

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Art	GRADE: 2	UNIT #: 1	UNIT NAME: Creative Process
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Distinguish ways artists of all types employ zigzag, dotted and wavy lines of varying weights and length in two-dimensional works of art (e.g., <i>Peacock Dress</i> by Aubrey Beardsley, Paul Signac's <i>Portrait of Felix Fenon</i> , Alexei von Jawlensky's <i>Saviour's Face Renunciation</i> , and <i>The Church at Auvers</i> by Vincent Van Gough etc.). Illustrate similar applications of line in original two-dimensional art work.	1.1.2.D.1 and 1.1.2.D.2
2	Characterize the use of shape (i.e., circle, square, triangle, oval and rectangle) in diverse works of known and emerging artists (e.g., <i>Take the Train to Harlem</i> by James Rizzi, Sonia Delaunay's <i>Rhythm or Squares</i> , Sol Lewitt's <i>Costruzione Cubica</i> or <i>Four Geometric Figures of a Room</i> , Jim Dine's heart paintings, Adolf Wolfli's <i>General View of the Island Neveranger</i> etc.) and compose original two and three-dimensional works of art using shape as the primary emphasis.	1.1.2.D.1 and 1.1.2.D.2
3	Distinguish primary and secondary colors in works of known and emerging artists (e.g., Frederic Edwin Church's <i>Rainy Season in the Tropics</i> , Andrea del Verrocchio's <i>Tobias and the Angel</i> , the paintings of Pierre-Auguste Renoir, Fernand Leger's <i>Homage to Louis David</i> , Katsushika Hokusai's <i>Evening Scene on the Occasion of the Festival of Lanterns</i> etc.). Mix primary colors to create secondary colors and utilize primary and secondary colors in original works of art.	1.1.2.D.1 and 1.1.2.D.2
4	Compare how known and emerging artists from diverse cultures make use of texture in their artwork (e.g., Lee Krasner's paintings and drawings including <i>Noon</i> , <i>Shattered Color</i> or <i>Shattered Color</i> , paintings by Max Ernst such as <i>The Entire City</i> or <i>Dadaville</i> , Haitian Sequence Banners, Inca feather tunics, Javanese Batik etc.). Create original two-dimensional works of art that use texture as the predominant element of art.	1.1.2.D.1 and 1.1.2.D.2

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5	Compare applications of the principle of design of radial <i>balance</i> in two-dimensional works of peers, known and emerging artists from diverse cultures and historical eras (e.g., Georgia O’Keefe’s flower paintings, Sweetgrass Basketry, Navajo Dream Catchers, the stroboscope photography of Harold Edgerton including <i>Milk Drop Coronet</i> or <i>Back Dive</i> etc.). Design and create drawings, paintings of mixed media works that show radial balance.	1.1.2.D.1 and 1.1.2.D.2
6	Integrate the principles of design of <i>emphasis</i> in original two and three-dimensional art works and explain how this principle of design is used to communicate the artistic intent of peer and diverse known and emerging artists (e.g., Than-ka / Tibetan painted cloth scrolls, <i>Balshazzar’s Feast</i> by Rembrandt, portraiture of Alex Katz including <i>Round Hill</i> or <i>Elizabeth</i> , El Greco's <i>Assumption of the Virgin</i> , Edward Hicks' <i>Peaceable Kingdom</i> etc.).	1.1.2.D.2

Code #	NJCCCS
1.1.2.D.1	<p>Content Statement: The basic elements of art and principles of design govern art creation and composition.</p> <p>Cumulative Progress Indicator: Identify the basic elements of art and principles of design in diverse types of artwork.</p>
1.1.2.D.2	<p>Content Statement: Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.</p> <p>Cumulative Progress Indicator: Identify elements of art and principles of design in specific works of art and explain how they are used.</p>