

## NJDOE MODEL CURRICULUM

<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 6</b>	<b>UNIT #: 5</b>	<b>UNIT NAME: History of the Arts and Culture</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Analyze the social historical and political impact of wars from different eras and how they were interpreted by the artist and reflected in their artworks (e.g., compare and contrast <i>The Third of May</i> by Francisco Goya versus <i>Guernica</i> by Pablo Picasso and explain how this artwork represents the distain of the artists for war and its deadly impact on the innocent people of Spain).	1.2.8.A.3
<b>2</b>	Analyze how artists use calligraphic line to create social, historical, and/or political ideas (e.g., Wu Zhen, <i>Bamboo</i> , 1350, or Kazuaki Tanahashi, <i>Breakthrough</i> , 1998, etc.).	1.2.8.A.3
<b>3</b>	Differentiate between geometric and organic shapes when creating a work in the natural world and in master works (e.g., Lorenzo Ghiberti, <i>The Gates of Paradise</i> , 1425-52, Jacques-Louis David, <i>The Oath of the Horatii</i> , 1748, etc.).	1.2.8.A.3
<b>4</b>	Identify how warm and cool colors or color schemes communicate a given emotion in a social, historical, and/or political context (e.g., Vincent van Gogh, <i>The Bedroom</i> , 1889, Matisse, <i>The Red Studio</i> , 1911, Lutz Haufschild, <i>Questions of the Heart</i> , 1989-90 (stained glass).	1.2.8.A.3
<b>5</b>	Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work (e.g., Katsusahika Hokusai, <i>The Great Wave of Kanagawa</i> , 1830-31, Yoruba, Nigeria, <i>African Crown (ade)</i> , early 20th century, Claire Zeisler, <i>Tri-Color Arch</i> , 1983-84, etc.).	1.2.8.A.3
<b>6</b>	Differentiate how form is represented in	1.2.8.A.3
<b>7</b>	Compare and contrast various forms of balance in masterworks from diverse cultures and historical contexts (e.g., Symmetrical balance: Judy Chicago, <i>Pasadena Lifesavers Red Series #3</i> , Asymmetrical balance: Kasimir Malevich, <i>Suprematist Painting, Black Rectangle, Blue Triangle</i> , Radial Balance: <i>Rose Window, South Transept, Chartres Cathedral</i> ).	1.2.8.A.3
<b>8</b>	Identify how proportion/scale has affected the aesthetics throughout time, socially and culturally in two and three-dimensional works of art. (e.g., Andrew Wyeth, <i>Christina's World</i> , 1948, Claes Oldenburg, <i>Clothespin</i> , 1976).	1.2.8.A.3
<b>9</b>	Differentiate how pattern is used in objective vs. non-objective works of art in two and three-dimensional works of art (e.g., Non-objective: Annie M. Peachey, <i>Four in Block Work Quilt</i> , 1925 - 35, Objective: Faith Ringgold, <i>The Men: Mask Face Quilt #2</i> , 1986, Three Dimensional: Louis	1.2.8.A.3

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<i>Sullivan, Grille of Elevator Enclosure Cage from the Chicago Stock Exchange Building 1893 -94).</i>	
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Code #	NJCCCS
1.2.8.A.3	<p><b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>