

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Art	GRADE: 6	UNIT #: 1	UNIT NAME: Creative Process
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Differentiate the expressive potential of line as visual communication that includes symbols, calligraphic letters and numbers (e.g., the Lascaux cave paintings, Jean-Michel Basquiat's graffiti art inspired paintings, the paintings of Paul Klee, Robert Smithson's massive earthwork <i>Spiral Jetty</i> extrapolated from ancient symbolism, sky writing, calligraphy, Egyptian hieroglyphics, etc.). Use line to create ideographic artwork stemming from an examination of symbolic line in diverse cultures.	1.1.8.D.1 and 1.1.8.D.2
2	Classify geometric and organic shapes used in two dimensional masterworks of art from diverse cultures and historical eras and explain ways shape provides measurement and or defines objects creating associations in the natural world (e.g., Elizabeth Murray's physically shaped canvases broke the traditional two dimensional plane in painting, De Stijl artist Piet Mondrian painted squares, rectangles, and straight lines to emulate scientific precision and perfection etc.). Create original works of art inspired by shape as the primary element of art.	1.1.8.D.1
3	Identify warm and cool colors used in two and three-dimensional masterworks of art from diverse cultures and historical eras and explain how color application of varied values impacts the emotional and intellectual significance of the work (e.g., bold colors of the Fauvists, Mexican Folk Art, paintings by Ellsworth Kelly, El Greco, Franz Kline, Pablo Picasso from his <i>blue period</i> , sculptures by John Chamberlain, Olafur Eliasson etc.). Utilize varied approaches to the treatment of color intermediate and monochromatic color for emotional effect and/or means to communicate an intellectual concept.	1.1.8.D.1
4	Identify various types of real and implied textural surfaces found in culturally diverse masterworks of art (e.g., Anselm Kiefer's heavily textured canvases, Ad Reinhardt's paintings with a uniformed flatness to their surface etc.) and create original works of art utilizing texture as the primary element in art.	1.1.8.D.1
5	Generalize how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras. Identify and utilizing the illusion of form: cubes, spheres,	1.1.8.D.1

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	cylinders and cones as the primary elements in original works of art in art.	
6	Compare and contrast symmetrical and asymmetrical balance in masterworks from diverse cultures and historical eras (e.g., David Smith’s <i>Cubi</i> series convey balance through arrangement of geometric shapes, Symmetrical balance of Ansel Adams photographs where shapes are mirrored on either side of an axis.	1.1.8.D.1
7	Identify the use of proportion/scale relationships in historical and contemporary art masterworks (e.g., Stonehenge, a prehistoric monument, environmental works by Christo and Jeanne Claude, hyper-realistic self-portraits of Chuck Close, selected works by Do-Ho-Suh such as <i>Public Figures</i> , Claes Oldenburg, Luis Jimenez, Henry Moore etc.). Create original works of art emphasizing and exaggerating proportions relative to human scale emphasizing realistic facial features.	1.1.8.D.1
8	Identify ways that similar shapes are clustered together to create rhythmic, repetitive patterns unifying the design of masterworks from diverse cultures and historical eras (e.g., Aboriginal Art, Op Art, Tara Donovan’s repetitive use of everyday objects in sculptural installations, etc.) and use rhythm as a design element in original artwork.	1.1.8.D.1
9	Compare and contrast and element of art making in diverse cultural historical contexts (e.g., Aboriginal Art vs. French Impressionism/pointillism, Minoan Art vs. Russian, Constructivism, Ethnographic Art vs. Folk Art etc.).	1.1.8.D.2

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</p>

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of the works that relate to specific cultural heritages.