

## NJDOE MODEL CURRICULUM

<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Response &amp; Critique Methodologies</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Analyze culturally and historically specific artworks and compare and contrast the treatment of archetypal subject matter in written essays. Cite contextual clues to the artistic intent of the artwork that supports and observational and emotional response to the work.	1.4.8.A.1 and 1.4.8.B.3
2	Describe how utilitarian objects are used as non-utilitarian works of art and compare and contrast how everyday objects have changed stylistically over time in accordance with societal and cultural trends (e.g., traditional vs. contemporary forms for porcelain pottery from Ming Dynasty, China; raku pottery from Japan; ceramic pottery from Britain; Italian ceramics from Tuscany; or Majorca, American Indian pottery from Maria Martinez, 1887).	1.4.8.A.2, 1.4.8.A.3
3	Compare and contrast the symbolic and metaphoric stylistic approach used by artists such as Pablo Picasso, Diego Rivera, Ben Shaun, and Jacob Lawrence in written critical essays. Discuss/identify ways universal themes, and the elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.A.5, and 1.4.8.B.1
4	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras and examine ways the accepted meanings of known artworks may shift over time, within the context of societal norms, beliefs, or values.	1.4.8.A.4
5	Differentiate between “traditional” works of art and non-traditional elements of style in works of art from varied cultures and socio-historical/political contexts and use both traditional and non-traditional art making methodologies and conventions to express new ideas.	1.4.8.A.6
6	Analyze the form, function, craftsmanship, and originality of representative works of visual art from diverse cultures and historical eras according to the cultural norms and art making	1.4.8.A.7

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	conventions specific to the work.	
<b>7</b>	Differentiate among levels of technical proficiency and basic formal structures employed by exemplary visual artists from a variety of cultural contexts and utilized observed practices of elements of style and use of formal structures to create original two and three-dimensional works of art .	1.4.8.B.2

Code #	NJCCCS
1.4.8.A.1	<p><b>Content Statement:</b> Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.</p>
1.4.8.A.2	<p><b>Content Statement:</b> Art may be used for utilitarian and non-utilitarian purposes.</p> <p><b>Cumulative Progress Indicator:</b> Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.</p>
1.4.8.A.3	<p><b>Content Statement:</b> Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.</p>

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	<p><b>Cumulative Progress Indicator:</b> Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.</p>
1.4.8.A.4	<p><b>Content Statement:</b> Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre’s stylistic traits.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.</p>
1.4.8.A.5	<p><b>Content Statement:</b> Symbolism and metaphor are characteristics of art and art-making.</p> <p><b>Cumulative Progress Indicator:</b> Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual.</p>
1.4.8.A.6	<p><b>Content Statement:</b> Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate between “traditional” works of art and those that do not use conventional elements of style to express new ideas.</p>
1.4.8.A.7	<p><b>Content Statement:</b> Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.</p>
1.4.8.B.1	<p><b>Content Statement:</b> Assessing a work of art without critiquing the artist requires objectivity and an understanding of the</p>

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	<p>work's content and form.</p> <p><b>Cumulative Progress Indicator:</b> Evaluate the effectiveness of a work of art by differentiating between the artist's technical proficiency and the work's content or form.</p>
1.4.8.B.2	<p><b>Content Statement:</b> Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.</p> <p><b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.</p>
1.4.8.B.3	<p><b>Content Statement:</b> Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.</p>