

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Art	GRADE: 8	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, letters and numbers (e.g., Robert Smithson’s earthworks, the Lascaux cave paintings, Jean-Michel Basquiat’s paintings inspired by graffiti art, skywriting etc.). Create two and three-dimensional artworks using a variety of organic & geometric shapes, lines, and textures created from line, stemming from an examination of master works of art and their treatment of these same aspects of art making.	1.1.8.D.1 and 1.1.8.D.2
2	Distinguish among neutral tones (grey), shades (black) and tints(white) in varied visual art masterworks (e.g., Kasimir Malevich's <i>Morning in the Village After Snowstorm</i> , David Hockney's <i>Mist, The Magpie</i> by Claude Monet etc.) and create original artwork that requires an exploration of the temperature of the neutral palette related to shades, tone, and tint.	1.1.8.D.1 and 1.1.8.D.2
3	Differentiate form and value, and the relationship between positive & negative space in diverse master works of art and create two-dimensional artworks that focus on form and value.	1.1.8.D.1
4	Describe the use of variety in master works of art from diverse cultures and employ similar applications to the creation of original two-dimensional artworks (e.g., Andy Goldsworthy’s utilization of a variety of scales and many different natural materials, Gustav Klimt characteristic style of abstraction and stylization from mosaic patterns using assorted precious metals as surface materials etc.).	1.1.8.D.1 and 1.1.8.D.2
5	Differentiate among symmetrical and asymmetrical balance and radial balance in various masterworks of art from diverse cultures (e.g., Sculpture by George Rickey, kinetic sculpture by Marcel DuChamp, Martin Puryear weavings, Alexander Calder’s’ mobiles, Leonardo Da Vinci drawings etc.) and use contrasting approaches to balance as inspiration for original artwork.	1.1.8.D.1 and 1.1.8.D.2
6	Compare use of proportion in master works of art from diverse cultures (e.g., Henry Moore’s use of biomorphic forms that elude to the female figure, Swiss sculptor Alberto Giacometti’s elongated forms suggestive of human shadows, Egyptian pyramids as a symbol for ascension, etc.) and use proportion as the primary element driving the creation of original artwork.	1.1.8.D.1 and 1.1.8.D.2
7	Compare and contrast the use of emphasis as a compositional tool in masterworks of art from diverse cultures (e.g., Sandy Skoglund’s use of emphasis to create visual tension between unlikely	1.1.8.D.1 and 1.1.8.D.2

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	images juxtaposed on a monochromatic background, paintings by Norman Rockwell, Pieter Bruegel the Elder and Salvador Dali whose placement (and scale) of objects in the foreground, middle ground and background create emphasis etc.). Use emphasis as the basis for the creation of original artwork.			
8	Evaluate ways in which the design principle of Harmony/unity has been used in various cultures and eras, and describe the intellectual and emotional significance conveyed by the application of Harmony and Unity (e.g., the Art Nouveau Movement - an ornate, elaborate style of art characterized by long twisted and flowing lines that strived to unify all forms of art by providing a physical and emotional connection to music, literature, architecture and design; Installation artist Sara Sze attempts to find harmony in contrasting opposites of floating/sinking, rising/drifted by blurring the boundaries between drawing and sculptural objects; Jakuchō's 18 th century Japanese scroll paintings that combine fluidity of composition, imagery, pristine geometry and harmony of color to achieve unity etc.).			1.1.8.D.1 and 1.1.8.D.2
9	Determine ways Rhythm is derived from repetition in masterworks from diverse cultures and historical eras (e.g., See: Braque's Cubist paintings, Amish decorative quilting patterns. Louise Nevelson assemblages emphasizing rhythm and movement etc.). Create original works of art utilizing rhythm as the primary design element.			1.1.8.D.1 and 1.1.8.D.2
10	Distinguish ways shape the principles of harmony and unity are achieved among artists from diverse cultures and historical eras (e.g., Joseph Cornell's boxes, Polly Apfelbaum's <i>Fallen Paintings</i> that exemplify the harmony created between accumulation, repetition of shapes and pattern, Isamu Noguchi sculptures, installations by Cai Guo-Qing or Josiah McElheny etc.). Design and create two or three-dimensional artwork emphasizing unity through line, shape, color or accumulation.			1.1.8.D.1 and 1.1.8.D.2

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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>
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	<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>
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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>
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	<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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