CR4)
 - vii. Moral Dilemmas: Northern 16th Century and Baroque artworks. We discuss different moral messages depicted in 16th Century and Baroque artworks, such as Bruegel the Elder's *Netherlandish Proverbs*, Gentileschi's *Slaying of Holofernes*, Rembrandt's *Belshazzar's Feast*, and Vermeer's *Woman Holding a Balance*. I ask students about contemporary visual depictions of moral messages, citing some examples including

Dr. Seuss and advertisements. Students choose a modern moral dilemma of their own to declare a stance on, create a collage, and write an essay explaining and defending their stance. (LO's 1.3, 1.4, 3.1, 3.2)(CR5)

- viii. Concept Mapping: Departure from earlier movements
 - 1. Baromini vs Frank Gehry
 - 2. (Big Idea 2, LO's 3.5, 1.4)(CR5)(CR7)
- b. Sample Assessments:
 - i. Group presentations
 - ii. Unit Quizzes
 - iii. Writing Free Response: Mannerism (LO 3.4)(CR5)
 - iv. Concept Map
 - v. Unit Test
 - vi. Unit Essay

D. Quarter 4

1. Unit 12: The 19th and 20th Centuries (CA 4: Later Europe and Americas)(CR3)

- a. Sample Assignments:
 - i. Realism: "Show me an angel and I'll paint one"-Courbet. Class discussion: How does this statement reflect the modern age and Courbet's interpretation of the every day? Students analyze Realistic works of art using visual and contextual evidence. Students choose an additional work of art from a provided list and write an essay explain why it is Realist, using specific visual and contextual evidence. (LO's 1.1, 1.3, 2.2, 3.1, 3.2, 3.4)(Curriculum Requirement 6)(CR4)(CR5)
 - ii. Rotating analysis: Photography, followed by a discussion on Daumier's lithograph, and how photography was gaining popularity.
 - 1. Daguerre's *Still Life* vs. Rachel Ruysch's *Fruits and Insects*
 - 2. Muybridge's *Horse in Motion* vs. Gericault's *Derby of Epsom*
 - 3. Daumier's *Nadar Raising Photography to the Height of Art* vs. Nadar's *Aerial view of Paris*
 - 4. (LOs 1.1, 1.2, 3.1, 3.3, 3.5)(CR4)(CR7)
 - iii. Impressionism: Student research and presentations.
 - 1. Renoir, Degas, Pissarro, Seurat, Toulouse-Lautrec (1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1)(CR4)
 - iv. Color Theory: Students visit "Impressionist Art and Modernity". Students look at different color wheels (traditional, CMYK, physics, RGB) and discuss the Impressionist's application of color theory, focusing on form, content, and audience response. (LO's 1.2, 1.3, 3.2)
 - v. Group analysis and narrative interpretations: Post-Impressionism.
 - 1. *Starry Night*
 - 2. *The Scream*
 - 3. Followed by a group discussion and analysis referencing the artworks and artist statement from "The Starry Night" excerpt from *Theories in Modern Art: A Source Book by Artists and Critics*. (Curriculum Requirement 6)
 - 4. (LO's 1.2, 1.4, 2.3, 3.1, 3.2, 3.3)(CR1b)(CR4)
 - vi. Cubism Free-Response: Picasso's *Guernica*. Class discussion of the influence of African art on Cubism. Students watch *Guernica* animated video, and analyze as a

class. Students then respond to prompt from *Theories in Modern Art: A Source Book by Artists and Critics*. (Based on a 2005 AP Art History exam question).

- vii. (LO's 1.1, 1.3, 1.4, 3.1, 3.2) **(Curriculum Requirement 6)(CR1b)(CR4)(CR5)**
 - viii. The Kiss Activity: Group comparisons. Students compare the approaches of the 3 artists, citing evidence in form and context.
 - 1. Gustav Klimt *The Kiss*
 - 2. Brancusi *The Kiss*
 - 3. Rodin *The Kiss*
 - 4. (LO's 1.1, 3.1, 3.5)**(CR4)(CR7)**
 - ix. 20th Century Architecture: Rotating Comparison
 - 1. Villa Savoye vs. Fallingwater
 - 2. Guggenheim vs. Guggenheim
 - 3. Seagram Building vs. Carson, Pirie, Scott, and Co. Building
 - 4. (LO's 1.1, 1.2, 1.3, 1.4, 3.1, 3.5)**(CR4)(CR7)**
- b. Sample Assessments:
- i. Writing Free-Response: Guernica
 - 1. "What do you think an artist is? An imbecile who has only eyes if he's a painter...? On the contrary, he's at the same time a political being, constantly alive in heartrending, fiery, or happy events to which he responds in every way....No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy." **(CR1b)**
 - ii. Using specific visual and contextual evidence analyze how Picasso expresses both emotional and political content in Guernica.
 - iii. Student Presentations: Impressionism
 - iv. Writing Free-Response: Realism
 - v. Unit Essay
 - vi. Unit Test (inc LO 3.4)
 - vii. Unit quizzes
2. Class Field Trip to MOMA, NYC: Students will complete a museum exercise in which they practice skills of attribution, thematic and formal comparison, analysis of artistic influences, and application of historical and cultural context to works in a variety of media **[CR9] [CR1c] [CR4] [CR7] [CR9]**
3. **Unit 13: Contemporary Art** (CA 10)**(CR3)**
- a. Sample Assignments:
 - i. Concept Mapping: The Female Image in Art. Students analyze the depiction of the female throughout the ages by comparing contemporary artists Kiki Smith and Cindy Sherman to Renaissance depictions of women, such as or Titian's *Venus of Urbino* or Botticelli's *Birth of Venus*, to ancient depictions such as Peplos Kore or Victory Adjusting her Sandal. Students analyze the form, function, content, and context in a visually stimulating concept map, making connections across cultures and time. (LO's 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.5)**(CR4)(CR5)(CR7)**
 - ii. Student Blog: Students read assignment for homework, and respond to a blog prompt: How have past events influenced the creation of contemporary works? Students must use listed contemporary artworks as contextual evidence to defend their statements. (LO's 2.1, 2.2, 2.3, 3.1)
 - iii. Class analysis: As a class, students recall contemporary artworks that we have looked at throughout the course. As students recall, I project images of the works and we

- analyze the form, function, content and context of each work. (LO's 1.1, 3.1, 3.4)(CR4)
- iv. Gender Roles Dominoes: Students make connections between contemporary artworks by discussing the gender roles proposed by different artists. During the course of conversation and presentation of images, students must identify the context for which the artist created the artwork. (LO's 1.1, 1.3, 3.1, 3.5)(CR5)
 - v. Artistic Influences-Free Writing Assignment: Students are given a prompt to identify the influence of the given artwork, and write an essay describing the influence, using visual and contextual evidence to defend their statement. (LO 3.4)(CR4)(CR5)
 - vi. Students view a filmed performance of Bill Viola's *The Crossing*, and follow up this viewing with a class discussion analyzing the form, content, and context of the work. Students compare this work to previous artists use of water. (CR1b)
- b. Student Assessments:
- i. Free writing Assignment: Artistic Influences (LO's 2.1, 2.2, 2.3)
 - ii. Concept Map: The Female Image in Art
 - iii. Students Blog
 - iv. Unit Test (inc LO 3.4)
 - v. Unit Essay
4. AP Exam: Early May
5. Post AP Exam Experience:
1. Students will complete an array of different hands-on activities/projects related to the historical studies. Activities may include block printing, weaving, wire sculpture, and painting.

Student Outcomes:

After successfully completing this course, the student will be able to:

- describe and analyze art work using proper terminology
- identify specific artworks according to their style, movement, medium, artist
- compare two artworks from different periods discussing style, medium, meaning, and artistic elements
- write about artworks using a critical approach
- take notes from visual lectures and take notes from their textbooks
- prepare written research papers

**NEW JERSEY STUDENT LEARNING STANDARDS
VISUAL AND PERFORMING ARTS**

STANDARD 1.1: THE CREATIVE PROCESS: ALL STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES THAT GOVERN THE CREATION OF WORKS OF ART IN DANCE, MUSIC, THEATRE, AND VISUAL ART.

Strand D. Visual Art

1.1.12.D.1 - Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.

1.1.12.D.2 - Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

STANDARD 1.2: HISTORY OF THE ARTS AND CULTURE: ALL STUDENTS WILL UNDERSTAND THE ROLE, DEVELOPMENT, AND INFLUENCE OF THE ARTS THROUGHOUT HISTORY AND ACROSS CULTURES.

Strand A. History of the Arts and Culture

1.2.12.A.1 - Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.

1.2.12.A.2 - Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

STANDARD 1.3: PERFORMANCE: ALL STUDENTS WILL SYNTHESIZE THOSE SKILLS, MEDIA, METHODS, AND TECHNOLOGIES APPROPRIATE TO CREATING, PERFORMING, AND/OR PRESENTING WORKS OF ART IN DANCE, MUSIC, THEATRE, AND VISUAL ART.

Strand D. Visual Art

1.3.12.D.1 - Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.

1.3.12.D.2 - Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.

1.3.12.D.3 - Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

1.3.12.D.4 - Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.

1.3.12.D.5 - Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

STANDARD 1.4: AESTHETIC RESPONSES & CRITIQUE METHODOLOGIES: ALL STUDENTS WILL DEMONSTRATE AND APPLY AN UNDERSTANDING OF ARTS PHILOSOPHIES, JUDGEMENT, AND ANALYSIS TO WORK OF ART IN DANCE, MUSIC, THEATRE, AND VISUAL ART.

Strand A. Aesthetic Responses

1.4.12.A.1 - Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

1.4.12.A.2 - Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.

1.4.12.A.3 - Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.

1.4.12.A.4 - Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Strand B. Critique Methodologies

1.4.12.B.1 - Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.

1.4.12.B.2 - Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 - Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

21ST CENTURY LIFE AND CAREERS
CAREER READY PRACTICES***CRP1 Act as a responsible and contributing citizen and employee***

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

CRP2 Apply appropriate academic and technical skills

Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

CRP3 Attend to personal health and financial well-being

Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

CRP4 Communicate clearly and effectively and with reason.

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

CRP5 Consider the environmental, social and economic impacts of decisions.

Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6 Demonstrate creativity and innovation

Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7 Employ valid and reliable research strategies

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

CRP8 Utilize critical thinking to make sense of problems and persevere in solving them

Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

CRP9 Model integrity, ethical leadership and effective management

Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

CRP10 Plan education and career paths aligned to personal goals

Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

CRP11 Use technology to enhance productivity

Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

CRP12 Work productively in teams while using cultural global competence

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

TECHNOLOGY STANDARDS

STANDARD 8.1: EDUCATIONAL TECHNOLOGY: ALL STUDENTS WILL USE DIGITAL TOOLS TO ACCESS, MANAGE, EVALUATE, AND SYNTHESIZE INFORMATION IN ORDER TO SOLVE PROBLEMS INDIVIDUALLY AND COLLABORATE AND TO CREATE AND COMMUNICATE KNOWLEDGE.

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

8.1.12.A.1 - Create a personal digital portfolio which reflects personal and academic interests, achievements, and career aspirations by using a variety of digital tools and resources.

8.1.12.A.2 - Produce and edit a multi-page digital document for a commercial or professional audience and present it to peers and/or professionals in that related area for review.

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

8.1.12.A.4 - Construct a spreadsheet workbook with multiple worksheets, rename tabs to reflect the data on the worksheet, and use mathematical or logical functions, charts and data from all worksheets to convey the results.

8.1.12.A.5 - Create a report from a relational database consisting of at least two tables and describe the process, and explain the report results.

B. Creativity and Innovation: *Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology.*

8.1.12.B.2 - Apply previous content knowledge by creating and piloting a digital learning game or tutorial.

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

8.1.12.C.1 - Develop an innovative solution to a real world problem or issue in collaboration with peers and experts, and present ideas for feedback through social media or in an online community.

D. Digital Citizenship: *Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior.*

8.1.12.D.1 - Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.

8.1.12.D.2 - Evaluate consequences of unauthorized electronic access (e.g., hacking) and disclosure, and on dissemination of personal information.

8.1.12.D.3 - Compare and contrast policies on filtering and censorship both locally and globally.

8.1.12.D.4 - Research and understand the positive and negative impact of one's digital footprint.

8.1.12.D.5 - Analyze the capabilities and limitations of current and emerging technology resources and assess their potential to address personal, social, lifelong learning, and career needs.

E: Research and Information Fluency: *Students apply digital tools to gather, evaluate, and use information.*

8.1.12.E.1 - Produce a position statement about a real world problem by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.

8.1.12.E.2 - Research and evaluate the impact on society of the unethical use of digital tools and present your research to peers.

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

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

TECHNOLOGY STANDARDS

STANDARD 8.2: TECHNOLOGY EDUCATION, ENGINEERING, DESIGN, AND COMPUTATIONAL THINKING – PROGRAMMING: ALL STUDENTS WILL DEVELOP AN UNDERSTANDING OF THE NATURE AND IMPACT OF TECHNOLOGY, ENGINEERING, TECHNOLOGICAL DESIGN, COMPUTATIONAL THINKING, AND THE DESIGNED WORLD AS THEY RELATE TO THE INDIVIDUAL, GLOBAL SOCIETY, AND THE ENVIRONMENT.

A. The Nature of Technology: Creativity and Innovation *Technology systems impact every aspect of the world in which we live.*

8.2.12.A.1 - Propose an innovation to meet future demands supported by an analysis of the potential full costs, benefits, trade-offs and risks, related to the use of the innovation.

8.2.12.A.2 - Analyze a current technology and the resources used, to identify the trade-offs in terms of availability, cost, desirability and waste.

8.2.12.A.3 - Research and present information on an existing technological product that has been repurposed for a different function.

B. Technology and Society: *Knowledge and understanding of human, cultural and societal values are fundamental when designing technological systems and products in the global society.*

8.2.12.B.1 - Research and analyze the impact of the design constraints (specifications and limits) for a product or technology driven by a cultural, social, economic or political need and publish for review.

8.2.12.B.2 - Evaluate ethical considerations regarding the sustainability of environmental resources that are used for the design, creation and maintenance of a chosen product.

8.2.12.B.3 - Analyze ethical and unethical practices around intellectual property rights as influenced by human wants and/or needs.

8.2.12.B.4 - Investigate a technology used in a given period of history, e.g., stone age, industrial revolution or information age, and identify their impact and how they may have changed to meet human needs and wants.

8.2.12.B.5 - Research the historical tensions between environmental and economic considerations as driven by human needs and wants in the development of a technological product, and present the competing viewpoints to peers for review.

C. Design: *The design process is a systematic approach to solving problems.*

8.2.12.C.1 - Explain how open source technologies follow the design process.

8.2.12.C.2 - Analyze a product and how it has changed or might change over time to meet human needs and wants.

8.2.12.C.3 - Analyze a product or system for factors such as safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, and human factors engineering (ergonomics).

8.2.12.C.4 - Explain and identify interdependent systems and their functions.

8.2.12.C.5 - Create scaled engineering drawings of products both manually and digitally with materials and measurements labeled.

8.2.12.C.6 - Research an existing product, reverse engineer and redesign it to improve form and function.

8.2.12.C.7 - Use a design process to devise a technological product or system that addresses a global problem, provide research, identify trade-offs and constraints, and document the process through drawings that include data and materials.

D. Abilities for a Technological World: *The designed world is the product of a design process that provides the means to convert resources into products and systems.*

8.2.12.D.1 - Design and create a prototype to solve a real world problem using a design process, identify constraints addressed during the creation of the prototype, identify trade-offs made, and present the solution for peer review.

8.2.12.D.2 - Write a feasibility study of a product to include: economic, market, technical, financial, and management factors, and provide recommendations for implementation.

8.2.12.D.3 - Determine and use the appropriate resources (e.g., CNC (Computer Numerical Control) equipment, 3D printers, CAD software) in the design, development and creation of a technological product or system.

8.2.12.D.4 - Assess the impacts of emerging technologies on developing countries.

8.2.12.D.5 - Explain how material processing impacts the quality of engineered and fabricated products.

8.2.12.D.6 - Synthesize data, analyze trends and draw conclusions regarding the effect of a technology on the individual, society, or the environment and publish conclusions.

E. Computational Thinking: Programming: *Computational thinking builds and enhances problem solving, allowing students to move beyond using knowledge to creating knowledge.*

8.2.12.E.1 - Demonstrate an understanding of the problem-solving capacity of computers in our world.

8.2.12.E.2 - Analyze the relationships between internal and external computer components.

8.2.12.E.3 - Use a programming language to solve problems or accomplish a task (e.g., robotic functions, website designs, applications, and games).

8.2.12.E.4 - Use appropriate terms in conversation (e.g., troubleshooting, peripherals, diagnostic software, GUI, abstraction, variables, data types and conditional statements).

21ST CENTURY LIFE AND CAREERS**STANDARD 9.2: CAREER AWARENESS, EXPLORATION, AND PREPARATION**

- 9.2.12.C.1 – Review career goals and determine steps necessary for attainment.
- 9.2.12.C.2 – Modify Personalized Student Learning Plans to support declared career goals.
- 9.2.12.C.3 – Identify transferable career skills and design alternate career plans.
- 9.2.12.C.4 – Analyze how economic conditions and societal changes influence employment trends and future education.
- 9.2.12.C.5 – Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
- 9.2.12.C.6 – Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
- 9.2.12.C.7 – Examine the professional, legal, and ethical responsibilities for both employers and employees in the global workplace.
- 9.2.12.C.8 – Assess the impact of litigation and court decisions on employment laws and practices.
- 9.2.12.C.9 – Analyze the correlation between personal and financial behavior and employability.

III. Proficiency Levels

AP Art History is an elective course open to Juniors and Seniors with a prerequisite of one 100 level fine arts course and a minimum of a B+ average in the previous year's History course and/or a recommendation from the instructor.

IV. Methods of Assessment

Student Assessment

- A variety of assessments will be provided including, but not limited to, the following items:
 - Tests
 - Quizzes
 - Homework
 - Classwork
 - Class Participation
 - Writing Assignments
 - Oral Presentations
 - Individual Projects, Presentations and Reports
 - Group Projects, Presentations and Reports
 - Technology Projects
 - Journals
 - Sample/Practice Standardized Tests

Curriculum/Teacher Assessment

The teacher will provide the subject area supervisor with suggestions for changes on an ongoing basis.

V. Grouping

AP Art History is an elective course open to students in Grades 11-12.

VI. Articulation/Scope & Sequence/Time Frame

AP Art History is a full year elective course.

VII. Resources

Texts/Supplemental Reading/References

- Texts
 - Kleiner, Fred S., and Christin J. Mamiya. *Gardner's Art Through the Ages*. 13th. Belmont, CA: Wadsworth/Thomson Learning, 2006.

- Supplemental Readings/Materials
 - Atkins, Robert. *Artspeak: A Guide to Contemporary Ideas, Movements, and Buzzwords*.
 - Baldwin, Gordon. *Looking at Photographs: a Guide to Technical Terms*.
 - Chipp, Hershel. *Theories of Modern Art*.
 - Pierce, James Smith. *From Abacus to Zues*. 2nd. Englewood Cliffs, NJ. Prentice Hall, Inc., 1977.
 - Stokstad, Marilyn. *Art History. Revised*. Upper Saddle River, NJ. Prentice Hall, 1995.
 - Davies, Penelope JE, Walter B. Denny, Frima Fox Hofrichter, Josepg Jacobs, Ann M. Roberts, David L. Simon. *Janson's History of Art: The Western Tradition, Seventh Edition*. Upper Saddle River, NJ: Pearson/Prentice Hall, 2007.

VIII. Suggested Activities

- Identification of artworks characteristics based upon style, movement, medium, and artist
- Development of criteria for the evaluation and criticism of artwork, understanding form and function, using critical thinking to gather evidence in order to defend and explain their position
- Exposure to art from Western and non-Western traditions, and awareness of the connections between art and the development of civilization
- An appreciation and enrichment for the art aesthetic, art forms independently and in relation to their culture
- Writing skills that enable the student to describe, analyze, and critique works of art

IX. Methodologies

A wide variety of methodologies will be used. The following are suggestions, not limitations, as to how the program may be implemented and facilitated. Codes refer to the New Jersey Student Learning Standards for 21st Century Life and Careers – Career Ready Practices (2014).

- Cooperative learning groups CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Differentiated instruction methods CRP2, CRP6, CRP8, CRP10
- Workshop approach CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Individual assignments CRP2, CRP4
- Whole class instruction CRP2, CRP4
- Small group instruction CRP1, CRP4, CRP5, CRP6, CRP8, CRP9, CRP12
- Technology-aided instruction CRP2, CRP4, CRP8, CRP11
- Peer-to-peer instruction CRP1, CRP4, CRP9, CRP12

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. By end of grade 12, students will be able to:

- 9.2.12.C.1 – Review career goals and determine steps necessary for attainment.
- 9.2.12.C.2 – Modify Personalized Student Learning Plans to support declared career goals.
- 9.2.12.C.3 – Identify transferable career skills and design alternate career plans.
- 9.2.12.C.4 – Analyze how economic conditions and societal changes influence employment trends and future education.
- 9.2.12.C.5 – Research career opportunities in the United States and abroad that require knowledge of world languages and diverse cultures.
- 9.2.12.C.6 – Investigate entrepreneurship opportunities as options for career planning and identify the knowledge, skills, abilities, and resources required for owning and managing a business.
- 9.2.12.C.7 – Examine the professional, legal, and ethical responsibilities for both employers and employees in the global workplace.
- 9.2.12.C.8 – Assess the impact of litigation and court decisions on employment laws and practices.
- 9.2.12.C.9 – Analyze the correlation between personal and financial behavior and employability.

X. Interdisciplinary Connections

Interdisciplinary curriculum coordination will be done with other departments on a regular basis.

The nature of the art discipline demands varied access any of the following areas: social studies/history, music, science, mathematics, business, and/or technology.

This art course may reinforce concepts taught in:

- Social Studies/History
- English Language Arts
- Humanities
- Mathematics
- Psychology
- Science
- Technology
- Appropriate and competent use of relevant websites and digital software and equipment 8.1.8
- Recording student performances/projects using appropriate audio, video, and /or photographic means to facilitate classroom critique of student growth and progress 8.1.8
- Presentation and exploration of related career possibilities 9.2.8
- Working in teams to create group based learning activities and projects CRP1
- Application of skills learned in class to project based activities CRP2

XI. Differentiating Instruction for Students with Special Needs: Students with Disabilities, Students at Risk, English Language Learners, and Gifted & Talented Students

Differentiating instruction is a flexible process that includes the planning and design of instruction, how that instruction is delivered, and how student progress is measured. Teachers recognize that students can learn in multiple ways as they celebrate students' prior knowledge. By providing appropriately challenging learning, teachers can maximize success for all students.

Differentiating in this course includes but is not limited to:

Differentiation for Support (ELL, Special Education, Students at Risk)

- Peer mentoring on problems
- Differentiated teacher feedback on assignments
- Modelling out accounting problems on whiteboard
- Visual aids as we project problems on whiteboard
- Study guides
- Tiered assignments
- Scaffolding of materials and assignments
- Re-teaching and review
- Guided note taking
- Exemplars of varied performance levels
- Multi-media approach to accommodating various learning styles
- Use of visual and multi-sensory formats
- Use of assisted technology
- Use of prompts
- Modification of content and student products
- Testing accommodations
- Authentic assessments
- Pre-teaching of vocabulary and concepts
- Visual learning, including graphic organizers
- Use of cognates to increase comprehension
- Teacher modeling
- Pairing students with beginning English language skills with students who have more advanced English language skills
- Scaffolding
 - word walls
 - sentence frames
 - think-pair-share
 - cooperative learning groups
 - teacher think-alouds

Differentiation for Enrichment

- Supplemental reading material for independent study
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Enhanced expectations for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Adjusting the pace of lessons
- Curriculum compacting
- Inquiry-based instruction
- Independent study
- Higher-order thinking skills
- Interest-based content
- Student-driven
- Real-world problems and scenarios

XII. Professional Development

The teacher will continue to improve expertise through participation in a variety of professional development opportunities.

XIII. Curriculum Map/Pacing Guide

Unit Topic	Time Allocated	Differentiating Instruction for Students with Disabilities, Students at Risk, English Language Learners, & Gifted & Talented Students	Standards	Assessments
<p>Unit 1: Mastering the Approach</p> <ul style="list-style-type: none"> Defining art, formal analysis of artworks Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, Chromebooks Students will determine the purpose of art Students will define form, function, content and context as it relates to art history Students will list and define the elements and principles of design 	1 Week	<p><i>For Support:</i></p> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments Study guides Re-teaching and review Use of visual and multi-sensory formats Use of assisted technology Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> Supplemental reading material for independent study Elevated questioning techniques using Webb's Depth of Knowledge matrix 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group Poster: What is Art?</p> <p><i>Summative Assessment:</i></p> <p>Summer Assignment</p> <p>Flash cards</p>

Unit Topic	Time Allocated	Differentiating Instruction for Students with Disabilities, Students at Risk, English Language Learners, & Gifted & Talented Students	Standards	Assessments
		<ul style="list-style-type: none"> • Inquiry-based instruction • Independent study • Higher-order thinking skills 		
<p>Unit 2: Prehistoric Art</p> <ul style="list-style-type: none"> • Students discuss and analyze artwork from the Prehistoric Era • Art Across Time textbook, Sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks • Students write a 10-minute pre-writing task based on unidentified Prehistoric works • Students discuss and compare various prehistoric figurative works • Students draw and define “post and lintel” architecture” • Students compare 2 environmental works of 	<p>1 Week</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • Differentiated teacher feedback on assignments • Study guides • Re-teaching and review • Use of visual and multi-sensory formats • Use of assisted technology • Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Supplemental reading material for independent study • Elevated questioning techniques using Webb's Depth of 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.12.A3, 8.1.12.C.1, 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group concept map</p> <p>Self-assessment of 30-minute essay</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p> <p>Flash cards</p> <p>30-minute Free-Response</p>

Unit Topic	Time Allocated	Differentiating Instruction for Students with Disabilities, Students at Risk, English Language Learners, & Gifted & Talented Students	Standards	Assessments
<p>art through the creation of a group concept map</p> <ul style="list-style-type: none"> Students write a 30-minute essay based on their concept map Students self-assess their essay Students compare their essay to a 7-point essay on the 2016 exam 		<p>Knowledge matrix</p> <ul style="list-style-type: none"> Inquiry-based instruction Independent study <p>Higher-order thinking skills</p>	<p>8.1.12.D1</p>	<p>Unit Essay</p> <p>Sketchbook drawings and annotations</p>
<p>Unit 3: Ancient Mediterranean: The Near East and Egypt</p> <ul style="list-style-type: none"> Students identify, describe, and analyze the formal and iconic elements of art in ancient Near East and Egypt Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks Students analyze features of a narrative in art Students describe how religion, politics, and 	<p>2.5 Weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments Study guides Re-teaching and review Use of visual and multi-sensory formats Use of assisted technology Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> Supplemental reading material for 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group concept map</p> <p>Self-assessment of 30-minute essay</p> <p>Group descriptions: Standard of Ur</p> <p><i>Summative Assessment:</i></p>

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<p>power influenced the art of Ancient Egypt</p> <ul style="list-style-type: none"> Students analyze the formal elements used in Egyptian art and explain possible intentions for those pieces Students analyze the influence of pharonic power in art in ancient Egypt Students analyze the relationship between Menkaure and Wife and contemporary artists' Duane Hansen's Tourists Students analyze the formal elements used in New Kingdom and the contrast to Old Kingdom conventions Students analyze the visual imagery used in art for the dead in ancient Egypt 		<p>independent study</p> <ul style="list-style-type: none"> Elevated questioning techniques using Webb's Depth of Knowledge matrix Inquiry-based instruction Independent study Higher-order thinking skills 	<p><i>Technology Standards</i> 8.1:</p> <ul style="list-style-type: none"> 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>Quizzes/Reading checks</p> <p>Flash Cards</p> <p>30-minute Free-Response</p> <p>Unit Essay</p> <p>Unit Test</p> <p>Sketchbook Page: Ancient Near East Conventions for human figure</p> <p>Concept map: Couples</p>
<p>Unit 4: The Classical Era: Through the Eyes of the Greeks and Romans</p> <ul style="list-style-type: none"> Art Across Time 	3 Weeks	<p><i>For Support:</i></p> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p>	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and</p>

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<p>textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks</p> <ul style="list-style-type: none"> • Students identify and analyze the features of Greek architecture • Students compare and contrast architecture of Greece with that of the Etruscans • Students discuss and analyze ancient religion and practice in different cultures • Students identify, describe, analyze, and recall the formal and iconic elements of art in ancient Greece • Students analyze the similarities and differences between different styles of Greek sculpture • Students use visual and contextual evidence to support 2 sides of the Elgin Marbles Debate 		<ul style="list-style-type: none"> • Study guides • Re-teaching and review • Use of visual and multi-sensory formats • Use of assisted technology • Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Supplemental reading material for independent study • Elevated questioning techniques using Webb's Depth of Knowledge matrix • Inquiry-based instruction • Independent study • Higher-order thinking skills 	<p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.12.A.3, 8.1.12.C.1, 8.1.12.D1 	<p>understanding during class discussion and analysis. Observation of student engagement and understanding during group work. Group rotating analysis Group Concept Map</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p> <p>Sketchbook drawings</p> <p>Class Debate</p> <p>Homework</p> <p>Unit Test</p> <p>30-Minute Free Response Unit Essay</p> <p>Concept Map: War Memorials</p>

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<ul style="list-style-type: none"> ● Students analyze the form, function, content, and context of various human figures in Greek art ● Students compare and contrast a series of different Greek human figure forms ● Students analyze the form and context of Greek pottery ● Students analyze the form and context of Greek Hellenistic art ● Students compare, contrast, and analyze the form, function, content, and context of Funereal Arts from various Ancient cultures ● Students analyze the construction/form of the Roman arch ● Students analyze power and authority through various works of 3-dimensional art ● Students compare and contrast Roman portraiture 				

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<ul style="list-style-type: none"> Students analyze, compare and contrast War memorials (Vietnam War Mem. and Column of Trojan) through the creation of a class concept map Students identify, analyze, compare and contrast Etruscan, Greek, and Roman works of art 				
<p>Unit 5: Faith Around the World and How it Inspires the Arts</p> <ul style="list-style-type: none"> Students identify, describe, analyze, and compare artworks from the religions Judaism, Christianity, Islam, Buddhism Hinduism Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks Students discuss the context of artworks in 	3 Weeks	<p><i>For Support:</i></p> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments Study guides Re-teaching and review Use of visual and multi-sensory formats Use of assisted technology Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p>	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> CRP1, CRP2, CRP4, 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group Mosque Plan and Analysis</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p>

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<p>connection with their religions</p> <ul style="list-style-type: none"> ● Students interpret 2 narratives from the Old Testament told by 2 different perspectives ● Students recognize and discuss the art from the Jewish faith ● Students discuss sacred spaces ● Students determine the purpose of the catacombs ● Students analyze the basilica plan ● Students analyze the purpose of Islamic sacred spaces (Kaaba and Dome of the Rock) ● Students interpret Islamic art as a reflection of both religious and secular society ● Students analyze the form and function of the Islamic mosque ● Students explore the variety in mosques across the Islamic world ● Students assess and 		<ul style="list-style-type: none"> ● Supplemental reading material for independent study ● Elevated questioning techniques using Webb's Depth of Knowledge matrix ● Inquiry-based instruction ● Independent study ● Higher-order thinking skills 	<p>CRP6, CRP7, CRP10, CRP11</p> <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>Flash Cards</p> <p>Sketchbook drawings</p> <p>Homework</p> <p>Unit Test</p> <p>30-Minute Free Response Unit Essay</p> <p>15-Minute Free Response Essays</p> <p>Concept Map: Sacred Spaces</p>

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<p>analyze student-written free-response essays</p> <ul style="list-style-type: none"> ● Students analyze the Buddha figure ● Students identify and analyze the Stupa at Sanchi ● Students write a free-response answer based on iconoclasm ● Students discuss their opinion of iconoclasm of a Buddhist work of art by using visual and contextual evidence to support their statement ● Students analyze the Shiva figure ● Students compare and contrast the depictions and form of Shiva and Buddha ● Students identify and analyze the Lakshamana temple ● Students compare, contrast, and analyze the form, function, content and concept of Buddhist Temple Borobudur and Hindu Temple Angkor 				

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Wat				
<p>Unit 6: Art of South and East Asia</p> <ul style="list-style-type: none"> • Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks • Students compare and contrast different types of South and Southeast portraiture with portraits from various world cultures • Students analyze and annotate Asian Visual narratives • Students analyze and design a Japanese Zen garden • Students discuss the influences of Zen Buddhism and Zen gardens on 2 contemporary Japanese artworks • Students accurately identify, and describe a religious architectural 	1.5 Weeks	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • Differentiated teacher feedback on assignments • Study guides • Re-teaching and review • Use of visual and multi-sensory formats • Use of assisted technology • Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Supplemental reading material for independent study • Elevated questioning techniques using Webb's Depth of Knowledge matrix • Inquiry-based instruction • Independent study • Higher-order thinking 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Zen Gardens</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p> <p>Flash Cards</p> <p>Class Debate</p> <p>Narrative</p> <p>Unit Test</p> <p>30-Minute Free Response</p> <p>Unit Essay</p>

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<p>complex through a written essay</p> <ul style="list-style-type: none"> • Students use visual and contextual evidence to analyze how a sacred space accommodates a religion’s beliefs and practices • Students compare and contrast monumental architecture: funerary and metropolis • Students create a narrative based upon a Japanese story 		skills		
<p>Unit 7: Art of the Americas: Pre- and Post-Contact</p> <ul style="list-style-type: none"> • Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks • Students compare the form function, content, and context of Chavin de Huantar and Mesa Verde • Students analyze the 	1 Week		<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards</i></p>	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group Analysis and presentation</p>

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<p>contents within Templo Mayor</p> <ul style="list-style-type: none"> ● Students discuss and analyze the art and architecture of the ancient Mayans ● Students compare and contrast art and architecture from different cultures and time frames ● Students compare the form function, content, and context of Incan artworks ● Students analyze the art of New Spain ● Students discuss the changes that occurred Cortes and the Europeans conquered the Americas 			<p><i>CRP:</i></p> <ul style="list-style-type: none"> ● CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards</i></p> <p><i>8.1:</i></p> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p> <p>Flash Cards</p> <p>Unit Test</p> <p>30-Minute Free Response</p> <p>Unit Essay</p> <p>Individual Presentations</p>
<p>Unit 8: African Art: Coming of Age</p> <ul style="list-style-type: none"> ● Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of 	1 Week	<p><i>For Support:</i></p> <ul style="list-style-type: none"> ● Differentiated teacher feedback on assignments ● Study guides ● Re-teaching and review 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> ● 1.1.12.D.1, 1.1.12.D.2, 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p>

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<p>artwork, Chromebooks</p> <ul style="list-style-type: none"> ● Students analyze the performance arts during initiation ceremonies within African cultures ● Students analyze the art of the African ceremonial masks ● Students analyze the form, function, and content of national symbols within African art ● Students analyze the ways in which an art object can represent a culture of people ● Students analyze how rulers communicate their power through artwork ● Students discuss how a ruler can use artwork to motivate a subject's behavior ● Students choose a contemporary artist for their research paper ● Students compare and contrast various African ceremonial masks ● Students analyze the art 		<ul style="list-style-type: none"> ● Use of visual and multi-sensory formats ● Use of assisted technology ● Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> ● Supplemental reading material for independent study ● Elevated questioning techniques using Webb's Depth of Knowledge matrix ● Inquiry-based instruction ● Independent study ● Higher-order thinking skills 	<p>1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3</p> <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> ● CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>Observation of student engagement and understanding during group work. Group Rotating Analysis</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks Flash Cards Unit Test 30-Minute Free Response Unit Essay 15-Minute Free Response Essay Research Paper</p>

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<p>of the African sculptures with spiritual functions</p> <ul style="list-style-type: none"> • Students analyze African artworks with historical narrative • Students identify and discuss earlier works of art that tell stories of a culture’s history • Students write an essay comparing a contemporary artist to traditional African art • Students research African art, and a contemporary artist who is influenced by African art • Students write a 3-5 page research paper responding to a series of prompts 				
<p>Unit 9: Oceanic Art</p> <ul style="list-style-type: none"> • Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks 	<p>1.5 Weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • Differentiated teacher feedback on assignments • Study guides • Re-teaching and review 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and analysis.</p>

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<ul style="list-style-type: none"> ● Students analyze the ways in which a culture of people visualize their navigation ● Students analyze the form, function, content, and context of royalty symbols within Pacific art ● Students analyze Pacific works that inhabit the supernatural ● Students identify the audience of several Pacific supernatural works ● Students discuss the effect that each work had on those experiencing it ● Students analyze and discuss how each work (Prehistoric and Modern) reflect the Pacific culture ● Students make connection between the Prehistoric works, Modern works, and works we've looked at in the Pacific culture. 		<ul style="list-style-type: none"> ● Use of visual and multi-sensory formats ● Use of assisted technology ● Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> ● Supplemental reading material for independent study ● Elevated questioning techniques using Webb's Depth of Knowledge matrix ● Inquiry-based instruction ● Independent study ● Higher-order thinking skills 	<p>1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3</p> <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> ● CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>Observation of student engagement and understanding during group work. Sketchbook drawing</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks Flash Cards Unit Test 15-Minute Free Response Essay</p>
<p>Unit 10: Medieval Europe</p> <ul style="list-style-type: none"> ● Art Across Time 	3 Weeks	<p><i>For Support:</i></p> <ul style="list-style-type: none"> ● Differentiated teacher 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3,</p>	<p><i>Formative Assessment:</i></p>

Unit Topic	Time Allocated	Differentiating Instruction for Students with Disabilities, Students at Risk, English Language Learners, & Gifted & Talented Students	Standards	Assessments
<p>textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks</p> <ul style="list-style-type: none"> • Students identify, analyze, compare, and contrast art and architecture from the Medieval, Byzantine, Romanesque, and Gothic eras • Students compare and contrast early Medieval churches, such as Hagia Sophia and San Vitale • Students discuss the historical context and changes occurring during the early Medieval era • Students draw and annotate the plans for Hagia Sophia and San Vitale • Students analyze Theotokos and Child as the idea Iconic image of Mary and Child • Students compare 		<p>feedback on assignments</p> <ul style="list-style-type: none"> • Study guides • Re-teaching and review • Use of visual and multi-sensory formats • Use of assisted technology • Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Supplemental reading material for independent study • Elevated questioning techniques using Webb's Depth of Knowledge matrix • Inquiry-based instruction • Independent study • Higher-order thinking skills 	<p>1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p> <ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.12.A.3, 8.1.12.C.1, 8.1.12.D1 	<p>Observation of student engagement and understanding during class discussion and analysis.</p> <p>Observation of student engagement and understanding during group work.</p> <p>Group Rotating Analysis</p> <p>Narrative Analysis</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks</p> <p>Flash Cards</p> <p>Sketchbook Page: Plans</p> <p>Illuminated Letter Project</p> <p>Unit Test</p> <p>Concept Map: Sites of Pilgrimage</p> <p>30-Minute Free Response Essay</p>

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<p>Christian icons with a Buddhist icon</p> <ul style="list-style-type: none"> ● Students analyze Hiberno Saxon decorative artwork ● Students analyze illuminated manuscripts ● Students use the concept of Illuminated Manuscripts to create their own “Illuminated Letter” ● Students identify and discuss the parts of a Romanesque church ● Students analyze the function of Romanesque churches ● Students analyze the form of the Sainte Foy reliquary and church ● Students find connections between sites of pilgrimage of various cultures ● Students analyze narratives in Romanesque artwork ● Students compare narratives of the last judgement and of battle 				

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scenes <ul style="list-style-type: none"> Students analyze and identify the characteristics of a Gothic church Students analyze, compare and contrast sites of pilgrimage in an essay 				
Unit 11: Renaissance and Baroque Europe <ul style="list-style-type: none"> Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks Students analyze the innovative techniques of Giotto used in the Arena Chapel Students analyze the reused elements from Medieval art Students identify the scenes and tell the story of Mary and Christ depicted in the Arena chapel through Giotto's use of imagery 	4 Weeks	<i>For Support:</i> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments Study guides Re-teaching and review Use of visual and multi-sensory formats Use of assisted technology Pre-teaching of vocabulary and concepts <i>For Enhancement:</i> <ul style="list-style-type: none"> Supplemental reading material for independent study Elevated questioning 	<i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5 <i>NJCCCS – Arts:</i> <ul style="list-style-type: none"> 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <i>21st Century Standards CRP:</i> <ul style="list-style-type: none"> CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <i>Technology Standards</i>	<i>Formative Assessment:</i> Observation of student engagement and understanding during class discussion and analysis. Observation of student engagement and understanding during group work. Class Timeline Group Analysis <i>Summative Assessment:</i> Quizzes/Reading checks Flash Cards

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<ul style="list-style-type: none"> ● Students analyze symbolism in Early Renaissance through the Arnolfini portrait and the Merode Altarpiece ● Students analyze the use of humanism in Early Renaissance painting ● Students compare an Early Renaissance depiction of Madonna with Christ to Giotto's Proto Ren depiction of the same subject matter ● Students discuss the ways in which early Renaissance artists revive the use of the Classics ● Students analyze subject matter, perspective and architecture in the Early Renaissance ● Students use visual evidence to create a timeline of artworks from 1300-1600, including known and unknown works ● Students analyze the form and content of 		<p>techniques using Webb's Depth of Knowledge matrix</p> <ul style="list-style-type: none"> ● Inquiry-based instruction ● Independent study ● Higher-order thinking skills 	<p>8.1:</p> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>Students Websites</p> <p>Unit Test</p> <p>30-Minute Free Response Essay</p> <p>15-Minute Free Response Essays</p> <p>Moral Message Poster</p>

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<p>various different Proto-Renaissance, Early Ren, Ren, and Mannerist works</p> <ul style="list-style-type: none"> ● Students discuss the innovations used by token artists of the Italian High Renaissance ● Students compare and contrast del Castagno's Last Supper with daVinci's Last Supper and determine why daVinci's is famous ● Students analyze the perspective and symbolism within daVinci's Last Supper ● Students analyze the chiaroscuro used in Michelangelo's Creation of Adam ● Students analyze the symbolism within Giorgione's Tempest and Raphael's School of Athens ● Students analyze the influences and innovations in Titian's Venus of Urbino 				

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<ul style="list-style-type: none"> ● Students analyze the visual qualities of Mannerist artworks ● Students compare and contrast Mannerist artworks to artworks of the High Renaissance ● Students analyze the symbolism within Northern Ren art ● Students compare and contrast Northern Art with Italian Ren art ● Students analyze the visual impression of different prints from the Reformation and Counter Reformation ● Students analyze and discuss the narratives and purpose of prints from the Reformation ● Students identify and discuss Rembrandt as one of the greatest etchers of all time ● Students analyze various artworks from the Baroque time period ● Students discuss the contextual influence of 				

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<p>the world on Baroque art</p> <ul style="list-style-type: none"> ● Students compare and contrast various 1500 works with 1600 Baroque works (1 ceiling painting, one genre scene, and one sculpture) ● Students analyze how Baroque has been defined as a style ● Students determine what contextual factors contributed to Baroque artworks ● Students analyze the formal qualities of an array of different Baroque works ● Students analyze architecture from the Baroque era ● Students determine the connection between patron and artist in the Baroque era ● Students analyze the art of the Rococo era ● Students determine the influencing context in France during the 				

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<p>Rococo era</p> <ul style="list-style-type: none"> • Students discuss the context surrounding the age of enlightenment • Students explore the relationship of moral and cultural issues in the Baroque time period through the artwork • Students compare the portrayal of moral issues from the Baroque era to those depicted in modern and contemporary artwork • Students analyze the portrayal of a moral message in a chosen work of art • Students write a 30-minute free-response essay identifying and discussing the portrayal of a moral message 				
<p>Unit 12: The 19th and 20th Centuries</p> <ul style="list-style-type: none"> • Students analyze artwork from the Neoclassicism era • Art Across Time 	<p>3.5 Weeks</p>	<p><i>For Support:</i></p> <ul style="list-style-type: none"> • Differentiated teacher feedback on assignments • Study guides 	<p><i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5</p> <p><i>NJCCCS – Arts:</i></p>	<p><i>Formative Assessment:</i></p> <p>Observation of student engagement and understanding during class discussion and</p>

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<p>textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks</p> <ul style="list-style-type: none"> • Students identify the classical elements in Neoclassical works of art and architecture • Students compare 2 Neoclassical depictions of George Washington • Students discuss depictions of war in Romanticist works • Students analyze artwork from the Realism movement • Students compare and contrast artwork from Romanticism and Realism • Students analyze how photography offers a different perspective than painting • Students compare photography to other fine art forms • Students analyze Iron 		<ul style="list-style-type: none"> • Re-teaching and review • Use of visual and multi-sensory formats • Use of assisted technology • Pre-teaching of vocabulary and concepts <p><i>For Enhancement:</i></p> <ul style="list-style-type: none"> • Supplemental reading material for independent study • Elevated questioning techniques using Webb's Depth of Knowledge matrix • Inquiry-based instruction • Independent study • Higher-order thinking skills 	<ul style="list-style-type: none"> • 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <p><i>21st Century Standards CRP:</i></p> <ul style="list-style-type: none"> • CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <p><i>Technology Standards 8.1:</i></p> <ul style="list-style-type: none"> • 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	<p>analysis. Observation of student engagement and understanding during group work. Group Rotating Analysis</p> <p><i>Summative Assessment:</i></p> <p>Quizzes/Reading checks Flash Cards Concept Map: Women in Art Unit Test 30-Minute Free Response Essay</p>

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<p>Architecture</p> <ul style="list-style-type: none"> ● Students analyze the depictions of women throughout centuries of artwork ● Students analyze the technique and influence of Impressionists ● Students identify the use of color within Impressionist artworks ● Students characterize Post-Impressionist artwork visually ● Students compare and contrast 3 modern “Kisses” ● Students categorize modern artworks based on visual analysis: form/content ● Students describe the formal qualities of each movement ● Students compare, contrast, and analyze Le Corbusier’s Villa Savoy and Frank Lloyd Wright’s Fallingwater ● Students analyze and discuss the influences 				

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and context of Pop Art and Claes Oldenburg's sculpture <ul style="list-style-type: none"> Students identify, analyze, compare, and contrast artworks from the Dada, Surreal, and Abstract Expressionist movements 				
Unit 13: Contemporary Art <ul style="list-style-type: none"> Students analyze contemporary artworks Art Across Time textbook, sketchbook, paper, markers, colored pencils, glue, whiteboard/projector, reproductions of artwork, Chromebooks Students recall previously studied artworks in order to determine the influence and inspiration for each contemporary work Students analyze the ways in which artists portray gender roles through their artwork Students compare and 	1 week	<i>For Support:</i> <ul style="list-style-type: none"> Differentiated teacher feedback on assignments Study guides Re-teaching and review Use of visual and multi-sensory formats Use of assisted technology Pre-teaching of vocabulary and concepts <i>For Enhancement:</i> <ul style="list-style-type: none"> Supplemental reading material for independent study Elevated questioning 	<i>College Board Learning Objectives:</i> 1.1, 1.2, 1.3, 1.4, 2.1, 2.2, 2.3, 3.1, 3.2, 3.3, 3.4, 3.5 <i>NJCCCS – Arts:</i> <ul style="list-style-type: none"> 1.1.12.D.1, 1.1.12.D.2, 1.2.12.A.1, 1.2.12.A.2, 1.4.12.A.1, 1.4.12.A.2, 1.4.12.A.3, 1.4.12.A.4, 1.4.12.B.1, 1.4.12.B.2, 1.4.12.B.3 <i>21st Century Standards CRP:</i> <ul style="list-style-type: none"> CRP1, CRP2, CRP4, CRP6, CRP7, CRP10, CRP11 <i>Technology Standards</i>	<i>Formative Assessment:</i> Observation of student engagement and understanding during class discussion and analysis. Observation of student engagement and understanding during group work. <i>Summative Assessment:</i> Quizzes/Reading checks Flash Cards

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contrast the depicted gender roles <ul style="list-style-type: none"> ● Students identify a work of art that depicts one or more women ● Students explain how 2 works of art reveal it's culture's attitude towards women 		techniques using Webb's Depth of Knowledge matrix <ul style="list-style-type: none"> ● Inquiry-based instruction ● Independent study ● Higher-order thinking skills 	<i>8.1:</i> <ul style="list-style-type: none"> ● 8.1.12.A3, 8.1.12.C.1, 8.1.12.D1 	