

# **TRUMBULL PUBLIC SCHOOLS**

**Trumbull, Connecticut**

## **ADVANCED PLACEMENT ART HISTORY**

**Grades 10-12**

**Visual Arts Department**

**2019**

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**Advanced Placement Art History**  
**Grades 10-12**  
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The Trumbull Board of Education will continue to take Affirmative Action to ensure that no persons are discriminated against in its employment.

## CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read and write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

## INTRODUCTION & PHILOSOPHY

Advanced Placement Art History is designed to be a college-level art history survey course aligned with expectations of the College Board. Students will learn from a list of 250 set artworks chronologically, beginning with Paleolithic paintings and sculpture and ending with Post-Modernist contemporary arts. The course will explore the ancient through the modern in Western Europe and the Americas, and global arts including African, Asian (Near and Far East), Oceanic, and Islamic. Throughout the year, students will be guided by three Essential Questions: What is art, and how is it made? Why and how does art change? How do we describe our thinking about art?

Students will gain a deep understanding of the meaning of artworks and their place in history. In addition to being able to recognize and identify the title, artist, date, and materials of each artwork, they will be able to analyze and interpret the artworks by answering questions related to form, function, content, and context, using correct vocabulary in written and verbal communications.

There are no prerequisites for Advanced Placement Art History. Students who have been successful in humanities courses, such as history and literature, or in studio art courses, are especially encouraged to enroll, since those experiences will likely support and enrich the context of the art history course.

## COURSE GOALS

The following course goals derive from the 2014 National Core Arts Standards for Visual Arts.

- |                     |   |
|---------------------|---|
| NCAS.VA:Re.7.1.IIIa | Analyze how responses to art develop over time based on knowledge of art and experience with art and life.                            |
| NCAS.VA:Re.7.2.IIIa | Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture. |
| NCAS.VA:Re.8.1.IIIa | Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.   |

NCAS.VA:Re.9.1.IIIa Construct evaluations of a work of art or collection of works based on differing sets of criteria.

The following course goals derive from the 2010 Connecticut Core Standards.

CCS.ELA-Literacy.RH.11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

CCS.ELA-Literacy.RH.11-12.4 Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).

CCS.ELA-Literacy.RH.11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

The following course goals derive from the 2016 International Society for Technology in Education Standards.

ISTE Empowered Learner (Standard 1) Students leverage technology to take an active role in choosing, achieving, and demonstrating competency in their learning goals, informed by the learning sciences.

ISTE Digital Citizen (Standard 2) Students recognize the rights, responsibilities, and opportunities of living, learning, and working in an interconnected digital world, and they act and model in ways that are safe, legal, and ethical.

ISTE Knowledge Constructor (Standard 3) Students critically curate a variety of resources using digital tools to construct knowledge, produce creative artifacts, and make meaningful learning experiences for themselves and others.

ISTE Creative Communicator (Standard 6) Students communicate clearly and express themselves creatively for a variety of purposes using the platforms, tools, styles, formats, and digital media appropriate to their goals.

## **COURSE ENDURING UNDERSTANDINGS**

Students will understand that . . .

- artists manipulate materials and ideas to create an aesthetic object, act, or event.
- art making is shaped by tradition and change.
- interpretations of art are variable.

## **COURSE ESSENTIAL QUESTIONS**

- What is art, and how is it made?
- Why and how does art change?
- How do we describe our thinking about art?

## **COURSE KNOWLEDGE & SKILLS**

Students will know . . .

- 250 works of art from across time and culture.

Students will be able to . . .

- differentiate the components of form, function, content, and/or context of a work of art.
- explain how artistic decisions about art making shape a work of art.
- describe how context influences artistic decisions about creating a work of art.
- analyze form, function, content, and/or context to infer or explain the possible intentions for creating a specific work of art.
- describe features of tradition and/or change in a single work of art or in a group of related works.
- explain how and why specific traditions and/or changes are demonstrated in a single work or group of related works.
- analyze the influence of a single work of art or group of related works on other artistic production.
- identify a work of art.
- analyze how formal qualities and/or content of a work of art elicit(s) a response.
- analyze how contextual variables lead to different interpretations of a work of art.
- justify attribution of an unknown work of art.
- analyze relationships between works of art based on their similarities and differences.

# COURSE SYLLABUS

## Course Name

Advanced Placement Art History

## Level

Advanced Placement; Grades 10-12

## Prerequisites

None

## Materials Required

None

## General Description of the Course

Advanced Placement Art History will provide an opportunity for students to pursue and receive credit for college-level coursework. Equivalent to a two-semester introductory college course, AP Art History studies “250 works of art characterized by diverse artistic traditions from prehistory to the present” (College Board AP Art History Course Overview). Writing and research involving the art, its artists, and its responses and interpretations over time are ongoing elements of every unit.

## Assured Assessments

Formative Assessments:

- Preparation for daily work, including textbook reading (Units 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)
- Regular classroom/discussion/activity participation (Units 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)
- “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source (Units 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

Summative Assessments:

- Unit exams aligned with College Board AP Art History Examination (Units 1, 2, 3, 4, 5, 6, 7, 8, 9, 10)

## Core Texts

Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.

Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.

Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.

Field trips to local/regional museums related to art studied in the course, with subsequent written work based on the visits.

# UNIT 1

## Global Prehistory: 30,000-500 B.C.E.

### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture within global prehistory.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works within global prehistory in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works within global prehistory based on differing sets of criteria.

### Unit Essential Questions

- What art was created during the period from 30,000-500 B.C.E., and how was it made?
- Why and how did art change during the period from 30,000-500 B.C.E.?
- How can we describe our thinking about art from the period known as global prehistory?

### Scope and Sequence

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

## Assured Assessments

### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

## Resources

### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

## Time Allotment

- Approximately 6 class periods, subsequent to 5 class periods focused on an introduction to art history

## UNIT 2

### Ancient Mediterranean, 3500 B.C.E.-300 C.E.

#### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E. based on differing sets of criteria.

#### Unit Essential Questions

- What art was created in the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E., and how was it made?
- Why and how did art change in the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E.?
- How can we describe our thinking about art from the ancient Mediterranean during the period from 3500 B.C.E.-300 C.E.?

#### Scope and Sequence

- 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 culture and the subsequent influence on the classical world.
- Religion plays a significant role in the art and architecture of the ancient Near East, with cosmology guiding representation of deities and kings who themselves assume divine attributes.
- The art of dynastic Egypt embodies a sense of permanence. It was created for eternity in the service of a culture that focused on preserving a cycle of rebirth.

- The art of Ancient Greece and Rome is grounded in civic ideals and polytheism. Etruscan and Roman artists and architects accumulated and creatively adapted Greek objects and forms to create buildings and artworks that appealed to their tastes for eclecticism and historicism.
- Contextual information for ancient Greek and Roman art can be derived from contemporary literary, political, legal, and economic records as well as from archaeological excavations conducted from the mid-18<sup>th</sup> century onward. Etruscan art, by contrast, is illuminated primarily by modern archaeological record and by descriptions of contemporary external observers.

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

#### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 17 class periods

## UNIT 3

### Early Europe and Colonial Americas: 200-1750 C.E.

#### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in early Europe and colonial Americas during the period from 200-1750 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in early Europe and colonial Americas during the period from 200-1750 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in early Europe and colonial Americas during the period from 200-1750 C.E. based on differing sets of criteria.

#### Unit Essential Questions

- What art was created in early Europe and colonial Americas during the period from 200-1750 C.E., and how was it made?
- Why and how did art change in early Europe and colonial Americas during the period from 200-1750 C.E.?
- How can we describe our thinking about art from early Europe and colonial Americas during the period from 200-1750 C.E.?

#### Scope and Sequence

- 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.
- Medieval art (European, c. 300-1400 C.E.; Islamic, c. 300-1600 C.E.) derived from the requirements of worship (Jewish, Christian, or Islamic), elite or court culture, and learning.

- Art from the early modern Atlantic World is typically studied in chronological order, by geographical region, according to style, and by medium. Thus, early modernity and the Atlantic arena are highlighted, framing the initiation of globalization and emergence of modern Europe, and recognizing the role of the Americas in these developments. More attention has been given in recent years to larger cultural interactions, exchanges, and appropriations.
- The arts of 15<sup>th</sup>-century Europe reflected an interest in classical models, enhanced naturalism, Christianity, pageantry, and increasingly formalized artistic training. In the 17<sup>th</sup> century, architectural design and figuration in painting and sculpture continued to be based on classical principles and formulas but with a pronounced interest in compositional complexity, dynamic movement, and theatricality. There was an increasing emphasis on time, narrative, heightened naturalism, and psychological or emotional impact.
- The 16<sup>th</sup>-century Protestant Reformation and subsequent Catholic Counter-Reformation compelled a divergence between northern and southern western European art with respect to form, function, and content.

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 20 class periods

## UNIT 4

### Later Europe and Americas: 1750-1980 C.E.

#### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in later Europe and Americas during the period from 1750-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in later Europe and Americas during the period from 1750-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in later Europe and Americas during the period from 1750-1980 C.E. based on differing sets of criteria.

#### Unit Essential Questions

- What art was created in later Europe and Americas during the period from 1750-1980 C.E., and how was it made?
- Why and how did art change in later Europe and Americas during the period from 1750-1980 C.E.?
- How can we describe our thinking about art from later Europe and Americas during the period from 1750-1980 C.E.?

#### Scope and Sequence

- 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.
- Artists assumed new roles in society. Styles of art proliferated and often gave rise to artistic movements. Art and architecture exhibited a diversity of styles, forming an array of "isms."
- Works of art took on new roles and functions in society and were experienced by audiences in new ways. Art of this era often proved challenging for audiences and patrons to immediately understand.

## Assured Assessments

### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

## Resources

### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

## Time Allotment

- Approximately 20 class periods

## UNIT 5

### Indigenous Americas: 1000 B.C.E.-1980 C.E.

#### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in the indigenous Americas during the period from 1000 B.C.E.-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in the indigenous Americas during the period from 1000 B.C.E.-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in the indigenous Americas during the period from 1000 B.C.E.-1980 C.E. based on differing sets of criteria.

#### Unit Essential Questions

- What art was created in the indigenous Americas during the period from 1000 B.C.E.-1980 C.E., and how was it made?
- Why and how did art change in the indigenous Americas during the period from 1000 B.C.E.-1980 C.E.?
- How can we describe our thinking about art from the indigenous Americas during the period from 1000 B.C.E.-1980 C.E.?

#### Scope and Sequence

- 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.
- 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.

- 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 cyclicity (rather than individualism), and reverence for the animal and plant worlds as part of the practice of shamanistic religion.
- 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.
- 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.

### **Assured Assessments**

Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 7 class periods

## **UNIT 6**

### **Africa: 1100-1980 C.E.**

#### **Unit Goals**

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in Africa during the period from 1100-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in Africa during the period from 1100-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in Africa during the period from 1100-1980 C.E. based on differing sets of criteria.

#### **Unit Essential Questions**

- What art was created in Africa during the period from 1100-1980 C.E.?
- Why and how did art change in Africa during the period from 1100-1980 C.E.?
- How can we describe our thinking about art from Africa during the period from 1100-1980 C.E.?

#### **Scope and Sequence**

- Human life, which is understood to have begun in Africa, developed over millions of years and radiated beyond the continent of Africa. The earliest African art dates to 77,000 years ago. While interpretation of this art is conjectural at best, the clarity and strength of design and expression in the work is obvious.
- Human beliefs and interactions in Africa are instigated by the arts. African arts are active; they motivate behavior, contain and express belief, and validate social organization and human relations.
- Use and efficacy are central to the art of Africa. African arts, though often characterized, collected, and exhibited as figural sculptures and masks, are by nature meant to be performed rather than simply viewed. African arts are often described in terms of the contexts and functions with which they appear to be associated.

- Outsiders have often characterized, collected, and exhibited African arts as primitive, ethnographic, anonymous, and static, when in reality Africa’s interaction with the rest of the world led to dynamic intellectual and artistic traditions that sustain hundreds of cultures and almost as many languages, contributing dramatically to the corpus of human expression. African life and arts have been deeply affected by ongoing, cosmopolitan patterns of interaction with populations around the world and through time.

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

#### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 7 class periods

## UNIT 7

### West and Central Asia: 500 B.C.E.-1980 C.E.

#### Unit Goals

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in West and Central Asia during the period from 500 B.C.E.-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in West and Central Asia during the period from 500 B.C.E.-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in West and Central Asia during the period from 500 B.C.E.-1980 C.E. based on differing sets of criteria.

#### Unit Essential Questions

- What art was created in West and Central Asia during the period from 500 B.C.E.-1980 C.E.?
- Why and how did art change in West and Central Asia during the period from 500 B.C.E.-1980 C.E.?
- How can we describe our thinking about art from West and Central Asia during the period from 500 B.C.E.-1980 C.E.?

#### Scope and Sequence

- 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.
- The religious arts of West and Central Asia are united by the traditions of the region: Buddhism and Islam.
- Use of figural art in religious contexts varies among traditions, whereas figural art is common in secular art forms across West and Central Asia.

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

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

#### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 6 class periods

## **UNIT 8**

### **South, East, and Southeast Asia: 300 B.C.E.-1980 C.E.**

#### **Unit Goals**

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E. based on differing sets of criteria.

#### **Unit Essential Questions**

- What art was created in South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E.?
- Why and how did art change in South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E.?
- How can we describe our thinking about art from South, East, and Southeast Asia during the period from 300 B.C.E.-1980 C.E.?

#### **Scope and Sequence**

- The arts of South, East, and Southeast Asia represent some of the world's oldest, most diverse, and most sophisticated visual traditions.
- 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.
- South, East, and Southeast Asia developed many artistic and architectural traditions that are deeply rooted in Asian aesthetics and cultural practices.

- 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.

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

#### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 11 class periods

## **UNIT 9**

### **The Pacific: 700-1980 C.E.**

#### **Unit Goals**

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in the Pacific during the period from 700-1980 C.E.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in the Pacific during the period from 700-1980 C.E. in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in the Pacific during the period from 700-1980 C.E. based on differing sets of criteria.

#### **Unit Essential Questions**

- What art was created in the Pacific during the period from 700-1980 C.E.?
- Why and how did art change in the Pacific during the period from 700-1980 C.E.?
- How can we describe our thinking about art from the Pacific during the period from 700-1980 C.E.?

#### **Scope and Sequence**

- 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 distinguished by the virtuosity with which materials are used and presented.
- 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.
- 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.

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

### **Assured Assessments**

#### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

#### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

### **Resources**

#### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

#### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

### **Time Allotment**

- Approximately 6 class periods

## **UNIT 10**

### **Global Contemporary: 1980 C.E. to Present**

#### **Unit Goals**

At the completion of this unit, students will:

NCAS.VA:Re.7.1.IIIa	Analyze how responses to art develop over time based on knowledge of art and experience with art and life.
NCAS.VA:Re.7.2.IIIa CCS.ELA-Literacy.RH.11-12.2 ISTE Empowered Learner (Standard 1) ISTE Digital Citizen (Standard 2)	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture created in the global contemporary period.
NCAS.VA:Re.8.1.IIIa CCS.ELA-Literacy.RH.11-12.4 ISTE Knowledge Constructor (Standard 3)	Analyze differing interpretations of an artwork or collection of works created in the global contemporary period in order to select and defend a plausible critical analysis.
NCAS.VA:Re.9.1.IIIa CCS.ELA-Literacy.RH.11-12.9 ISTE Creative Communicator (Standard 6)	Construct evaluations of a work of art or collection of works created in the global contemporary period based on differing sets of criteria.

#### **Unit Essential Questions**

- What art was created in the global contemporary period, from 1980 C.E. to the present?
- Why and how did art change during the global contemporary period, from 1980 C.E. to the present?
- How can we describe our thinking about art during the global contemporary period, from 1980 C.E. to the present?

#### **Scope and Sequence**

- 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.
- In the scholarly realm as well as mainstream media, contemporary art is now a major phenomenon experienced and understood in a global context.

## Assured Assessments

### Formative Assessments:

- Preparation for daily work, including textbook reading
- Regular classroom/discussion/activity participation
- One or more “Matrix” presentations related to art studied in the unit, with each Matrix presentation being informative to the group, adding new information for study, and linking to a reliable Internet source

### Summative Assessment:

- Unit exam aligned with College Board AP Art History Examination

## Resources

### Core

- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume I*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Kleiner, Fred S. *Gardner’s Art through the Ages: The Western Perspective, Volume II*. 15<sup>th</sup> ed. Boston: Cengage, 2017. Print.
- Nici, John B. *Barron’s AP Art History*. 3<sup>rd</sup> ed. Hauppauge, NY: Barron’s, 2015. Print.
- Khan Academy.  
<https://www.khanacademy.org/login?continue=https%3A//www.khanacademy.org/coach/dashboard>. Web.

### Supplemental

- College Board. “AP Art History Course and Exam Description.” <https://secure-media.collegeboard.org/digitalServices/pdf/ap/ap-art-history-course-and-exam-description.pdf>. Web.
- “The Met’s Heilbrunn Timeline of Art History.” <https://www.metmuseum.org/toah/>. Web.
- Witcombe, Christopher L.C.E. “Art History Resources.” <http://arthistoryresources.net/>. Web.
- additional digital and/or print resources related to art studied in the unit

## Time Allotment

- Approximately 15 class periods, prior to 10 class periods focused on review and synthesis prior to the College Board Examination

## CULMINATING ACTIVITIES

### Advanced Placement Examination

The College Board AP Art History Examination consists of two sections, each counting as 50% of the Examination score: a 1-hour multiple-choice section of 80 questions, followed by a 2-hour free-response section of 6 questions. Students must demonstrate in-depth critical analysis of relationships among works of art, art historical concepts, and global cultures.

### Post-Exam Project

A post-exam project related to the goals of the course will be included. Options may include:

1. Film Festival: Art History in Movies, with potential titles *Woman in Gold* (Dir. Simon Curtis, 2015), *The Monuments Men* (Dir. George Clooney, 2014), *Art of the Western World* (PBS, 1989), *Frida* (Dir. Julie Taymor, 2002), *Pollock* (Dir. Ed Harris, 2000), *The Secret of Kells* (Dir. Tomm Moore, 2009), *Big Eyes* (Dir. Tim Burton, 2014), *The Rape of Europa* (PBS, 2007), and *Loving Vincent* (Dirs. Dorota Kobiela and Hugh Welchman, 2017).
2. Tableaux Vivants, recreating (and photographing) artworks studied previously in the course.
3. Picasso Portraits, creating self-portraits with inspiration from Picasso, Braque, and other Cubist artists.
4. Matrix Videos, creating videos presenting matrices of select artworks from the course, for future classes' use.

## **COURSE CREDIT**

One credit in art  
One class period daily for a full year

## **PREREQUISITES**

None.

## **ASSURED STUDENT PERFORMANCE RUBRICS**

- Trumbull High School School-Wide Problem-Solving through Critical Thinking Rubric (attached)
- Trumbull High School School-Wide Social and Civic Expectations Rubric (attached)
- Trumbull High School School-Wide Independent Learning and Thinking Rubric (attached)
- Advanced Placement Art History Matrix (attached)

## SCHOOL-WIDE RUBRICS

### Rubric 3: Problem-Solving through Critical Thinking

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Understanding X_____	<ul style="list-style-type: none"> <li>Student demonstrates clear understanding of the problem and the complexities of the task.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates sufficient understanding of the problem and most of the complexities of the task.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates some understanding of the problem but requires assistance to complete the task.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates limited or no understanding of the fundamental problem after assistance with the task.</li> </ul>
Research X_____	<ul style="list-style-type: none"> <li>Student gathers compelling information from multiple sources including digital, print, and interpersonal.</li> </ul>	<ul style="list-style-type: none"> <li>Student gathers sufficient information from multiple sources including digital, print, and interpersonal.</li> </ul>	<ul style="list-style-type: none"> <li>Student gathers some information from few sources including digital, print, and interpersonal.</li> </ul>	<ul style="list-style-type: none"> <li>Student gathers limited or no information.</li> </ul>
Reasoning and Strategies X_____	<ul style="list-style-type: none"> <li>Student demonstrates strong critical thinking skills to develop a comprehensive plan integrating multiple strategies.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates sufficient critical thinking skills to develop a cohesive plan integrating strategies.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates some critical thinking skills to develop a plan integrating some strategies.</li> </ul>	<ul style="list-style-type: none"> <li>Student demonstrates limited or no critical thinking skills and no plan.</li> </ul>
Final Product and/or Presentation X_____	<ul style="list-style-type: none"> <li>Solution shows deep understanding of the problem and its components.</li> <li>Solution shows extensive use of 21<sup>st</sup>-century technology skills.</li> </ul>	<ul style="list-style-type: none"> <li>Solution shows sufficient understanding of the problem and its components.</li> <li>Solution shows sufficient use of 21<sup>st</sup>-century technology skills.</li> </ul>	<ul style="list-style-type: none"> <li>Solution shows some understanding of the problem and its components.</li> <li>Solution shows some use of 21<sup>st</sup>-century technology skills.</li> </ul>	<ul style="list-style-type: none"> <li>Solution shows limited or no understanding of the problem and its components.</li> <li>Solution shows limited or no use of 21<sup>st</sup>-century technology skills.</li> </ul>

### Rubric 4: Social and Civic Expectations

Category/ Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Responsibility for Self X_____	<ul style="list-style-type: none"> <li>Highly self-directed</li> <li>Consistently displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>Self-directed</li> <li>Displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>Occasionally self-directed</li> <li>At times displays ethical conduct in the classroom and on campus</li> </ul>	<ul style="list-style-type: none"> <li>Rarely self-directed</li> <li>Seldom displays ethical conduct in the classroom and on campus</li> </ul>
Respects Others X_____	<ul style="list-style-type: none"> <li>Sensitive and considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>Considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>At times considerate to others</li> </ul>	<ul style="list-style-type: none"> <li>Insensitive to others</li> </ul>
Practices Interpersonal Skills X_____	<ul style="list-style-type: none"> <li>Champions discussions to resolve differences through active listening and offers opinions without prompting in a positive and rational manner</li> </ul>	<ul style="list-style-type: none"> <li>Actively discusses avenues to resolve differences when appropriate, and offers encouraging opinions when prompted</li> </ul>	<ul style="list-style-type: none"> <li>At times, appears indifferent to others, does not seek avenues to resolve differences, and is inflexible in his or her own opinions</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates intolerance and lacks social interaction skills</li> </ul>
Cultural Understanding X_____	<ul style="list-style-type: none"> <li>Demonstrates a high level of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates an appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates little appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates a lack of appreciation of cultural understanding and respect for the uniqueness of others, their practices and perspectives</li> </ul>

**Rubric 5: Independent Learners and Thinkers**

Category/Weight	Exemplary 4	Goal 3	Working Toward Goal 2	Needs Support 1-0
Proposal X_____	<ul style="list-style-type: none"> <li>• Student demonstrates a strong sense of initiative by generating compelling questions, creating uniquely original projects/work.</li> </ul>	<ul style="list-style-type: none"> <li>• Student demonstrates initiative by generating appropriate questions, creating original projects/work.</li> </ul>	<ul style="list-style-type: none"> <li>• Student demonstrates some initiative by generating questions, creating appropriate projects/work.</li> </ul>	<ul style="list-style-type: none"> <li>• Student demonstrates limited or no initiative by generating few questions and creating projects/work.</li> </ul>
Independent Research & Development X_____	<ul style="list-style-type: none"> <li>• Student is analytical, insightful, and works independently to reach a solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Student is analytical, and works productively to reach a solution.</li> </ul>	<ul style="list-style-type: none"> <li>• Student reaches a solution with direction.</li> </ul>	<ul style="list-style-type: none"> <li>• Student is unable to reach a solution without consistent assistance.</li> </ul>
Presentation of Finished Product X_____	<ul style="list-style-type: none"> <li>• Presentation shows compelling evidence of an independent learner and thinker.</li> <li>• Solution shows deep understanding of the problem and its components.</li> <li>• Solution shows extensive and appropriate application of 21<sup>st</sup>-century skills.</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation shows clear evidence of an independent learner and thinker.</li> <li>• Solution shows adequate understanding of the problem and its components.</li> <li>• Solution shows adequate application of 21<sup>st</sup>-century skills.</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation shows some evidence of an independent learner and thinker.</li> <li>• Solution shows some understanding of the problem and its components.</li> <li>• Solution shows some application of 21<sup>st</sup>-century skills.</li> </ul>	<ul style="list-style-type: none"> <li>• Presentation shows limited or no evidence of an independent learner and thinker.</li> <li>• Solution shows limited or no understanding of the problem.</li> <li>• Solution shows limited or no application of 21<sup>st</sup>-century skills.</li> </ul>

