



AP Art History

Unit	Objectives	Standards	Resources
<p>Benchmark Assessments</p>		<p>NJ: 2014 SLS: 21st Century Life and Careers NJ: All Grades</p> <hr/> <p>Career Ready Practices Career Ready Practices</p> <p>CRP1. Act as a responsible and contributing citizen and employee.</p> <p>CRP2. Apply appropriate academic and technical skills.</p> <p>CRP4. Communicate clearly and effectively and with reason.</p> <p>CRP5. Consider the environmental, social and economic impacts of decisions.</p> <p>CRP6. Demonstrate creativity and innovation.</p> <p>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</p>	

		<p>NJ: Grade 12 9.3 – Career & Technical Education (CTE): Arts, A/v Technology & Communications Career Cluster® VISUAL ARTS (AR-VIS)</p> <p>9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.</p> <p>9.3.12.AR-VIS.2 Analyze how the application of visual arts elements and principles of design communicate and express ideas.</p> <p>9.3.12.AR-VIS.3 Analyze and create two and three-dimensional visual art forms using various media.</p> <p>Copyright © State of New Jersey, 1996 - 2016.</p>	
<p>Amistad</p>	<p>1) To infuse the history of Africans and African-Americans into the social studies curriculum in order to provide an accurate, complete and inclusive history.</p> <p>2) To ensure that New Jersey teachers are equipped to effectively teach the revised social studies core curriculum content standards.</p> <p>3) To create and coordinate workshops, seminars, institutes, memorials and events which raise public awareness about the</p>	<p>NJ: 2014 SLS: Social Studies NJ: Grades 9-12</p> <hr/> <p>A. Civics, Government, and Human Rights Expansion and Reform (1801-1861)</p> <p>6.1.12.A.3.i Examine the origins of the antislavery movement and the impact of particular events, such as</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p>

	<p>importance of the history of African-Americans to the growth and development of American society in global context.</p>	<p>the Amistad decision, on the movement.</p> <p>D. History, Culture, and Perspectives</p> <p>6.2 World History: Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.</p> <p>The Emergence of the First Global Age (1350-1770)</p> <p>6.2.12.D.1.c Analyze various motivations for the Atlantic slave trade and the impact on Europeans, Africans, and Americans.</p> <p>6.2.12.D.1.d Explain how the new social stratification created by voluntary and coerced interactions among Native Americans, Africans, and Europeans in Spanish colonies laid the foundation for conflict.</p> <p>The 20th Century Since 1945 (1945-Today)</p>	<p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p> <p>www.njamistadcurriculum.net</p> <p>www.state.nj.us/education/amistad/about.htm</p> <p>www.njamistadcurriculum.net/history/units</p>
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6.2.12.D.5.a Relate the lingering effects of colonialism to the efforts of Latin American, African, and Asian nations to build stable economies and national identities.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.2 History of the Arts and Culture

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.

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies:

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<p>Holocaust and Genocide</p>	<ol style="list-style-type: none"> 1. Students will discuss general theories of human nature and relate these to personal experiences. 2. Students will analyze the concepts of responsibility, values and morality. 3. Students will discuss individual and collective responsibility for the Holocaust. 4. Students will examine aggression and cruelty as parts of human nature. 	<p>NJ: 2014 SLS: Social Studies NJ: Grades 9-12</p> <hr/> <p>A. Civics, Government, and Human Rights The Great Depression and World War II (1929-1945)</p> <p>6.1.12.A.11.e Assess the responses of the United States and other nations to the violation of human rights that occurred during</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p>

	<p>5. Students will recognize the positive behavior associated with acts of courage, integrity and empathy.</p> <p>6. Students will compare and contrast the behavior of the perpetrator, victim, collaborator, bystander, resister and rescuer.</p> <p>7. Students will develop generalizations that reflect their individual views of human nature</p> <p>8. Students will define and explain the nature of prejudice as a universal human phenomenon .</p> <p>9. Students will define and examine contemporary examples of prejudice, scapegoating, bigotry, discrimination and genocide.</p> <p>10. Students will develop and articulate a definition of genocide.</p> <p>12. Students will demonstrate a sense of empathy with those who have suffered violations of their human rights, such as victims and survivors of the Holocaust and other historic and contemporary genocides.</p> <p>13. Students will reassess their previous generalizations about human nature in light of the events of the Holocaust.</p> <p>14. Students will be able to articulate the personal and universal</p>	<p>the Holocaust and other genocides.</p> <p>D. History, Culture, and Perspectives The Great Depression and World War II (1929-1945)</p> <p>6.1.12.D.11.d Compare the varying perspectives of victims, survivors, bystanders, rescuers, and perpetrators during the Holocaust.</p> <p>NJ: 2014 SLS: Visual and Performing Arts NJ: Grade 12</p> <hr/> <p>1.1 The Creative Process D. Visual Art</p> <p>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.</p> <p>1.2 History of the Arts and Culture 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.</p> <p>A. History of the Arts and Culture</p>	<p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>
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consequences of indifference to the preservation of human rights.

15. Students will demonstrate behaviors that are respectful of individuals regardless of differences based upon factors related to race, ethnicity, religious affiliation, gender, disability, economic status, or sexual orientation.

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

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.

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<p>Content Area 2: Ancient Mediterranean</p>	<p>Enduring understanding 2-1. Artistic traditions of the ancient Near East and dynastic Egypt focused on representing royal figures and divinities and on the function of funerary and palatial complexes within their cultural contexts. Works of art illustrate the active exchange of ideas and reception of artistic styles among the Mediterranean cultures and the subsequent influence on the classical world.</p> <ul style="list-style-type: none"> Essential Knowledge 2-1a. The art of the ancient Near East (present-day Iraq, Syria, Iran, Turkey, Lebanon, Israel, Palestine, Jordan, and Cyprus, from 3500 to 330 B.C.E.) is associated with successive city-states and cultural powers: Sumerian, Akkadian, Neo-Sumerian and Babylonian, Assyrian, Neo-Babylonian, and Persian. The art of dynastic Egypt (present-day Egypt and Sudan, from 3000 to 30 B.C.E.) generally includes coverage of predynastic Egypt and Old, Middle, and New Kingdoms. The Amarna period (New Kingdom) was also important because of its cultural reform and stylistic revolution. Essential Knowledge 2-1b. The study of artistic innovations and conventions developed in the ancient Near East and dynastic Egypt (facilitated by recorded information from the time) 	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p>NJ: Grades 11-12</p> <hr/> <p>Writing</p> <p>Text Types and Purposes NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience's knowledge level,</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>
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<p>Content Area 8: South, East,</p>	<p><u>Enduring Understanding 8-1.</u> The arts of South, East, and Southeast Asia represent some of the world's</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p>	<p>Core: Stockstad, Art History</p>

<p>and Southeast Asia</p>	<p>oldest, most diverse, and most sophisticated visual traditions.</p> <p>Essential Knowledge 8-1a. South, East, and Southeast Asia have long traditions of art making, reaching back into prehistoric times. The earliest known ceramic vessels were found in Asia: red shards from Yuchanyan Cave in China have been dated to 18,300 and 17,500 B.C.E., followed by Jomon vessels from Japan with shards dating back to 10,500 B.C.E. Sophisticated Neolithic and Bronze Age civilizations thrived across Asia, including the Indus Valley civilization in Pakistan and India, the Yangshao* and Longshan* cultures and Shang Dynasty* in China, the Dongson* culture in Southeast Asia, and the Yayoi* and Kofun* cultures in Japan.</p> <p>Essential Knowledge 8-1b. The people and cultures of these regions were diverse, but prehistoric and ancient societies based in key regions (e.g., the Indus River Valley, Gangetic Plain, and Yellow River) developed core social and religious beliefs that were embraced across larger cultural spheres, helping to shape the regional identities of people within Asia.</p> <p>Essential Knowledge 8-1c. The core cultural centers in Asia became home to many of the world’s great civilizations and ruling dynasties,</p>	<p>NJ: Grades 11-12</p> <hr/> <p>Writing</p> <p>Text Types and Purposes NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p> <p>WHST.11-12.1c. Use words, phrases, and</p>	<p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>
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including the following: Gupta India, Han China, Khmer Cambodia, and Heian Japan. The shared cultural ideas in each region and civilization gave birth to visual traditions that employed related subjects, functions, materials, and artistic styles.

Enduring Understanding 8-2. Many of the world's great religious and philosophic traditions developed in South and East Asia. Extensive traditions of distinctive religious art forms developed in this region to support the beliefs and practices of these religions.

Essential Knowledge 8-2a. The ancient Indic worldview that dominated South Asia differentiated earthly and cosmic realms of existence, while recognizing certain sites or beings as sacred, and understood time and life as cyclic. The religions that developed in this region — Hinduism, Buddhism, Jainism, Sikhism, and numerous folk religions — all worked within this worldview and sought spiritual development, spiritual release, or divine union through various religious methodologies and social practices. The Indic worldview was also grafted onto the preexisting animistic and popular beliefs in Southeast Asia during several waves of importation and Indian attempts at colonization.

clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

WHST.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

WHST.11-12.1e. Provide a concluding paragraph or section that supports the argument presented.

NJ: 2014 SLS: Social Studies

NJ: Grades 5-8

D. History, Culture, and Perspectives

The Classical Civilizations of the Mediterranean World, India, and China (1000 BCE-600 CE)

6.2.8.D.3.b Determine common factors that contributed to the decline and fall of the Roman Empire, Gupta India, and Han China.

Essential Knowledge 8-2b. East Asian religions emphasize the interconnectedness of humans with both the natural world and the spirit world. Chinese societies also developed a hierarchical and differentiated society that encouraged appropriate social behaviors. Daoism, with its almost antisocial focus on living in harmony with nature and the Dao, and Confucianism, more of an ethical system of behaviors rather than a religion, both developed in China in the fifth century B.C.E. from these foundations. Buddhism, which arrived in China in the early centuries of the Common Era, shared clear affinities with the indigenous Chinese religions through its focus on nature, interconnectedness, and appropriate behavior. Korean traditions were heavily influenced by China and incorporate Confucian, Buddhist, and local shamanistic beliefs and practices. The ancient Japanese landscape was alive and inhabited by animistic nature spirits, whose veneration forms the basis of the Shinto religion. Buddhism was actively imported to Japan from Korea and China in the seventh and eighth centuries, and as in China, it succeeded because of courtly patronage and similarities with local traditions.

Essential Knowledge 8-2c.
Religious practices associated with

6.2.8.D.3.c Evaluate the importance and enduring legacy of the major achievements of Greece, Rome, India, and China over time.

6.2.8.D.3.d Compare and contrast the tenets of various world religions that developed in or around this time period (i.e., Buddhism, Christianity, Confucianism, Islam, Judaism, Sikhism, and Taoism), their patterns of expansion, and their responses to the current challenges of globalization.

NJ: 2014 SLS: Technology
NJ: Grades 9-12

8.1 Educational Technology

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.

Hinduism, Buddhism, and Jainism are iconic, therefore gural imagery of divinities and revered teachers plays a prominent role in religious practice. The wealth of Buddhist imagery in Asia alone would rival, if not surpass, the wealth of Christian imagery in medieval Europe. Figural imagery associated with Asian religious art may be venerated in temple or shrine settings; may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, or mandalas; and are depicted in paintings. Figural subjects are common in Indian and East Asian painting.

Essential Knowledge 8-2d. South, East, and Southeast Asia were also home to foreign cultures and religions, including Greco–Roman cultures, Christianity, and most notably Islamic cultures from West and Central Asia. Islamic influence is particularly strong in India, Malaysia, and Indonesia, which were under at least partial control of Islamic sultanates during the second millennia C.E. These regions have also been influenced by cultures and beliefs from West Asia and Europe. Today South and Southeast Asia are home to the world’s largest Muslim populations.

Essential Knowledge 8-2e. Architecture from these regions is frequently religious in function.

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

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.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.2 History of the Arts and Culture

1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and

Temples intended to house deities or shrines were constructed or rock cut. Rock-cut caves containing Buddhist imagery, shrines, stupas, and monastic spaces span across Asia from India through Central Asia to China. Japanese architecture often uses natural materials such as wood or follows Chinese architectural models with wood structures and tile roofs. Islamic architecture in South and Southeast Asia takes two major forms: secular (forts and palaces) and religious (mosques

and tombs). Islamic mosques are decorated with non gural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces in the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, which serves as a focus for prayer.

Enduring Understanding 8-3. South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.

Essential Knowledge 8-3a. Distinctive art forms from South, East, and Southeast Asia include the following: the construction of Buddhist reliquary stupas; the practice of monochromatic ink painting on silk

across cultures.

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

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

and paper, which developed in China; the development of the Pagoda, an architectural form based upon a Chinese watchtower; the use of rock gardens, tea houses, and related ceremonies; and Japanese woodblock printing.

Essential Knowledge 8-3b. The arts of South, East, and Southeast Asia include important forms developed in a wide range of media. Stone and wood carving was a prominent art form used in architectural construction, decoration, and sculpture. Ceramic arts have flourished in Asia since the prehistoric era, and many technical and stylistic advancements in this media, such as the use of high- re porcelain, developed here. Metal was used to create sculpture, arms and armor, ritual vessels, and decorative objects of all kinds. Shang Dynasty bronze vessels* from China employed a unique piece-molding technique that has never been successfully replicated. Important textile forms from this region include silk and wool tapestry weaving, cotton weaving, printing, painting, and carpet weaving. Painting in Asia usually took two forms: wall painting and manuscript or album painting. The painting styles that developed in India and East Asia favor contour drawing of forms over modeling. Calligraphy was an important art form in these regions. In China, calligraphy was considered the highest art form, even above painting.

assigning value to the works.

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Calligraphy was also prominent in Islamic art in Asia, and is found on architecture, decorative arts objects, and ceramic tiles, and in manuscripts written on paper, cloth, or vellum.

Essential Knowledge 8-3c. The practice of the indigenous Asian religions necessitated the development of novel art and architectural forms to support them. Uniquely Asian art forms include the following: iconic images used in Buddhist and Hindu traditions; elaborate narrative and iconographic compositions created in sculptures, textiles, and wall paintings used to ornament shrines, temples, and caves; the Buddhist stupa and monastic complex; the Hindu temple; Raigo scenes* associated with Pure Land Buddhism; the Zen rock garden; and Zen ink painting.

Essential Knowledge 8-3d. South, East, and Southeast Asia have rich traditions of courtly and secular art forms that employ local subjects and styles. In India, regional painting styles developed to illustrate mythical and historical subjects, and poetic texts documented court life. In China and Japan, a new genre of literati painting developed among the educated elite. Literati paintings often reveal the nonprofessional artist's exploration of landscape subjects, which are frequently juxtaposed with

poetry. The term secular is a bit misleading when describing Asian art, as religious ideas or content frequently is carried over into secular art forms (e.g., Hindu deities depicted in Ragamala painting* in India, or Zen Buddhist sensibilities applied to ceramic production and flower arranging in Japan). Elegant and elaborate decorative programs featuring oral and animal designs are commonly found on decorative arts from East Asia.

Enduring Understanding 8-4. Asian art was and is global. The cultures of South, East, and Southeast Asia were interconnected through trade and politics and were also in contact with West Asia and Europe throughout history.

Essential Knowledge 8-4a. Trade greatly affected the development of Asian cultures and Asian art. Two major methods for international trade connected Asia: the Silk Route that linked Europe and Asia, connecting the Indian subcontinent to overland trade routes through Central Asia, terminating in X'ian, China, and the vast maritime networks that utilized seasonal monsoon winds to move trade between North Africa, West Asia, South and Southeast Asia, and south China. These routes were the vital mechanism for the transmission of cultural ideas

and practices, such as Buddhism, and of artistic forms, media, and styles across mainland and maritime Asia.

Essential Knowledge 8-4b. Asian arts and architecture reveal exchanges of knowledge in visual style, form, and technology with traditions farther west. Early connections with the Greco–Roman world are evident in the Hellenistic-influenced artistic style and subjects found in artwork associated with ancient Gandharan culture in Afghanistan and Pakistan (Gandhara bridges what is categorized as West and East Asian content in AP Art History; influence of Gandharan art is observed in the Buddha of Bamiyan). Early Buddha sculptures in north India, China, and Japan wear a two-shouldered robe based upon the Roman toga. South and Southeast Asia had early contact with Islam through trade and in western India, through military campaigns. In the 12th and 13th centuries, Islamic sultanates arose in these lands, creating another layer of cultural practices and interactions and impacting Asian visual culture through the importation and creation of new art forms and styles. Innovations based upon Islamic influence in these areas include the use of paper for manuscripts and paintings, as well as the adoption of Mughal styles in Hindu court architecture, painting, and fashion. European influence is evident in the evolution of architectural styles, and in the adoption of naturalism and

perspective in Asian painting traditions during the colonial era.

Essential Knowledge 8-4c. Asian Art forms had great influence upon the arts of West Asia and Europe. Art and ideas were exchanged through trade routes. The impact of Asian art is especially evident during times of free exchange, such as the Silk Route during the Han and Tang Dynasties and Mongol Empire, the colonial era, and the opening of Japan for trade in the 19th century. In West Asia and Europe, collectors acquired Asian art works through gift or trade. Ceramics created in China, from Tang slipwares to high- re porcelains, have been coveted internationally for over one thousand years. The popularity of Chinese blue-and-white porcelain was so high that ceramic centers in Iran, Turkey, and across Europe developed local versions of blue-and-white ceramics to meet market demand. Textiles are also a very important Asian art form and dominated much of the international trade between Europe and Asia. Silk and silk weaving originated in China, where it flourished for thousands of years. Cotton was first spun and woven in the Indus Valley region of Pakistan and was, like silk, important for international trade. Cross- cultural comparisons may be made most readily between the arts of South, East, and Southeast Asia and arts of

	<p>the ancient Mediterranean, medieval Europe, and West Asia.</p>		
<p>Content Area 3: Early Europe & Americas</p>	<p>Enduring Understanding 3-1. European medieval art is generally studied in chronological order and divided into geographical regions, governing cultures, and identifiable styles, with associated but distinctive artistic traditions. There is significant overlap in time, geography, practice, and heritage of art created within this time frame and region. Nationalist agendas and disciplinary divisions based on the predominant language (Greek, Latin, or Arabic) and religion (Judaism, Western or Eastern Orthodox Christianity, or Islam) have caused considerable fragmentation in the study of medieval art.</p> <ul style="list-style-type: none"> <p>Essential Knowledge 3-1a. Medieval artistic traditions include late antique, early Christian, Byzantine, Islamic, migratory, Carolingian*, Romanesque, and Gothic, named for their principal culture, religion, government, and/or artistic style. Continuities and exchanges between coexisting traditions in medieval Europe are evident in shared artistic forms, functions, and techniques. Contextual information comes primarily from literary, theological, and</p> 	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12 NJ: Grades 11-12</p> <p>Writing Text Types and Purposes NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

<p>Content Area 7: West and Central Asia</p>	<p>Enduring Understanding 7-1. The arts of West and Central Asia play a key role in the history of world art, giving form to the vast cultural interchanges that have occurred in these lands that link the European and Asian peoples.</p> <p>Essential Knowledge 7-1a. Historical cultures of West and Central Asia reside in a vast area that includes the Arabian Peninsula and the Levant, Anatolia, Greater Iran, Central Asia, Inner Asia, and Himalayan Asia. These regions have had shifting political boundaries throughout their histories and include lands associated with the former Soviet Union and modern China. They form the heart of the ancient Silk Route that connected the Greco–Roman world with China and India.</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p>NJ: Grades 11-12</p> <hr/> <p>Writing</p> <p>Text Types and Purposes</p> <p>NJLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

Essential Knowledge 7-1b. Arts attest to the transmission and influence of cultural ideas, such as Islam and Buddhism, and cultural art forms, such as Hellenistic architecture, Buddhist sculpture, chinoiserie (in Persian art), and ceramic-tile decoration. Cross-cultural comparisons with the arts of these regions may be made most readily to the arts of the ancient Mediterranean, medieval Europe, and South, East, and Southeast Asia.

Essential Knowledge 7-1c. West Asia is the cradle of arts produced in regions with a dominant Islamic culture. These arts may be religious or secular in nature, and may or may not have been made by or for Muslims. The term “Islamic Art” may be applied to these diverse art forms. Many examples of Islamic art from across

the traditional Islamic lands share similarities in terms of their content and visual characteristics.

Essential Knowledge 7-1d. The arts of West and Central Asia were created for and acquired by various kinds of local and global patrons. Audiences for these works included royal and wealthy patrons, lay and monastic religious practitioners, and

organization that logically sequences the claim(s), counterclaims, reasons, and evidence.

WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.

WHST.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

WHST.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

foreign collectors who acquired works through gift or trade.

Essential Knowledge 7-1e. The arts of West and Central Asia had great international impact through trade. Textiles were perhaps the most important art form in these regions and dominated much of the international trade between Europe and Asia. Islamic metalworks, including examples with Christian subject matter, were created for trade in the regions bordering the Mediterranean. Ceramics were another important trade item, particularly the iznik wares created in Turkey.

Enduring Understanding 7-2. The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.

Essential Knowledge 7-2a. Cultures of these regions are diverse, but they were united through their shared beliefs and practices, particularly the world religions of Buddhism, which originated in the sixth century B.C.E. in South Asia, and Islam, which originated in the seventh century C.E. in West Asia.

WHST.11-12.1e. Provide a concluding paragraph or section that supports the argument presented.

NJ: 2014 SLS: Social Studies

NJ: Grades 5-8

B. Geography, People, and the Environment

Expanding Exchanges and Encounters (500 CE-1450 CE)

6.2.8.B.4.b Assess how maritime and overland trade routes (i.e., the African caravan and Silk Road) impacted urbanization, transportation, communication, and the development of international trade centers.

6.2.8.B.4.d Explain why the Arabian Peninsula's physical features and location made it the epicenter of Afro-Eurasian trade and fostered the spread of Islam into Africa, Europe, and Asia.

D. History, Culture, and Perspectives

Expanding Exchanges and Encounters (500 CE-1450 CE)

6.2.8.D.4.b Analyze the causes and outcomes of the Crusades from different

Essential Knowledge 7-2b.

Architecture in West and Central Asia is frequently religious in function. West and Central Asia is home to many important Islamic mosques, which are decorated with non-figural imagery, including calligraphy and vegetal forms. All mosques have a Qibla wall, which faces the direction of Mecca, home of the Kaaba. This wall is ornamented with an empty Mihrab niche, serving as a focus for prayer. A large congregational mosque may also include a Minbar (pulpit for the imam), as well as a Minaret and a central courtyard to call and accommodate practitioners for prayer. Other important forms of Islamic religious architecture include commemorative monuments, such as the Kaaba and the Dome of the

Rock, and tomb architecture. Central Asia is further recognized for its outstanding Buddhist cave architecture, which incorporates relief carving, constructive sculpture, and wall painting. In the Tibetan lands, Buddhist architecture flourishes in the form of stupas and monastic architecture.

Essential Knowledge 7-2c.

Pilgrimage is an important religious practice in Islam and Buddhism and is a key focus of several monuments and artworks in West and Central Asia including the following: the

perspectives, including the perspectives of European political and religious leaders, the crusaders, Jews, Muslims, and traders.

NJ: 2014 SLS: Technology
NJ: Grades 9-12

8.1 Educational Technology

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.3 Collaborate in online courses, learning communities, social networks or virtual worlds to

Kaaba, the most sacred site in Islam; the Dome of the Rock in Jerusalem; and the Buddha sculpture Jowo Rinpoche, considered the most sacred image in Tibet.

Enduring Understanding 7-3. Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.

Essential Knowledge 7-3a. Figural art is a primary form of visual communication in Buddhist communities in Central Asia, as it is across Asia. Figural imagery is used to depict Buddhas and various attendants, teachers, practitioners, and deities. This is an iconic culture, and the presence of invoked figural imagery is important to Buddhist practices. These figures may be venerated in shrine settings, may inhabit conceptual landscapes and palaces of ideal Buddhist worlds, may be found in mandalas, or may be depicted in paintings.

Essential Knowledge 7-3b. Islamic art that is created for religious purposes does not contain figural imagery. Mosque architecture is decorated with non-figural imagery, including calligraphy, geometric, and vegetal forms. Manuscripts or objects

discuss a resolution to a problem or issue.

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.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

**1.1 The Creative Process
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.

1.2 History of the Arts and Culture

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.

containing sacred texts may contain calligraphy, illumination, or geometric and vegetal decoration, but should not contain figural imagery.

Essential Knowledge 7-3c. Figural art is an important subject of Islamic art in West and Central Asia. Islamic cultures draw a clear distinction between sacred and secular contexts, and figural imagery abounds in secular works, such as decorative arts and manuscript painting, which often depict sociological types, such as hunters or courtiers, or narrative subjects, such as the ancient kings and heroes of the Persian Shahnama. Religious ideas or content are sometimes carried over into secular art forms and may be illustrated when they become the subject of courtly or popular literature and poetry. For example, the prophet Moses might be illustrated in a manuscript of the Khamsa of Nizami. He would not be illustrated, however, in a manuscript of the holy Qur'an.

Enduring Understanding 7-4. Artists of West and Central Asia excelled in the creation of particular art forms exhibiting key characteristics unique to their regions and cultures. Important forms include ceramics, metalwork, textiles, painting, and calligraphy.

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies:
All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

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.

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Essential Knowledge 7-4a. Styles of art from West Asia tend to favor two-dimensional design. These works are often highly decorative, employing geometric and organic forms and vegetal designs, qualities that carry over into figural works, where figures inhabit at or shallow spaces with tipped perspectives and patterned landscapes. West Asian art finds its greatest source of refinement and international influence in the Persianate arts from the Timurid and Safavid Dynasties of Iran, which influenced the Ottoman arts of Turkey and the Mughal arts of India. Styles of art in Central Asia can be divided into Persianate Islamic styles, which maintain developments made in West Asian art, and Indian-inspired styles, which are characterized by the idealized figural art traditions of South Asia.

Essential Knowledge 7-4b. Ceramic arts have flourished in West Asia since the prehistoric era, and many technical advancements in this media, such as the development of lusterware and cobalt-on-white slip painting, developed here. Ceramic arts were used to create utilitarian vessels and elaborate painted and mosaic-tile architectural decoration, carrying forward artistic practices explored in ancient West Asia (the Near East). Highpoints in West and Central Asian ceramics include

Persian mosaic-tile architecture from the Seljuk through the Safavid Dynasties, as seen in the Great Mosque of Isfahan, and Iznik tile work and export ceramics created during the Ottoman Dynasty.

Essential Knowledge 7-4c.

Metalwork and metallurgy flourished in West and Central Asia in the creation of metal plaques, vessels, arms, armor and tack, sculpture, and decorative objects of all kinds. Islamic metalwork is widely regarded as one of the most decorative art forms of the medieval world. Metal sculpture was an important art form in Central Asian and Himalayan Buddhist art, which created Buddhist figures in bronze, copper, brass and silver, and often ornamented them with gilding, metal inlay, and paint. Metal artworks were created through various processes including casting, beating, chasing, inlaying, and embossing.

Essential Knowledge 7-4d. Textile forms from this region include silk-tapestry weaving, silk velvets, and wool and silk carpets.

Essential Knowledge 7-4e. Painting in West and Central Asia usually took three forms: wall painting, manuscript painting, and in the Himalayan regions, the painting of thangkas

	<p>(large paintings on cloth) of Buddhist deities and mandalas. Calligraphy was a prominent art form, particularly in Islamic art in West Asia where beautiful forms were created to transmit sacred texts. Calligraphy is found on architecture, decorative arts objects, and ceramic tiles, as well as in manuscripts written on paper, cloth, or vellum.</p>		
<p>Content Area 4: Later Europe & Americas</p>	<p>Enduring Understanding 4-1. From the mid-1700s to 1980 C.E., Europe and the Americas experienced rapid change and innovation. Art existed in the context of dramatic events such as industrialization, urbanization, economic upheaval, migrations, and wars. Countries and governments were re-formed; women’s and civil rights’ movements catalyzed social change.</p> <ul style="list-style-type: none"> • Essential Knowledge 4-1a. The Enlightenment set the stage for this era. Scientific inquiry and empirical evidence were promoted in order to reveal and understand the physical world. Belief in knowledge and progress led to revolutions and a new emphasis on human rights. Subsequently, Romanticism offered a critique of Enlightenment principles and industrialization. • Essential Knowledge 4-1b. Philosophies of Marx and Darwin impacted worldviews, 	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p>NJ: Grades 11-12</p> <p>Writing</p> <p>Text Types and Purposes</p> <p>NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

		<p style="text-align: center;">-</p> <hr style="width: 100%;"/> <hr style="width: 100%;"/>	
<p>Content Area 5: Indigenous Americas</p>	<p>Enduring Understanding 5-1. Art of the Indigenous Americas is among the world’s oldest artistic traditions. While its roots lie in northern Asia, it developed independently between c. 10,000 B.C.E. and 1492 C.E., which marked the beginning of the European invasions. Regions and cultures are referred to as the Indigenous Americas to signal the priority of First Nations cultural traditions over those of the colonizing and migrant peoples that have progressively taken over the American continents for the last 500 years.</p> <p>Essential Knowledge 5-1a. Art of the Indigenous Americas is categorized by geography and chronology into the designations of Ancient America and Native North America. “Ancient America” is the category used for art created before 1550 C.E., south of the current U.S.–Mexico border. This region is traditionally divided into three main areas of culture: Mesoamerica, Central America*, and Andean South America. “Native North America” denotes traditionally</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p>NJ: Grades 11-12</p> <p>Writing</p> <p>Text Types and Purposes NJLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

oriented cultures north of the U.S.– Mexico border from ancient times to the present, with an emphasis on

1492 C.E. to today. Native North America has many regional subunits, such as the Northwest Coast, Southwest, Plains, and Eastern Woodlands.

Essential Knowledge 5-1b. Artistic traditions of the indigenous Americas exhibit overarching traits: content that emphasizes unity with the natural world and a five-direction (North, South, East, West, Center) cosmic geometry; spirituality based in visionary shamanism; high value placed on animal-based media, such as featherwork, bone carving, and hide painting; incorporation of trade materials (e.g., greenstones such as turquoise and jadeite, shells such as the spiny oyster, and in the case of Native North America, imported beads, machine-made cloth, and glazes); stylistic focus on the essence rather than the appearance of subjects; and creation of aesthetic objects that have a strong functional aspect, reference, or utility (e.g., vessels, grinding platforms, and pipes). What is called “art” is considered to have, contain, and/or transfer life force rather than simply represent an image. Likewise, art is considered participatory and active, rather than simply made for passive viewing.

WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.

WHST.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

WHST.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

WHST.11-12.1e. Provide a concluding paragraph or section that supports the argument presented.

Enduring Understanding 5-2.

Ancient Mesoamerica encompassed what is now Mexico (from Mexico City southward), Guatemala, Belize, and western Honduras, from 15,000 B.C.E. to 1521 C.E., which was the time of the Mexica (Aztec) downfall. General cultural similarities of ancient Mesoamerica include similar calendars, pyramidal stepped structures, sites and buildings oriented in relation to sacred mountains and celestial phenomena, and highly valued green materials, such as jadeite and quetzal feathers.

Essential Knowledge 5-2a. Three major distinct cultures and styles of Ancient Mesoamerica (Middle America) were the Olmec, Maya, and Mexica (aka Aztec — the empire was dominated by the Mexica ethnic group). The Olmec existed during the first millennium B.C.E., primarily in the Gulf Coast; the Mayan culture peaked during the first millennium C.E. in eastern Mesoamerica (the Yucatan Peninsula, Guatemala, Belize, and Honduras); and the Mexica existed from 1428 to 1521 C.E. in the region of central Mexico, though subordinating most of Mesoamerica. (Other important cultures include Teotihuacan, Toltec, West Mexican, Mixtec, and Zapotec.)* Styles from the various Mesoamerican cultures differed markedly. Mesoamerican pyramids began as early earthworks,

NJ: 2014 SLS: Social Studies

NJ: Grades 5-8

D. History, Culture, and Perspectives

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

The Beginnings of Human Society

6.2.8.D.1.a Demonstrate an understanding of pre-agricultural and post-agricultural periods in terms of relative length of time.

6.2.8.D.1.c Explain how archaeological discoveries are used to develop and enhance understanding of life prior to written records.

Early Civilizations and the Emergence of Pastoral Peoples (4000-1000 BCE)

changed to nine- level structures with single temples, and then later became structures with twin temples. Sacred sites were renovated and enlarged repeatedly over the centuries, resulting in acropoli and massive temples. Architecture was mainly stone post-and- lintel, often faced with relief sculpture and painted bright colors, emphasizing large masses that sculpt outdoor space. Plazas were typical for large ritual gatherings. Elaborate burials and other underground installations to honor the role of the Underworld were also found.

Essential Knowledge 5-2b.

Mesoamerican sculptural and two-dimensional art tended toward the figural, particularly in glorification of specific rulers. Mythical events were also depicted in a realistic, figural mode. Despite the naturalistic styles and anthropomorphic interpretations of subject matter, shamanic transformation, visions, and depiction of other cosmic realms figure prominently in Mesoamerican art. Art was produced primarily in workshops, but certain individual artists' styles have been identified (particularly in Maya), and some works of art were signed. Artists were typically elite specialists and, among the Maya, the second sons of royalty. Rulers were the major, but not the only, patrons. Audiences were both large, for calendrical rituals in plazas, and small, for gatherings of priests and nobles inside small temples atop

6.2.8.D.2.a Analyze the impact of religion on daily life, government, and culture in various early river valley civilizations.

NJ: 2014 SLS: Technology
NJ: Grades 9-12

8.1 Educational Technology

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.3 Collaborate in online courses, learning communities, social networks or virtual worlds to

pyramids. Some audiences were supernatural, as for the elaborate graves considered to be located in the Underworld.

Essential Knowledge 5-2c.

Mesoamerica has had an influence on its invaders and the world at large since the 16th century. Mesoamerica is the origin of many of the world's staple foods: chocolate, vanilla, tomatoes, avocados, and maize (corn). Mesoamericans discovered rubber, invented the first ballgame, and included a number of matrilinear and matriarchal cultures (promoting women's power). Recognition of the importance of this area in world history and art has lagged, but it increases as inclusiveness and multiculturalism grow in scholarship and popular consciousness. Indigenous culture continues: over seven million people speak Mayan languages today, and over one million speak Nahuatl, the Aztec language.

Essential Knowledge 5-2d. When Mexico was first discovered by Europe, gifts of Mexica art sent to Charles V alerted such artists as Albrecht Dürer to the unfamiliar but impressive media and images from the New World. Colonial artists preserved certain pre-Hispanic traditions both overtly and covertly in their art. After independence from Spain (in the early

discuss a resolution to a problem or issue.

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.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

**1.1 The Creative Process
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.

1.2 History of the Arts and Culture

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.

19th century), the Aztec were claimed in nationalistic causes and national museums were created to promote ancient art. Twentieth-century muralists, such as Diego Rivera, overtly incorporated themes from the Mexica past. Twentieth-century European and American artists, such as Henry Moore* and Frank Lloyd Wright, were strongly influenced by the sculpture and architecture of ancient Mesoamerica as well.

Enduring Understanding 5-3. The ancient Central Andes comprised present-day southern Ecuador, Peru, western Bolivia, and northern Chile. General cultural similarities across the Andes include an emphasis on surviving and interacting with the challenging environments, reciprocity and cyclicalness (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.

Essential Knowledge 5-3a. As with ancient Mesoamerica, the Central Andes was a seat of culture and art parallel to the “Old” World in antiquity, diversity, and sophistication. Baskets from this region have been found dating to as early as 8800 B.C.E., proving early peopling from Asia through the rest of the Americas was accomplished by

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies:
All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

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

Neolithic times. Chavín and Inka were representative and distinct early and late cultures/styles respectively (Chavín: c. 1200–500 B.C.E. in the northern highlands with reach to the southern coast; Inka: 1438–1534 C.E. covering the entire Central Andes), although many other important, art-producing cultures existed between them. Similarities within Central Andean cultures can be traced to the influence of three significantly distinct ecosystems in close proximity: the dominant Andes mountains, a narrow desert coast, and the planet’s largest rain forest, the Amazon. These environments necessarily play a central role in art, influencing the materials (especially the prominence of camelid fiber and cotton textiles), political systems (coastal diversity, highland impulses toward unification), and overall values such as reciprocity, asymmetrical dualism, and travel across long distances.

Essential Knowledge 5-3b. The necessity to interact with three disparate environments (mountains, desert coast, and rainforest) in order to survive instilled in Andean culture and art an underlying emphasis on trade in exotic materials. Complex ties linked coast with highlands; these connections brought forth themes of reciprocity, interdependence, contrast, asymmetry, and dualism. Accordingly, most Andean art seems to have been made by collaborative groups — the best known being the Inka high-status acla weavers (the

assigning value to the works.

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empire's most talented women weavers, kept cloistered). A hierarchy of materials was based on availability and/or requirement for collaboration to manipulate the materials. Featherwork, textiles, and greenstone were at the top of the materials hierarchy; metalwork, bone, obsidian, and stone toward the middle; and ceramics and wood at the lower end of the hierarchy. Textiles were a primary medium and were extraordinarily well preserved on the desert coast, fulfilling key practical and artistic functions in the various environmental zones.

Essential Knowledge 5-3c. Andean art tends to explore the terrestrial (e.g., animal and plant imagery, mountain veneration, sculpting of nature itself, and organic integration of architecture with the environment). It also concerns the nonterrestrial via abstraction and orientation toward the afterlife and the other realms of the cosmos. Peoples of the Andes practiced the world's earliest and most persistent artificial mummification (in many forms, from 5500 B.C.E. onward), and almost all art became grave goods for use in the afterlife. Shamanic visionary experience was a strong theme, especially featuring humans transforming into animal selves.

Essential Knowledge 5-3d. The European invasions prevailed beginning in 1534 C.E.; however, indigenous descendants of ancient peoples remain: 8 to 10 million people still speak Quechua, the Inka language. Being more distant geographically and aesthetically, Andean art was less well known to early modern Europe and current society than Mesoamerican art. However, some key modern Euro-American artists, such as Paul Gauguin, Josef and Anni Albers*, and Paul Klee*, found inspiration in ancient Peruvian textiles and ceramics. Modern Latin American artists, such as Joaquín Torres García of Uruguay*, blended Inka art and architecture with modernist theory and style, exploring a common abstract vocabulary.

Enduring Understanding 5-4.

Despite underlying similarities, there are key differences between the art of Ancient America and Native North America with respect to its dating, environment, cultural continuity from antiquity to the present, and sources of information. Colonization by different European groups (Catholic and Protestant) undergirds distinct modern political situations for Amerindian survivors. Persecution, genocide, and marginalization have shaped current identity and artistic expression.

Essential Knowledge 5-4a.

Archaeological excavation of works of art, monuments, and cities/sites predating European invasion serves as the mainstay for reconstructing the art and culture of ancient America, although the majority of surviving artworks were not scientifically extracted. Spanish chronicles by invaders, friars, and colonists provide some information about monuments and artistic practices of the last independent indigenous peoples, such as the Inka, Mexica (known as Aztecs), and Puebloans; these sources can be cautiously applied to earlier cultures' basic values and approaches. Hieroglyphs of the Mayas and Mexica illuminate text and image, historical, and artistic elements for those cultures. Ethnographic analogy highlights basic cultural continuities so that present traditional practices, myths, and religious beliefs may illuminate past artistic materials, creative processes, and iconography. Other disciplines, such as astronomy, botany, and zoology, help identify siting of cities and monuments, as well as native flora and fauna subject matter. Like all art historical research, work in these areas uses iconographic and formal analyses of large numbers of artworks and increasingly employs multidisciplinary collaboration.

Essential Knowledge 5-4b. Sources of information for Native North American art include archaeological excavations for precontact and colonial cultures, written ethnohistoric documents, tribal history (oral and written), modern artists' accounts and interviews, and museum records. Colonial and modern mistreatment of American Indians means that historical information sources may be highly contested by American Indians. Divergent stories depend on whether native or white sources are used. Sometimes the stories converge in a positive way, as in Maria and Julian Martínez' revival of ancient black-in-black ceramic techniques, which was encouraged by anthropologists.

Enduring Understanding 5-5. Although disease and genocide practiced by the European invaders and colonists reduced their population by as much as 90 percent, Native Americans today maintain their cultural identity and uphold modern versions of ancient traditions in addition to creating new art forms as part of the globalized contemporary art world.

Essential Knowledge 5-5a. Indians, Native Americans, North American Indians (in the United States), and First Nations (in Canada) are nonindigenous terms for the

indigenous peoples inhabiting areas north of what is now the U.S.–Mexico border, from ancient times to the present. They did not have a collective name for themselves, being many different tribes and nations.

Essential Knowledge 5-5b. Native American art media include earthworks, stone and adobe architecture, wood and bone carving, weaving and basketry, hide painting, ceramics, quillwork and beadwork, and, recently, painting on canvas and other European-style media. Many Native American artworks are ritual objects to wear, carry, or use during special ceremonies in front of large audiences. Functionality of the object is preferred; the more active a work of art, the more it is believed to contain and transfer life force and power. Centuries of interaction with colonial and migrant peoples means that some imported materials (e.g., glass beads, machine-made cloth, and ribbon) are now considered traditional. Likewise, in subject matter, the Spanish-introduced horse has become a cultural and artistic staple, alongside the indigenous buffalo, raven, and bear. European influence is inevitable but may be subtle. What is considered traditional is constantly changing; there is no singular, timeless, authentic Native American art or practice.

Essential Knowledge 5-5c. Different regions of Native America have broadly similar styles of art, allowing grouping into Arctic*, Northwest Coast, Southwest, Plains, and Eastern Woodlands, among others. Geometric patterning, figures (often mythic or shamanic), and animals (e.g., snakes, birds, bison, and horses) are often seen. The various Native American groups may be seen to share larger ideas of harmony with nature, oneness with animals, respect for elders, community cohesion, dream guidance, shamanic leadership, and participation in large rituals (such as potlatches and sun dances). Postcontact art not only reflects these long-standing values, but it is also concerned with the history of conflict within tribes and between indigenous people and the U.S. and Canadian governments.

Essential Knowledge 5-5d. Intellectual pursuits apparent in artistic expressions include astronomical observation; poetry, song, and dance; and medicine (curing and divining). Artistic practices included workshops, apprentice–master relationships, and, less often, solitary art making. Some specialization by gender (e.g., women weaving, men carving) can be seen. Patrons might be the tribal leaders, an elder, or a family member. Audiences mostly were the entire group, though some objects and performances were

	<p>restricted by their sacred or political nature.</p> <p>Essential Knowledge 5-5e. Due to the history of suppression and forced assimilation into white culture, influence of Native North American art on modern U.S. and European art styles has been minimized. However, recent cultural revitalization of traditions and active contemporary artistic production by self- taught and academically trained artists keep Native American participation in global artistry alive. Strains range from self-conscious revival of ancient arts, such as in Puebloan pottery, to cutting political commentary on racism and injustice.</p>		
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<p>Content Area 9: The Pacific</p>	<p><u>Enduring Understanding 9-1.</u> The arts of the Pacific vary by virtue of ecological situations, social structure, and impact of external influences, such as commerce, colonialism, and missionary activity. Created in a variety of media, Pacific arts are</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12 NJ: Grades 11-12 <hr/> Writing</p>	<p>Core: Stockstad, Art History Lazzari & Schelsier Exploring Art</p>

	<p>distinguished by the virtuosity with which materials are used and presented.</p> <p>Essential Knowledge 9-1a. The Pacific region — including over 25,000 islands, about 1,500 of which are inhabited — is defined by its location within the Pacific Ocean, which comprises one third of the Earth’s surface. Pacific arts are objects and events created from fibers, pigments, bone, sea ivory and shell, tortoise shell, as well as wood, coral, and stone, which are carried, exchanged, and used by peoples of the region.</p> <p>Essential Knowledge 9-1b. Geological and archaeological evidence indicates that Papuan-speaking peoples traveled across a land bridge that connected Asia and present-day Australia about 30,000 years ago. Lapita people migrated eastward across the region beginning 4,000 years ago. The region was explored by Europeans as early as the 16th century and most extensively from the second half of the 18th century. By the beginning of the 19th century, Dumont d’Urville had divided the region into three units: micro- (small), poly- (many), and mela- (black) nesia (island). The lands are continental, volcanic, and atollian. Each supports distinct ecologies that exist in relation to the migrations and</p>	<p>Text Types and Purposes NJLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.</p> <p>WHST.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major</p>	<p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>
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sociocultural systems that were transported across the region.

Essential Knowledge 9-1c. Objects such as shields, ancestral representations, and family treasures were and continue to be constructed to give form to and preserve human history and social continuity. Other art forms are constructed to be displayed and performed to remind people of their heritage and shared bonds (such as the significance of an ancestor or leader) and are intended to be destroyed once the memory is created.

Enduring Understanding 9-2. The sea is ubiquitous as a theme of Pacific art and as a presence in the daily lives of a large portion of Oceania, as the sea both connects and separates the lands and peoples of the Pacific.

Essential Knowledge 9-2a. In the last 4,000 years, populations sailed from Vanuatu eastward, and carried plants, animals, and pottery that now demonstrate a pattern of migration and connection from what was the Lapita culture. By 800 C.E. the distribution that has come to be described as Melanesia, Micronesia, and Polynesia was established.

sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

WHST.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

WHST.11-12.1e. Provide a concluding paragraph or section that supports the argument presented.

NJ: 2014 SLS: Social Studies

NJ: Grades 9-12

B. Geography, People, and the Environment

6.2 World History: Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically

Essential Knowledge 9-2b. Ships and devices of navigation and sailing expertise were built and used to promote exploration, migration, and the exchange of objects and cultural patterns across the Pacific. Navigators created personal charts or expressions of the truths of their experience of the sea and other objects intended to protect and ensure the success of sailing. Ocean-going vessels carried families, and often communities, across vast distances; passengers could also return to their place of departure.

Enduring Understanding 9-3. The arts of the Pacific are expressions of beliefs, social relations, essential truths, and compendia of information held by designated members of society. Pacific arts are objects, acts, and events that are forces in social life.

Essential Knowledge 9-3a. Arts of the Pacific involve the power and forces of deities, ancestors, founders, and hereditary leaders, as well as symbols of primal principles, which are protected by wrapping, sheathing, and other forms of covering to prevent human access. Ritual dress, forms of armor, and tattoos encase and shield the focus of power from human interaction. One's vital force, identity,

responsible world citizens in the 21st century.

The Emergence of the First Global Age (1350-1770)

6.2.12.B.1.b Determine the role of natural resources, climate, and topography in European exploration, colonization, and settlement patterns.

NJ: 2014 SLS: Technology

NJ: Grades 9-12

8.1 Educational Technology

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

or strength (mana) is expressed and protected by rules and prohibitions, as well as by wrapping or shielding practices, or tapu. Mana is also associated with communities and leaders who represent their peoples. Objects that project status and sustain structure hold and become mana. These objects are made secure through tapu or behaviors that limit access to and protect the objects.

Essential Knowledge 9-3b. Rulers of the Sayudeleur Dynasty commanded construction of Nan Madol in Micronesia, a residential and ceremonial complex of numerous human-made islets. Rulers of Hawaii were clothed in feather capes that announce their status and shield them from contact. Societies of Polynesia in New Zealand, Rapa Nui, and Samoa create sacred ceremonial spaces that both announce and contain their legitimacy, power, and life force. In Melanesia, individuals and clans earn status and power and sustain social balance in a set of relationships marked by the exchange of objects. Masks, and the performance of masks, are a recital and commemoration of ancestors' histories and wisdom.

Enduring Understanding 9-4.
Pacific arts are performed (danced, sung, recited, displayed) in an array

aspirations by using a variety of digital tools and resources.

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.

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.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process
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.

of colors, scents, textures, and movements that enact narratives and proclaim primordial truths. Belief in the use of costumes, cosmetics, and constructions assembled to enact epics of human history and experience is central to the creation of and participation in Pacific arts.

Essential Knowledge 9-4a. Objects and behaviors in the cultures of the Pacific are often designed and presented to stimulate a particular response. Rare and precious materials are used to demonstrate wealth, status, and particular circumstance. Ritual settings are structured with elements that address all of the senses. Physical combat and warfare are announced and preceded by displays of ferocity in dress, dance, verbal aggression, and gestural threats.

Essential Knowledge 9-4b. The acts of creation, performance, and even destruction of a mask, costume, or installation often carry the meaning of the work of art (instead of the object itself carrying the meaning). Meaning is communicated at the time of the work's appearance, as well as in the future when the work, or the context of its appearance, is recalled. This sort of memory is evoked through the presentation of primordial forms such as cultural heroes, founding ancestors, or totemic animals in order

1.2 History of the Arts and Culture

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.

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

1.4.12.A.3 Develop informed personal

to reaffirm shared values and important truths. In some instances, the memory is created and performed, and then the objects that appeared in those processes are destroyed, leaving a new iteration of the memory.

Essential Knowledge 9-4c.

Reciprocity is demonstrated by cycles of exchange in which designated people and communities provide specific items and in exchange receive equally predictable items. The process of exchange is complex and prescribed. Chants, dances, scents, costumes, and people of particular lineage and social position are called into play to create a performance that engages all of the senses and expands the form and significance of the exchange.

Essential Knowledge 9-4d. Duality and complementarity are aspects of social relations that are often characterized by opposing forces or circumstances and express the balance of relations necessary between those seemingly divergent forces. Gender, for example, is the basis for inclusion in some societies but is understood in the context of complement rather than opposition. Spatial organization, shared spaces, and exclusive or rarified spaces are

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.

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	<p>created and used to reinforce social order.</p>		
<p>Content Area 10: Global Contemporary</p>	<p><u>Enduring Understanding 10-1.</u> Global contemporary art is characterized by a transcendence of traditional conceptions of art and is supported by technological developments and global awareness. Digital technology in particular provides increased access to imagery and contextual information about diverse artists and artworks throughout history and across the globe.</p> <p>Essential Knowledge 10-1a. Hierarchies of materials, tools, function, artistic training, style, and presentation are challenged. Questions about how art is defined, valued, and presented are provoked by ephemeral digital works, video-captured performances, graffiti artists, online museums and galleries, declines in (but preservation of) natural materials and traditional skills, predominance of disposable material cultures, and the digital divide — access or lack of access to digital technology.</p> <p>Essential Knowledge 10-1b. Diverse art forms are considered according to perceived similarities in form, content, and artistic intent over broad themes,</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p><u>NJ: Grades 11-12</u></p> <p>Writing Text Types and Purposes NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the most relevant data and evidence for each while pointing out the strengths</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

discuss a resolution to a problem or issue.

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.

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process
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.

1.2 History of the Arts and Culture

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.

		<p>assigning value to the works.</p> <p>Copyright © State of New Jersey, 1996 - 2016. APAH Interdisciplinary Standards.docx</p>	
<p>Content Area 1: Global Prehistory</p>	<p>Enduring Understanding 1-1. Human expression existed across the globe before the written record. While prehistoric art of Europe has been the focus of many introductions to the history of art, very early art is found worldwide and shares certain features, particularly concern with the natural world and humans' place within it.</p> <p>Essential Knowledge 1-1a. Periods of time before the written record are often defined in terms of geological eras or major shifts in climate and environment. The periods of global prehistory, known as lithic or stone ages, are Paleolithic ("old stone age"), Mesolithic ("middle stone age"), and Neolithic ("new stone age"). A glacial period produced European ice ages; Saharan agricultural grassland became desert; and tectonic shifts in southeast Asia created land bridges between the continent and the now-islands of the Pacific south of the equator. Human behavior and expression was influenced by the changing environments in which they lived.</p>	<p>NJ: 2016 SLS: Literacy in History, Social Studies, Science, & Technical Subjects 6-12</p> <p>NJ: Grades 11-12</p> <p>Writing</p> <p>Text Types and Purposes NJSLSA.W1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p> <p>WHST.11-12.1. Write arguments focused on discipline-specific content.</p> <p>WHST.11-12.1a. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences the claim(s), counterclaims, reasons, and evidence.</p> <p>WHST.11-12.1b. Develop claim(s) and counterclaims using sound reasoning and thoroughly, supplying the</p>	<p>Core:</p> <p>Stockstad, Art History</p> <p>Lazzari & Schelsier Exploring Art</p> <p>College Board Curriculum Framework</p> <p>Released College Board Exams and Units</p> <p>Supplemental:</p> <p>Gardner's Art Through the Ages</p> <p>Powerpoint presentations</p>

Essential Knowledge 1-1b. Globally, the earliest peoples were small groups of hunter-gatherers, whose paramount concern was sheer survival, resulting in the creation of practical objects. From earliest times, these practical tools were accompanied by objects of unknown purpose: ritual and symbolic works perhaps intended to encourage the availability of flora and fauna food sources. People established many artistic media, from the first red ceramics, to painting and incised graphic designs (primarily on rock surfaces), sculpture (notably female and animal figurines), and architecture (stone megalithic installations).

Enduring Understanding 1-2. First instances of important artistic media, approaches, and values occurred on different continents, with Africa and Asia preceding and influencing other areas as the human population spread.

Essential Knowledge 1-2a. In many world regions — including those not in direct contact with one another — art shows humans’ awareness of fundamental, stable phenomena, from the macrocosmic (e.g., astronomical cycles, such as equinoxes and solstices) to the microcosmic (e.g.,

most relevant data and evidence for each while pointing out the strengths and limitations of both claim(s) and counterclaims in a discipline appropriate form that anticipates the audience’s knowledge level, concerns, values, and possible biases.

WHST.11-12.1c. Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

WHST.11-12.1d. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

WHST.11-12.1e. Provide a concluding paragraph or section that supports the argument presented.

NJ: 2014 SLS: Social Studies

NJ: Grades 5-8

D. History, Culture, and Perspectives

exploitation of permanent materials available in local environments, such as stone, hardened clay, and jade).

Essential Knowledge 1-2b.

Humanity is understood to have begun in Africa and radiated outward. Beginning around 77,000 years ago, the first “art” was created in the form of rock paintings and carved natural materials, such as ochre. Geometric patterns and representations of life forms, usually human and animal, were typical two-dimensional creations. Three-dimensional forms were sculpted, and monuments, large-scale objects, and environments were assembled and/or constructed. Art making was associated with activities such as food production (hunting, gathering, agriculture, animal husbandry) and patterns of behavior, such as settlement, demonstration of status, and burial. For example, places of gathering or settlement and/or objects found in such places may be painted and/or incised with imagery related to their use.

Essential Knowledge 1-2c. Humans established Paleolithic communities in West, Central, South, Southeast, and East Asia between 70,000 and 40,000 B.C.E. Paleolithic and Neolithic cave paintings featuring animal imagery are found across Asia, including in the

6.2 World History/Global Studies: All students will acquire the knowledge and skills to think analytically and systematically about how past interactions of people, cultures, and the environment affect issues across time and cultures. Such knowledge and skills enable students to make informed decisions as socially and ethically responsible world citizens in the 21st century.

The Beginnings of Human Society

6.2.8.D.1.a Demonstrate an understanding of pre-agricultural and post-agricultural periods in terms of relative length of time.

6.2.8.D.1.b Describe how the development of both written and unwritten languages impacted human understanding, development of culture, and social structure.

6.2.8.D.1.c Explain how archaeological discoveries are used to develop and enhance understanding of life prior to written records.

NJ: 2014 SLS: Technology
NJ: Grades 9-12

mountains of Central Asia and Iran and in rock shelters throughout central India. In prehistoric China, ritual objects were created in jade, beginning a 5,000-year tradition of working with the precious medium. Ritual, tomb, and memorializing arts are found across Neolithic Asia, including impressive funerary steles from Saudi Arabia and Yemen. Asia's greatest contribution to early world art is in ceramic technology, with some of the earliest pieces (dating to 10,500 B.C.E) produced by the Jomon culture in Japan. Even earlier pottery continues to be found, particularly in China. Ceramics were also produced in Iran beginning in the eighth millennium B.C.E., and refined vessel forms arose from the adoption of the potter's wheel in the fourth millennium B.C.E.

Essential Knowledge 1-2d. In the Pacific region, migrations from Asia approximately 45,000 years ago were possible because of lowered sea levels and the existence of land bridges. The earliest created objects have been dated to about 8,000 years ago. The Lapita peoples, who moved eastward from Melanesia to Polynesia beginning about 4,000 years ago, created pottery with incised geometric designs that appear across the region in multiple media today.

8.1 Educational Technology

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

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

Essential Knowledge 1-2e.

Paleolithic and Neolithic Europe's artistic statements were made in small human figural sculptures (central Europe), cave paintings (France and Spain), and outdoor, monumental stone assemblages (British Isles). These provide glimpses into the beginnings of ritual life (15,000 B.C.E.) as people tried to influence and integrate with the natural cycles of the cosmos and promote both human and animal fertility. These works establish the dynamic interplay of naturalism and abstraction found throughout art's history.

Essential Knowledge 1-2f. On the American continent, from the Arctic to Tierra del Fuego, indigenous peoples who had recently migrated from Asia (before 10,000 B.C.E.) first made sculptures from animal bone and later from clay, with animals and sacred humans as dominant subject matter. Similar to European expressions, ancient American art adapts animal images to the natural contours of the chosen materials and features fecund females. The fact that female figurines may also display unusual or supernatural characteristics suggests the importance of shamanic religion brought from Asia very early in human history.

process using technology.

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

NJ: 2014 SLS: Visual and Performing Arts

NJ: Grade 12

1.1 The Creative Process

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.

1.2 History of the Arts and Culture

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.

A. History of the Arts and Culture

1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced

Enduring Understanding 1-3. Over time, art historians' knowledge of global prehistoric art has developed through interdisciplinary collaboration with social and physical scientists.

Essential Knowledge 1-3a. Ongoing archaeological excavations and use of carbon-14 dating has illuminated interconnections of art across the world. Due to the understandably small number of surviving and located monuments, however, reasons for similarity or difference in form remain largely conjectural. Nonetheless, comparisons of groups of objects and the application of ethnographic analogy (considering modern traditional cultural practices as models for ancient ones) and reconstruction of religious history (noting shamanism as the earliest, most persistent worldwide spiritual approach) can be applied to help establish general theories of the function and meaning of prehistoric art.

Essential Knowledge 1-3b. Since it was first practiced circa 1900, modern stratigraphic archaeology (recording precisely each level and location of all objects) has served as a basis for art historical studies. Archaeology supports understandings of how people, culture, and therefore art travelled across the globe well before highly organized societies were

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.

1.4 Aesthetic Responses & Critique Methodologies

1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

A. Aesthetic Responses

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.

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formed. Important monuments, such as the caves at Lascaux, and media, particularly ceramics, were first discovered and described by archaeologists and then became available for interpretation by art historians — the two disciplines are highly complementary.

Essential Knowledge 1-3c. The function of artistic expression prior to written records is inferred from evidence of technology and survival strategies and based on the relation of tools and their function (whether task related or expressive), available food sources, the rise of sophisticated culture, and humans' capacity to shape and manage the environment. Basic art historical methods can be applied to prehistoric art by comparing works of art, imagery, materials, and techniques to identify patterns (such as a prevalence of transformational animal–human iconography), then ethnographic approaches can be used to propose hypotheses (e.g., that certain iconography is shamanic in nature). Cross-cultural comparison can help establish wider generalizations (e.g., that South African, Asian, and indigenous American peoples all participated in rock/cave expressions of a visionary aesthetic). In this way, the apparent paucity of evidence can be mitigated and theories proposed, tested, refined, and potentially rejected by conflicting evidence or new information, as in other periods of art history and in other disciplines.



Atlas

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