

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Art	GRADE: 7	UNIT #: 1	UNIT NAME: Creative Process
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Analyze the characteristics of rhythmic line in culturally and historically diverse, two and three-dimensional masterworks of art (e.g., Abstract Expressionist action painter Jackson Pollock’s physical movements recorded through layered lines, Victor Vasarely Op Art paintings filled with visual tension/illusion created through linear patterning, Al Held’s line as form paintings such as <i>Phoenicia-X</i> etc.). Explain the impact of line on the expressive and intellectual (diagrammatical and methodological) significance of the work within specific cultural contexts (e.g., Japanese Sumi-e painting, German Expressionism, Del Civil Spanish cave paintings etc.) and use varied approaches to the treatment of rhythmic lines in original works.	1.1.8.D.1
2	Distinguish rhythmic geometric and organic shapes used in two and three dimensional masterworks of art from diverse cultures and historical eras and explain ways shape provides measurement and or defines objects and their relationship to the natural world (e.g., Henri Matisse’s collages, Joan Miro’s biomorphic and geometric shapes as expressions of playfulness, paintings by Jacob Lawrence depicting the African American experience, Egyptian pyramids as symbolic representations of ascension, etc.) and create original works of art inspired by shape as a means of communicating emotional and intellectual content.	1.1.8.D.1 and 1.1.8.D.2
3	Compare and contrast related and contrasting color schemes in masterworks of art from varied cultures and historical eras (e.g., the atmospheric quality of Mark Rothko’s color field paintings, Franz Mark’s German Expressionist paintings, Caravaggio’s dramatic color contrast highlighting imagery through light and shadow, the paintings of Paul Gauguin, Fauvist paintings etc.). Create original two and three dimensional works of art that utilize analogous colors (e.g. Paul Cezanne’s <i>Houses in Provence</i> etc.) and value to communicate intellectual content and emotional impact of original artwork.	1.1.8.D.1
4	Classify various types of real, invented, and simulated textural surfaces found in culturally diverse masterworks of art (e.g., paintings by Vermeer, Rembrandt, and those of the golden age of Dutch Painting, trompe-l’œil paintings and contemporary trompe-l’œil murals by Richard Hass, Navajo sand paintings etc.) and create original works of art utilizing texture as the primary element in art making.	1.1.8.D.1

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5	Interpret how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras. Explain ways form creates dimensionality and structure that impacts the emotional and intellectual significance of the work and create original works of art that differentiate and demonstrate high and low relief.	1.1.8.D.1
6	Analyze masterworks of art from different historical eras and cultures and explain how the applications of the elements of art and principles of design impact the emotional content of the work of art (e.g., Pablo Picasso's <i>Guernica</i> , Edvard Munch's <i>The Scream</i> , Andrew Wyeth's <i>Christina's World</i> , Francisco Goya's print series <i>The Disasters of War</i> about the Spanish civil war etc.).	1.1.8.D.1
7	Compare and contrast radial balance in masterworks from diverse cultures and historical eras (e.g., Vincent Van Gogh's painting <i>Sunflowers</i> , Navajo weavings, etc.) and create a two or three-dimensional work of art using radial balance.	1.1.8.D.1
8	Analyze applications of proportion in masterworks of art and architecture from diverse cultures and historical eras (e.g., standardized proportion based on geometry exacting measurements in classical period of Grecian art and Greek vases, Leonardo Da Vinci's paintings and drawings such as <i>Mona Lisa</i> , the approximation of the golden ratio in the proportions of the Parthenon etc.) and create an original artwork focusing primarily on proportion.	1.1.8.D.1
9	Compare and contrast the use of pattern (as a function of rhythm) in the design of masterworks from diverse cultures and historical eras (e.g., Op Art, the Arts and Crafts movement in architecture, Mehndi Art, Southwest Native American Jewelry etc.). Use repetitive patterns as a unifying element in the creation of two and three-dimensional works of original artwork.	1.1.8.D.1 and 1.1.8.D.1
10	Compare and contrast distinguishable cultural characteristics found in diverse masterworks of art (e.g., <i>The Emperor Barbur Overseeing his Gardeners</i> , tempera and gouache painting from Indian Mughal period, c. 1590, Japanese woodcut by Ando Hiroshinge, <i>Riverside Bamboo Market</i> at Kyobashi, from the series One Hundred Famous Views of Edo 55, textile-based works of Nigerian artist Yinka Shonibare, American painter, printmaker and sculptor Jasper Johns, etc.).	1.1.8.D.1 and 1.1.8.D.2
11	Create two and three-dimensional works of art that show intentional use of the elements of art and principles of design to create thematic content related to specific cultural heritages in original artwork, based on examination of artwork from various cultures.	1.1.8.D.1 and 1.1.8.D.2

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Code #	NJCCCS
1.1.8.D.1	<p>Content Statement: Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p>Cumulative Progress Indicator: Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.</p>
1.1.8.D.2	<p>Content Statement: The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p>Cumulative Progress Indicator: Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.</p>

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