

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Art	GRADE: 7	UNIT #: 5	UNIT NAME: History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Map the historical innovations in media in the visual arts that were caused by the creations of new technology though the ages (e.g., Create a timeline of innovations in painting and printmaking from Renaissance to the present).	1.2.8.A.1
2	Analyze and differentiate the criteria for works of art, which reflect the social, historical and political ideas, issues and events that have an impact, and are chronicled, throughout the histories of diverse cultures (e.g., Working in groups, students curate an art show of Master works based upon a universal theme such as, love, war, identity, environment which show a progression reflective of the social historical and political impact on world culture - African vs. European vs. Japanese).	1.2.8.A.2 1.2.8.A.3
3	Analyze the stylistic innovations in the use of line, chronicled through diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art. (e.g., Henri Matisse, <i>Woman with Folded Hands</i> , 1918-19, Patssi Valdez, <i>The Magic Room</i> , 1994, Elizabeth Catlett, <i>Mother and Child #2</i> , 1971).	1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
4	Differentiate the stylistic innovations in the use of shape vs. form, chronicled through diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art (e.g., Elizabeth Murray, <i>Bop</i> , 2002-03, Elizabeth Murray, <i>Red Shoe</i> , 1996-97, Pablo Picasso, <i>Three Musicians</i> , 1921, Henry Moore, <i>Family Group</i> , 1946).	1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
5	Analyze the stylistic innovations in the use of color and value, chronicled through advances in technology and the diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art. (e.g., <i>The Annunciation, Saints Asano and Margaret, Four Medallion: Prophets Jeremiah, Ezechiel, Isaiah and Daniel</i> , c. 1100 – 1500, Pablo Picasso, <i>Woman in White</i> , 1923, Henry O. Tanner, <i>The Banjo Lesson</i> , 1893, Helen Frankenthaler, <i>Cravat</i> , 1973, Ming Dynasty, <i>Blue and White Vase</i> , Dale Chilhuly, <i>GTE Installation</i> , 1991, Jun Kaneko, <i>Installation</i>).	1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
6	Characterize the stylistic innovations of texture, as chronicled through technological	1.2.8.A.1

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	<p>advancements and in diverse social, political and cultural histories, and its effect on the artist's aesthetic choices in two and three dimensional works of art (e.g., <i>Four carved stone seals from Mohenjo Daro</i> - Indus Valley Culture with a bull, a rhinoceros, an elephant and a horned tiger, c. 2500 -1700 B.C.E., Tamil Nadu, India, <i>Shiva as the Lord of the Dance</i>, c. 950 – 1000, Maya Lin, <i>Wave Field</i>, 1993 – 95, Jesus Moroles, <i>Granite Weaving</i> 2003, Vincent Van Gogh, <i>The Poplars at Saint-Remy</i>, 1889, Michel Sittow, <i>Portrait of Diego de Guevara</i>, c. 1515 – 18).</p>	<p>1.2.8.A.2 1.2.8.A.3</p>
7	<p>Analyze the stylistic innovations of balance, as chronicled through technological advancements and in diverse social, political and cultural histories, which impact the artist's aesthetic choices in two and three dimensional works of art (e.g., Tadasky, <i>A-101</i>, 1964, Attributed to India, <i>Rosette (Shamsa) bearing the name and titles of the Emperor Shah Jahan</i>, r. 1628 – 58, <i>Illuminated page or Shamsa (recto)/calligraphy (verso)</i>, 17th century, Mughal).</p>	<p>1.2.8.A.1 1.2.8.A.2 1.2.8.A.3</p>
8	<p>Compare and contrast the stylistic innovations of proportion, as chronicled through technological advancements and in diverse social, political and cultural histories, and differentiate the impact of the same on the artist's aesthetic choices in two and three dimensional works of art (e.g., Golden Mean in Da Vinci's <i>Last Supper</i>, Romare Bearden, <i>Jazz</i>, <i>Taj Mahal</i>, <i>Egyptian Pyramids</i>).</p>	<p>1.2.8.A.1 1.2.8.A.2 1.2.8.A.3</p>

Code #	NJCCCS
1.2.8.A.1	<p>Content Statement: Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p>Cumulative Progress indicator: Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.</p>
1.2.8.A.2	<p>Content Statement: Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.</p> <p>Cumulative Progress Indicator: Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.</p>

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1.2.8.A.3

Content Statement: The arts reflect cultural mores and personal aesthetics throughout the ages.**Cumulative Progress Indicator:** Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.