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Excellence through Equity, Engagement, and Environment



Washington Township School District

Course Title:	AP Art History				
Grade Level(s):	11-12				
Duration:	Full Year:	X	Semester:		Marking Period:
Course Description:	<p>The AP Art History course welcomes students into the global art world to engage with its forms and content as they research, discuss, read, and write about art, artists, art making, and responses to and interpretations of art. By investigating specific course content of 250 works of art characterized by diverse artistic traditions from prehistory to the present, the students develop in-depth, holistic understanding of the history of art from a global perspective. Students learn and apply skills of visual, contextual, and comparative analysis to engage with a variety of art forms, developing understanding of individual works and interconnections across history.</p>				
Grading Procedures:	<p>Summative (70%)</p> <ul style="list-style-type: none">• Tests• Essays• Projects• Formative Evaluations <p>Supportive (30%)</p> <ul style="list-style-type: none">• Classwork• Homework• Quizzes• Class Performance				
Primary Resources:	<p>AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets</p> <p>Kleiner, Fred S., Gardner's Art Through the Ages: A Global History, 16th Edition, 2023, Cengage Learning.</p> <p>CR1 Image set: Images of all 250 required works are available to students at the Khan Academy® website</p>				

Washington Township Principles for Effective Teaching and Learning

- Implementing a standards-based curriculum
- Facilitating a learner-centered environment
- Using academic target language and providing comprehensible instruction
- Adapting and using age-appropriate authentic materials
- Providing performance-based assessment experiences
- Infusing 21st century skills for College and Career Readiness in a global society

Designed by:	Megan D'Avella
Under the Direction of:	Casey Corigliano

Written: August 2024

Revised: _____

BOE Approval: _____

Course Desired Results

The Washington Township Visual Art Department's courses are taught in a project-based format. Throughout each unit, one or more projects will be selected by the instructor and within each project, students will be asked to *Create, Present, Respond* and *Connect* in accordance with the NJ Student Learning Standards for Arts Education. Therefore, the 11 standards within those four artistic processes are listed below along with the *Unit Goals & Scales* of our district's curriculum template as they are applicable to every unit within this course. Additional information on the NJ Student Learning Standards can be found here: [NJ Arts Standards](#).

Anchor Standard 1: Generating and conceptualizing ideas.

Anchor Standard 2: Organizing and developing ideas.

Anchor Standard 3: Refining and completing products.

Anchor Standard 4: Selecting, analyzing, and interpreting work.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

Anchor Standard 6: Conveying meaning through art.

Anchor Standard 7: Perceiving and analyzing products.

Anchor Standard 8: Interpreting intent and meaning.

Anchor Standard 9: Applying criteria to evaluate products.

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to make art.

Anchor Standard 11: Relating artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Indicators

Explore

1.5.12adv.Cr1a - Visualize and generate art and design that can affect social change.

1.5.12adv.Cr1b - Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Investigate

1.5.12adv.Cr2a - Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

1.5.12adv.Cr2b - Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

1.5.12adv.Cr2c - Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Reflect, Refine, Continue

1.5.12adv.Cr3a - Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Analyze

1.5.12adv.Pr4a - Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Select

1.5.12adv.Pr5a - Investigate, compare, and contrast methods for preserving and protecting art.

Share

1.5.12adv.Pr6a - Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.

Perceive

1.5.12adv.Re7a - Analyze how responses to art develop over time based on knowledge of and experience with art and life.

1.5.12adv.Re7b - Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.

Interpret

1.5.12adv.Re8a - Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Analyze

1.5.12adv.Re9a - Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Synthesize

1.5.12adv.Cn10a - Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Relate

1.5.12adv.Cn11a - Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

1.5.12adv.Cn11b - Assess the impact of an artist or group of artists on global issues, including climate change.

Understandings:

Students will understand that...

1. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.
2. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
3. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
4. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
5. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
6. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
7. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the

Essential Questions:

1. What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
2. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
3. What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

<p>natural world, and constructed environments. Visual arts influences understanding of and responses to the world.</p> <ol style="list-style-type: none"> 8. People gain insights into meanings of artworks by engaging in the process of art criticism. 9. People evaluate art based on various criteria. 10. Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences. 11. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. 12. SEL Enduring Understandings: www.SELARTS.org 	<ol style="list-style-type: none"> 4. How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation? 5. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? 6. What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding? 7. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world? 8. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art? 9. How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? 10. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking? 11. How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? 12. SEL Essential Questions: www.selarts.org
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Course Learning Goal and Scale
(Level 2.0 reflects a minimal level of proficiency)

Anchor Standard 1: Generating and conceptualizing ideas.

4.0	<p>Students will be able to:</p> <ul style="list-style-type: none"> ● Visualize and generate art and design that can affect social change. ● Choose from a range of materials and methods of traditional and contemporary artistic practices following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
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3.0	Students will be able to: <ul style="list-style-type: none"> Individually or collaboratively formulate new creative problems based on student's existing artwork. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
2.0	Students will be able to: <ul style="list-style-type: none"> Use multiple approaches to begin creative endeavors. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 2: Organizing and developing ideas.

4.0	Students will be able to: <ul style="list-style-type: none"> Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
3.0	Students will be able to: <ul style="list-style-type: none"> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. Demonstrate awareness of ethical implications of making and distributing creative work. Redesign an object, system, place, or design in response to contemporary issues.
2.0	Students will be able to: <ul style="list-style-type: none"> Engage in making a work of art or design without having a preconceived plan. Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 3: Refining and completing products.

4.0	Students will be able to: <ul style="list-style-type: none"> Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
3.0	Students will be able to: <ul style="list-style-type: none"> Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
2.0	Students will be able to: <ul style="list-style-type: none"> Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 4: Selecting, analyzing, and interpreting work.

4.0	Students will be able to: <ul style="list-style-type: none"> • Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
3.0	Students will be able to: <ul style="list-style-type: none"> • Analyze, select, and critique personal artwork for a collection or portfolio presentation.
2.0	Students will be able to: <ul style="list-style-type: none"> • Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

4.0	Students will be able to: <ul style="list-style-type: none"> • Investigate, compare, and contrast methods for preserving and protecting art.
3.0	Students will be able to: <ul style="list-style-type: none"> • Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
2.0	Students will be able to: <ul style="list-style-type: none"> • Analyze and evaluate the reasons and ways an exhibition is presented.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 6: Conveying meaning through art.

4.0	Students will be able to: <ul style="list-style-type: none"> • Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural and/or political experiences.
3.0	Students will be able to: <ul style="list-style-type: none"> • Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
2.0	Students will be able to: <ul style="list-style-type: none"> • Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 7: Perceiving and analyzing products.

4.0	Students will be able to: <ul style="list-style-type: none">Analyze how responses to art develop over time based on knowledge of and experience with art and life.Determine the commonalities within a group of artists or visual arts attributed to a particular type of art, timeframe, or culture.
3.0	Students will be able to: <ul style="list-style-type: none">Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.Evaluate the effectiveness of visual artworks to influence ideas, feelings, and behaviors of specific audiences.
2.0	Students will be able to: <ul style="list-style-type: none">Hypothesize ways in which art influences perception and understanding of human experiences.Analyze how one's understanding of the world is affected by experiencing visual arts.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 8: Interpreting intent and meaning.

4.0	Students will be able to: <ul style="list-style-type: none">Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
3.0	Students will be able to: <ul style="list-style-type: none">Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
2.0	Students will be able to: <ul style="list-style-type: none">Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 9: Applying criteria to evaluate products.

4.0	Students will be able to: <ul style="list-style-type: none">Construct evaluations of a work of art or collection of works based on differing sets of criteria.
3.0	Students will be able to: <ul style="list-style-type: none">Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
2.0	Students will be able to: <ul style="list-style-type: none">Establish relevant criteria in order to evaluate a work of art or collection of works.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 10: Synthesizing and relating knowledge and personal experiences to create products.

4.0	Students will be able to: <ul style="list-style-type: none">• Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
3.0	Students will be able to: <ul style="list-style-type: none">• Utilize inquiry methods of observation, research, and experimentation to explore other subjects through artmaking.
2.0	Students will be able to: <ul style="list-style-type: none">• Document the process of developing ideas from early stages to fully elaborated ideas.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Anchor Standard 11: Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.

4.0	Students will be able to: <ul style="list-style-type: none">• Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.• Assess the impact of an artist or group of artists on global issues, including climate change.
3.0	Students will be able to: <ul style="list-style-type: none">• Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.• Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to global issues, including climate change.
2.0	Students will be able to: <ul style="list-style-type: none">• Describe how knowledge of culture, traditions, and history may influence personal responses to art.• Describe how knowledge of global issues, including climate change may influence personal responses to art.
1.0	With help, partial success at level 2.0 content and level 3.0 content.
0.0	Even with help, no success

Unit Title: Global Prehistory, 30,000–500 BCE

Unit Description: The discipline of art history examines art and the practices of art making, and explores how theories and interpretations of art develop and change over time. Cultural practices, belief systems, and physical setting are important parts of understanding art and art making in Unit 1. The influence of these factors can be seen in early works from throughout the world that share certain features, including a concern with the natural world and humans' place within it. The analysis and interpretations of art from this period are especially important, as little-to-no written evidence exists for such early works, and art historians develop theories in collaboration with social and physical scientists to understand art historical developments.

Unit Duration: 3-5 Class Periods

Desired Results

Understandings:

Students will understand that...

- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- Art and art making takes many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors, including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How does the study of art contribute to our greater understanding of cultural practices and belief systems?
- How does art provide clues for understanding a culture and its history when we have nothing else to investigate?
- In what ways does the study of global prehistoric art require the contributions of other disciplines? Why?
- How do the materials and techniques of global prehistoric art shape and define those works?

Assessment Evidence

Performance Tasks:

- Identify the prehistoric aesthetic
- Describe characteristics of prehistoric works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in prehistoric periods
- Identify the cultures of the Pacific Islands
- Distinguish styles among them
- Connect similarities among them
- Recognize works of art from the Pacific Islands based on specified characteristics
- Analyze works of art from the Pacific Islands

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Introduction:

- Review and discuss syllabus
- Review and discuss AP Art History Exam requirements
- Grading/assessments of tests and classwork
- Discuss required materials

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic discussions
 - Comparative analysis
 - The human form in prehistory
 - Objects and the afterlife
 - Architecture in prehistory
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Ancient Mediterranean, 3500 BCE–300 CE

Unit Description: Art and art making of the Ancient Mediterranean illustrate the active exchange of ideas, reception of artistic styles, and a subsequent influence on the classical world. The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt provides a foundation for comparative understanding of subsequent artistic traditions within the region and beyond, as ancient Greek, Etruscan, and Roman artists and architects were influenced by earlier Mediterranean cultures. This unit provides the foundation for the exploration of art in Europe and the Americas as students compare developments, consider continuities and changes over time, and build an understanding of how these works fit into a larger artistic tradition.

Unit Duration: 16-18 Class Periods

Desired Results

Understandings:

Students will understand that...

- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- What can the physical setting of a work of art tell us about what was important to the culture in which it was created?
- How does purpose or function influence works of art and express cultural characteristics of societies?

Assessment Evidence

Performance Tasks:

- Identify the ancient Mediterranean aesthetic
- Describe characteristics of ancient Mediterranean works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in ancient historical periods
- Identify the cultural influences
- Distinguish styles among them
- Connect similarities among them
- Recognize works of art from the ancient Mediterranean based on specified characteristics
- Analyze works of art from ancient Mesopotamia

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - The human form
 - Objects and the afterlife
 - Architectural innovations
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Early Europe and Colonial Americas, 200–1750 CE

Unit Description: The art and architecture created by Medieval European artists and architects was heavily influenced by purpose and audience. The shared artistic forms, functions, and techniques apparent in these works were often influenced by both earlier and contemporary cultures. This is evident in places of worship, for example the Great Mosque's influence on the Alhambra or Chartres Cathedral's influence on cathedral architecture that followed. The Renaissance and Baroque traditions built upon those established in the Medieval period, and expanded upon them to include new technological and cultural developments. The cultural shift that took place during the Renaissance in Europe led artists to explore secular subjects in addition to religious works, such as scenes from everyday life like Bruegel's *Hunters in the Snow* or Ruysch's *Fruit and Insects*.

Unit Duration: 21-25 Class Periods

Desired Results

Understandings:

Students will understand that...

- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How do the cultural values and belief systems of Early European and Colonial American art relate to the purpose and function of the art and art making?
- How are the cultural interactions that developed throughout this period demonstrated in the works of art?
- What do the purpose, patron, and intended audience for Early European and Colonial American art communicate about the context in which it was created?

Assessment Evidence

Performance Tasks:

- Identify the Medieval aesthetic and its evolution
- Describe characteristics of Medieval works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in Early European and American periods
- Identify the cultural influences
- Distinguish styles among them
- Connect similarities among them
- Recognize works of art from the Middle Ages based on specified characteristics
- Analyze works of art from Early Europe and America

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - The human form
 - Objects and the afterlife
 - Architectural innovations
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Later Europe and Americas, 1750–1980 CE

Unit Description: From the mid-1700s to 1980 CE, Europe and the Americas experienced rapid change and innovation that involved considerable cultural, technological, and stylistic shifts. Art was created and existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migration, and war. In the mid-19th century, advances in technology hastened the development of building construction, including skyscrapers as an innovative architectural form. This unit allows students to make connections between these contexts and the art that emerged from them with a focus on the influence of interactions between and among cultures, the effects of technology, and significant shifts in purposes, functions, and audiences for art.

Unit Duration: 21-25 Class Periods

Desired Results

Understandings:

Students will understand that...

- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How did cultural interactions influence and shape the creation of art and artistic traditions in Later Europe and the Americas?
- How is art and art making in this period shaped by advances in technology, increased availability of materials, and wider dissemination of techniques?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the Western European and American aesthetic
- Describe characteristics of various movements from 1750-1980
- Make connections to art forms throughout history
- Discuss and write about the art generated in Late European and American periods
- Identify the cultural influences
- Distinguish styles among them
- Connect similarities among them
- Recognize artistic style from the most influential artists of the era
- Analyze European and American works of art from the 18th-20th centuries

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - Socio-political shifts
 - Art as personal expression
 - Modern Architecture
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Indigenous Americas, 1000 BCE–1980 CE

Unit Description: Art of the Indigenous Americas emphasizes unity with the natural world, spirituality, animal based media, and creation of aesthetic objects with a strong functional aspect. This unit introduces distinct cultural developments in Ancient Mesoamerica, the Ancient Central Andes, Ancient America, and Native North America that are reflected in the art and art making of each different culture. The similarities and differences in the cultures, as well as in materials, processes, and techniques, provide students the opportunity to understand how these factors shape and are shaped by art and art making.

Unit Duration: 5-7 Class Periods

Desired Results

Understandings:

Students will understand that...

- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- What similarities and differences appear in the art of the Indigenous Americas?
- How do the similarities and differences apparent in the art of the Indigenous Americas help us understand how diverse these cultures were from one another?
- What do the intended purposes or audiences for the art of the Indigenous Americas demonstrate about the cultures that created it?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the primitive aesthetic
- Describe characteristics of primitive works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in prehistoric periods
- Identify the cultures of Indigenous cultures of America
- Distinguish styles among them
- Connect similarities among them
- Appreciate primitive design as a direct expression of religion, geography, and functionality

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - Socio-political shifts
 - Art as personal expression
 - Modern Architecture
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Africa, 1100–1980 CE

Unit Description: Connecting the concept of culture to African art is critical to understanding the art itself, as well as the role it plays in the many and varied African societies. Artistic expression is an integral part of social life within the African continent, connecting daily practices to beliefs, systems of authority, and social structures. This unit allows students to further examine the role of art historical interpretations by exploring art and art making in Africa. Students will recognize that art often generates different theories and interpretations, that these interpretations are based on both visual and contextual analysis, and that these theories often change over time as a result of influences that may include available technology, contributions of other disciplines, the availability of evidence, and even cultural biases.

Unit Duration: 5-7 Class Periods

Desired Results

Understandings:

Students will understand that...

- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- What do the various theories and interpretations of the art of Africa tell us about the different cultures?
- How do the purposes and functions of African art compare to the art of other cultures in other time periods and locations? What is the significance of these similarities and differences?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the primitive aesthetic
- Describe characteristics of primitive works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in prehistoric periods
- Identify the cultures of Indigenous cultures of Africa
- Distinguish styles among them
- Connect similarities among them
- Appreciate primitive design as a direct expression of religion, geography, and functionality

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - Socio-political shifts
 - Art as personal expression
 - Modern Architecture
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

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

Unit Description: The arts of West and Central Asia provide evidence of the cultural transfer of ideas and art forms throughout this region. The presence of Hellenistic architecture, Buddhist sculpture, ceramic tile decoration, and chinoiserie outside of their original areas of development are each illustrations of this cultural transfer. Many of these works were created for a specific religiously-affiliated purpose, patron, or audience. They play a key role in the history of world art, serving as an example of the vast cultural interchanges that link European and Asian peoples. Ceramics, metalwork, textiles, painting, and calligraphy are some of the materials, processes, and techniques employed by artists in these regions and cultures. This unit illustrates the importance and influence that these different materials and techniques had on art and art making within and across cultures.

Unit Duration: 3-5 Class Periods

Desired Results

Understandings:

Students will understand that...

- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How have the cultural interchanges between West and Central Asia and the rest of the world had an influence on the development of art and artistic traditions?
- How have the materials, processes, and techniques employed in art making in West and Central Asia influenced art within and across cultures?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the West and Central Asian aesthetic
- Describe characteristics of West and Central Asian works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in primitive periods
- Identify the religious impact of art in Western and Central Asia
- Distinguish styles among them
- Connect similarities among them
- Appreciate primitive design as a direct expression of religion, geography, and functionality

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - The human form in Asian art
 - Religious expression through art
 - Asian Architecture and the sacred space
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

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

Unit Description: Asian art was and is global, as the cultures of these regions were connected to each other and to West Asia and Europe, with clear reciprocal influences. In this unit, students connect works of art and artistic traditions to the cultural practices and belief systems in South, East, and Southeast Asia. Many religious and philosophic traditions developed in these regions, and the art generated shows the strong influence of these traditions as art was created for the express purpose of supporting such beliefs and practices. Students have the opportunity to study the artistic traditions of each of the regions in this unit and the discrete works within each tradition. They will also examine the works and how they provide evidence of these reciprocal cultural exchanges by considering them in the larger context of centuries of art history

Unit Duration: 7-10 Class Periods

Desired Results

Understandings:

Students will understand that...

- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How do style and form convey the belief systems and cultural practices of South, East, and Southeast Asian art?
- How do the artistic traditions in these regions contribute to our knowledge of each of these cultures?
- How is the global nature of art in this region a result of cultural interactions, and how is this demonstrated through the artistic traditions of Asian art?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the South, East, and Southeast Asia aesthetic
- Describe characteristics of South, East, and Southeast Asia works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in primitive periods
- Identify the religious impact of art in South, East, and Southeast Asia
- Distinguish styles among them
- Connect similarities among them
- Appreciate primitive design as a direct expression of religion, geography, and functionality

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - The human form in Asian art
 - Religious expression through art
 - Asian Architecture and the sacred space
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: The Pacific, 700–1980 CE

Unit Description: Understanding the intended purpose and audience of the arts of the Pacific is an important focus of study in this unit. Works of art from this region are often performed, and the experience is central to the creation of and participation in them. The arts of the Pacific are expressions of beliefs and social structure, which are strong forces in the social and cultural life of this region. Art and art making in this region is influenced by many things, and physical setting and available materials can be important considerations that affect artistic decisions and creations. Created in a variety of media, such as sea ivory and shell, wood, coral, and stone, the arts of the Pacific are often distinguished by their use of these materials.

Unit Duration: 3-5 Class Periods

Desired Results

Understandings:

Students will understand that...

- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How do the materials, processes, and techniques demonstrate the unique aspects and situations of the cultures of the Pacific?
- How does the purpose, function, or intended audience both define and often constitute an active part of the arts of the Pacific?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the Pacific aesthetic
- Describe characteristics of Pacific works of art
- Make connections to art forms throughout history
- Discuss and write about the art generated in primitive periods
- Identify the religious impact of art in the Pacific
- Distinguish styles among them
- Connect similarities among them
- Appreciate primitive design as a direct expression of religion, geography, and functionality

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment
- Note taking during lectures
- Class discussions
- Personal progress check (multiple choice)

Benchmarks:

- Projects
- Tests/quizzes
- Presentations

Learning Plan

Course Lectures:

- Take notes during class lectures, emphasizing the works in the 250
 - Section will be expanded during planning periods in the 2024-2025 school year
- Review new terms and artworks through teacher lead discussions:
 - Thematic connections
 - Comparative analysis
 - The human form in Asian art
 - Religious expression through art
 - Asian Architecture and the sacred space
- Utilize new skills through essays, multiple-choice questions
- Small group or independent work with graphic organizers
- View videos to supplement knowledge
- Use AP Classroom to check understanding

Resources:

- [Teacher made presentations](#)
- Educational videos
- Art history text and visual references
- AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets

Unit Title: Global Contemporary, 1980 CE to Present

Unit Description: Global contemporary art is characterized by the intersection of culture, materials, technologies, and the globalized context in which it is created. Students should understand the role that each of these factors plays in the art and art making in this unit, and should build on their knowledge and understanding from previous units to add depth and complexity to their understanding of these works. Because some art and art making is a specific reaction to or commentary on previous art or artistic traditions, it often cannot be understood without knowledge of the context or reference.

Unit Duration: 10-13 Class Periods

Desired Results

Understandings:

Students will understand that...

- Art and art making take many different forms both within and across cultures, and the materials, processes, and techniques employed may also vary by location and culture with wide-ranging influence on the art that is generated.
- A variety of purposes may affect art and art making, and those purposes may include, but are not limited to, intended audience, patron, artistic intention, and/ or function. Differing situations and contexts may influence the artist, patron, or intended audience, with functions sometimes changing over time, and therefore affecting the role these different variables may play in art and art making.
- A variety of factors leads to and motivates interaction between and among cultures, and this interaction may influence art and art making. Such cultural interaction may result from factors including, but not limited to, travel, trade, war, conquest, and/or colonization, and may include forms of artistic influence such as spolia, appropriation, and stylistic revivals, among other expressions of cultural exchange.
- Cultural practices, belief systems, and physical setting constitute an important part of art and art making and are often communicated in various stylistic conventions and forms. Such cultural considerations may affect artistic decisions that include, but are not limited to, siting, subject matter, and modes of display, and may help to shape the creation of art in a given setting or within a given culture.
- The study of art history is shaped by different theories and interpretations of art and art making that change over time. These theories and interpretations may be generated both by visual analysis of works of art and by scholarship that may be affected by factors including, but not limited to, other disciplines, available technology, and the availability of evidence.

Essential Questions:

- How has globalization influenced art and art making from 1980 – the present, and how has art and art making in turn, influenced global culture?
- How does a global culture contribute to theories and interpretations of contemporary art and art making?
- How have art making and artistic traditions both changed and retained continuities despite the modern materials, processes, and techniques employed by artists?

Assessment Evidence

Performance Tasks:

- Identify the evolutions of the contemporary aesthetic
- Describe characteristics of contemporary works of art
- Make connections to art forms throughout history

Other Evidence:

- Teacher observation
- Student reflection
- Self-assessment

<ul style="list-style-type: none"> • Discuss and write about the art generated in various contemporary periods • Identify the impact of art in the modern world • Distinguish styles among them • Connect similarities among them • Appreciate primitive design as a direct expression of religion, geography, and functionality 	<ul style="list-style-type: none"> • Note taking during lectures • Class discussions • Personal progress check (multiple choice)
Benchmarks: <ul style="list-style-type: none"> • Projects • Tests/quizzes • Presentations 	
<h2 style="text-align: center;">Learning Plan</h2>	
Course Lectures: <ul style="list-style-type: none"> • Take notes during class lectures, emphasizing the works in the 250 <ul style="list-style-type: none"> ◦ Section will be expanded during planning periods in the 2024-2025 school year • Review new terms and artworks through teacher lead discussions: <ul style="list-style-type: none"> ◦ Thematic connections ◦ Comparative analysis ◦ The human form in Asian art ◦ Religious expression through art ◦ Asian Architecture and the sacred space • Utilize new skills through essays, multiple-choice questions • Small group or independent work with graphic organizers • View videos to supplement knowledge • Use AP Classroom to check understanding 	
Resources: <ul style="list-style-type: none"> • Teacher made presentations • Educational videos • Art history text and visual references • AP College Board: apcentral.collegeboard.org and AP Classroom: apstudio.ets 	

Unit Modifications for Special Population Students	
Advanced Learners	<ul style="list-style-type: none"> • Students may add additional material, requirements, or challenges to assigned learning • Students may complete additional assessments at their discretion • Students may assist other learners
Struggling Learners	<ul style="list-style-type: none"> • Modify the pace of teacher lectures • Utilize peer assistance • Provide additional resources • Modify assessments as necessary • Modify projects and online activities
English Language Learners	Modifications are required to be used in content-area classrooms where a student has limited English proficiency. These modifications are given based on the English proficiency of the student while maintaining the rigor of the content. Sheltered English Instruction strategies are utilized to provide

	<p>students with limited English proficiency access to grade-level, mainstream content while promoting English proficiency development.</p> <p>NJDOE ELL Resources SEI Strategies for Visual Arts Can-Do Descriptions for Proficiency Levels Grades 9-12</p>
Learners with an IEP	<p>Each special education student has in Individualized Educational Plan (IEP) that details the specific accommodations, modifications, services, and support needed to level the playing field. This will enable that student to access the curriculum to the greatest extent possible in the least restrictive environment. These include:</p> <ul style="list-style-type: none"> • Variation of time: adapting the time allotted for learning, task completion, or testing • Variation of input: adapting the way instruction is delivered • Variation of output: adapting how a student can respond to instruction • Variation of size: adapting the number of items the student is expected to complete • Modifying the content, process or product <p>Additional resources are outlined to facilitate appropriate behavior and increase student engagement. The most frequently used modifications and accommodations can be viewed here. Teachers are encouraged to use the Understanding by Design Learning Guidelines (UDL). These guidelines offer a set of concrete suggestions that can be applied to any discipline to ensure that all learners can access and participate in learning opportunities. The framework can be viewed here www.udlguidelines.cast.org</p>
Learners with a 504	<p>Refer to page four in the Parent and Educator Resource Guide to Section 504 to assist in the development of appropriate plans.</p>

Interdisciplinary Connections

Instruction in the arts helps students with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. Working in the arts helps learners to develop creative problem-solving skills and teaching through the arts can present difficult concepts visually and creatively, making them easier to understand. Arts experiences boost critical thinking, teaching students to take the time to be more careful and thorough in how they observe the world as instruction in the arts connects students with their own culture as well as with the wider world. Integrating art with other disciplines provides challenges for learners at all levels and can reach students who might not otherwise be engaged in other subject areas. Instruction in the arts provides students with the skills to be life-long learners.

Integration of 21st Century Skills

The Arts as Communication

Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas and can respond by analyzing and interpreting the artistic communications of others.

The Arts as Creative Personal Realization

Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing/presenting/producing, responding and connecting to as an adult.

The Arts as Culture, History, and Connectors

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns, relationships between the arts and other knowledge.

The Arts as a Means to Well-Being

Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in the arts.

The Arts as Community Engagement

Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.