

The Fairfield Township School District  
Curriculum Guide  
Visual Arts  
Grades Kindergarten to Eight



BOE Approved August 9, 2018



**Fairfield School District**  
**Visual Arts Curriculum Guide**

<b>CONTENT AREA: Visual Art</b>	<b>GRADE: K</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Processes</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            Color Wheel rainbow</p>

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Recognize the qualities of line including straight, curved, vertical, horizontal, thick and thin lines in known two-dimensional works of art (e.g., paintings by Kenneth Noland, Martin Ramirez, Cy Twombly etc.) and apply similar use of varied lines in original artwork.	1.1.2.D.1
2	Identify basic geometric shapes (i.e., circle, square and triangle) in two-dimensional works of art (e.g., prints and paintings by Jasper Johns, Jim Dine, Robert Delaunay, Paul Klee etc.) and produce similar use of shape as the focus of original artwork.	1.1.2.D.1
3	Identify primary colors in two -dimensional works of art (e.g., Piet Mondrian's <i>Compositions in Red, Blue and Yellow</i> , DeStijl paintings by Bart Van Der Lick, Paul Cézanne still life's, Roy Lichtenstein's paintings etc.) and apply primary colors in original artwork.	1.1.2.D.1
4	Recognize artists' use of pattern/texture (e.g., Judy Chicago's <i>Pasadena Lifesavers</i> series, Jasper John's number series, Pueblo pottery, Greek vases etc.) and use pattern as the inspiration for original artwork.	1.1.2.D.1

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Code #	NJCCCS	Content Area	NJSL Standard
1.1.2.D.1	<p><b>Content Statement:</b> The basic <a href="#">elements of art</a> and <a href="#">principles of design</a> govern art creation and composition.</p> <p><b>Cumulative Progress Indicator:</b> Identify the basic elements of art and principles of design in diverse types of artwork.</p>		
<b>Cross Curricular Connections</b>		<b>Content Area</b>	<b>NJSL Standard</b>
A. Identify and describe shapes (squares, circles, triangles, rectangles, hexagons, cubes, cones, cylinders, and spheres).	Mathematics		K.G.A



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE:</b> Kindergarten	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            Color Wheel rainbow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE:</b> Kindergarten	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Identify the elements of art including line weight, color and texture in famous, self-generated, and peer artwork and apply these elements to the creation of original artwork.	1.3.2.D.1
<b>2</b>	Describe the difference between shape and form in basic verbal vocabulary and incorporate basic shapes (e.g., circle, square, and triangle) in original pieces of art to support the narrative content.	1.3.2.D.1 and 1.3.2.D.3
<b>3</b>	Identify the colors red, orange, yellow, green, blue, and purple in famous artwork and peer artwork and apply them in original works of art and describe the use of color for expression.	1.3.2.D.1
<b>4</b>	Use modeling tools to create three-dimensional forms both in the round and relief.	1.3.2.D.1 and 1.3.2.D.4
<b>5</b>	Recognize and use line and shape to create symbols.	1.3.2.D.2
<b>6</b>	Use a variety of art making materials (e.g., paint, crayons, markers etc.) and color mixing to create realistic, abstract and expressive two-dimensional works of art.	1.3.2.D.4

Code #	NJCCCS
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two- and three- dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p> <p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using</p>



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	oral stories as a basis for pictorial representation.		
1.3.2.D.3	<p><b>Content Statement:</b> Each of the visual art forms use various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.</p> <p><b>Cumulative Progress Indicator:</b> Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.</p>		
1.3.2.D.4	<p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>		
1.3.2.D.5	<p><b>Content Statement:</b> Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.</p> <p><b>Cumulative Progress Indicator:</b> Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.</p>		

<b>Cross Curricular Connections</b>	<b>Content Area</b>	<b>NJSLS Standard</b>
A. Identify and describe shapes (squares, circles, triangles, rectangles, hexagons, cubes, cones, cylinders, and spheres).	Mathematics	K.G.A



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: K</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            Color Wheel rainbow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: K</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Use the elements of line, shape, texture, color and space to create two- dimensional artwork based on personal symbols that is seen in everyday life (e.g., stop lights, golden arches, hearts).	1.3.2.D.1 and 1.3.2.D.2
<b>2</b>	Use the elements of shape, texture and color to create 3 dimensional artwork based on observation of the physical world (e.g., containers, animals, people) using a variety of media and tools appropriate to the production of the works (e.g., clay and shaping tools, cardboard, scissors and glue, wire).	1.3.2.D.1 and 1.3.2.D.4 1.3.2.D.5
<b>3</b>	Use the various materials, tools and techniques and demonstrate their knowledge by identifying the materials, tools and methods they have used (e.g., markers, crayons, paint, clay, brush, stamps, shaping tool, scribbling, dabbing, patterning, pinching, smoothing, building etc.).	1.3.2.D.3 and 1.3.2.D.4

Code #	NJCCCS
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p>

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	<p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.</p> <p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>		
<b>Cross Curricular Connections</b>		<b>Content Area</b>	<b>NJSLS Standard</b>
<p><b>A. Describe and compare measurable attributes.</b></p> <ol style="list-style-type: none"> <li>1. Describe measurable attributes of objects, such as length or weight. Describe several measurable attributes of a single object.</li> <li>2. Directly compare two objects with a measurable attribute in common, to see which object has “more of”/“less of” the attribute, and describe the difference. <i>For example, directly compare the heights of two children and describe one child as taller/shorter.</i></li> </ol> <p><b>B. Classify objects and count the number of objects in each category.</b></p> <ol style="list-style-type: none"> <li>3. Classify objects into given categories; count the numbers of objects in each category and sort the categories by count.<sup>3</sup></li> </ol>	<p style="text-align: center;"><b>Mathematics</b></p>	<p style="text-align: center;">K.MD.A</p> <p style="text-align: center;">K.MD.B</p>	



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: K</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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<b>District/School Formative Assessment Plan</b>		<b>District/School Summative Assessment Plan</b>	
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition                      Craftsmanship                      Creativity                      Communication of Content                      Rubric</p>		<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>	
<b>District/School Texts</b>		<b>District/School Supplementary Resources</b>	
<p>Glencoe Introducing Art</p>		<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a>                      Teacher Vision for Art Teachers                      Incredible Art Department                      The Art Project powered by Google                      Art Babble</p> <p><b>Other: Projects</b>                      Color Wheel rainbow</p>	

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	After viewing a master work(s) that communicates emotion(s), describe what emotions the artwork conveys and how the artist conveys those emotions (i.e., through content/subject; through medium used; through use of line, shape, color, repetition, etc.). Create a work of art that tells a story of that emotional response.	1.4.2.A.3
<b>2</b>	Communicate personal responses to a variety of historical works of art with common subjects or themes. Responses will describe likes and dislikes through comparing and contrasting characteristics of the various art works.	1.4.2.A.3
<b>3</b>	Observe the basic elements of art (i.e., line, shape, and color) and principals of design (i.e., repetition, pattern etc.) and share those observations with peers in a group critique of a work(s) of art.	1.4.2.B.1
<b>4</b>	Observe a work(s) of art and give reasons for liking or disliking the artwork(s), using elements of art (i.e., line, shape, and color) and principals of design (i.e., repetition, pattern etc.) as their basis for personal observations.	1.4.2.B.1

<b>Code #</b>	<b>NJCCCS</b>
1.4.2.A.3	<b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists



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	who create them.
	<b>Cumulative Progress Indicator:</b> Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
1.4.2.B.1	<b>Content Statement:</b> Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.
	<b>Cumulative Progress Indicator:</b> Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.

Cross Curricular Connections	Content Area	NJSL Standard
<p><b>A. Identify and describe shapes (squares, circles, triangles, rectangles, hexagons, cubes, cones, cylinders, and spheres).</b></p> <ol style="list-style-type: none"> <li>1. Describe objects in the environment using names of shapes, and describe the relative positions of these objects using terms such as <i>above</i>, <i>below</i>, <i>beside</i>, <i>in front of</i>, <i>behind</i>, and <i>next to</i>.</li> <li>2. Correctly name shapes regardless of their orientations or overall size.</li> <li>3. Identify shapes as two-dimensional (lying in a plane, “flat”) or three-dimensional (“solid”).</li> </ol> <p><b>B. Analyze, compare, create, and compose shapes.</b></p> <ol style="list-style-type: none"> <li>4. Analyze and compare two- and three-dimensional shapes, in different sizes and orientations, using informal language to describe their similarities, differences, parts (e.g., number of sides and vertices/“corners”) and other</li> </ol>	<p>Mathematics</p>	<p>K.G.A K.G.B</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: K</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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<p>attributes (e.g., having sides of equal length).</p> <p>5. Model shapes in the world by building shapes from components (e.g., sticks and clay balls) and drawing shapes.</p> <p>6. Compose simple shapes to form larger shapes. <i>For example, "Can you join these two triangles with full sides touching to make a rectangle?"</i></p>	
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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> K	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            Color Wheel rainbow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> K	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Identify artists as creative thinkers engaged in the artistic process that generate art through the manipulation of the elements of art (e.g., line, shape, color and texture) and who share common ideas across diverse cultures (e.g., religious beliefs/ceremonies, family life, work, play).	1.2.2.A.1
<b>2</b>	Recognize ways artists are involved in communities (e.g. architects, photographers, painters) and associate the artist with their distinct work based on the themes of family and community (e.g., everyday life, ceremonies/holidays, caring and sharing, etc.)	1.2.2.A.1
<b>3</b>	Identify the subject matter, type of artist, time, place and cultural origin of various works of art (e.g., American Indian totems, African masks, Mexican sculptures/Trees of Life, architecture, etc.).	1.2.2.A.1

Code #	NJCCCS
1.2.2.A.1	<p><b>Content Statement:</b> Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.</p> <p><b>Cumulative Progress Indicator:</b> Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.</p>

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<b>GRADE: 1</b>	<b>UNIT NAME: Creative Process</b>

District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            1<sup>st</sup> - Color Wheel Chameleon            other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Categorize applications of line (i.e., horizontal, vertical, diagonal, curvilinear, wide, thin, short, long and broken line) in artworks of diverse artists (e.g., Robert Motherwell's <i>Lines for St. Gallen</i> or his <i>Black Series</i> , Raoul Dufy's <i>Bouquet d'Arums</i> or <i>Birdcage</i> , Henri Matisse's <i>Red Interior Still Life on a Blue Table</i> , Roy Lichtenstein's <i>Seascape From the Landscape Series</i> etc.). Apply similar usage of line in original works of art.	1.1.2.D.1
2	Explain the use of shape (i.e., circle, square, triangle, ovals and rectangles) in artworks of known and emerging artists (e.g., Romare Bearden's <i>The Block</i> , Pablo Picasso's <i>Three Musicians</i> , paintings of Marsden Hartley etc.) and apply similar conventions in original works of art.	1.1.2.D.1 and 1.1.2.D.2
3	Name primary colors in notable artworks (e.g., paintings by Piet Mondrian's <i>Composition Red Blue and Yellow</i> , prints and sculpture by Robert Indiana including his classic <i>Love Series</i> , Sam Francis's untitled splatter paintings, mixed media works by Faith Ringgold's <i>The Sunflower Quilting Bee at Arles</i> etc.) and apply similar applications of primary color in original works of art.	1.1.2.D.1 and 1.1.2.D.2
4	Recognize texture in two-dimensional works of art (e.g., paintings by Vincent Van Gogh's <i>Starry Night</i> , Jackson Pollock's <i>Number 8</i> etc.) and create textural works of art.	1.1.2.D.1 and 1.1.2.D.2
5	Observe instances where radial balance is utilized in art and architecture by known and emerging artists (e.g., Gothic architectural <i>Rose Windows</i> , Mandalas of Tibet, Hawaiian quilt patterns, installations by Polly Apfelbaum such as her work <i>Blossom</i> , etc.). Demonstrate understanding of radial balance through the creation of original artwork.	1.1.2.D.1 and 1.1.2.D.2
6	Identify instances where rhythm/repetition is used as a compositional tool by known artists (e.g., Piet Mondrian's <i>Broadway Boogie Woogie</i> , paintings by Wayne Thiebaud such as <i>Cakes</i> , installations by Yayoi Kusama including <i>Ascension of Polkadots on the Trees</i> or any of her dot obsession series, the prints and paintings of Trenton Doyle Hancock such as <i>Wow That 's Mean and Other Vegan Cuisine</i> etc.) and produce original works emphasizing rhythm through repetition.	1.1.2.D.1 and 1.1.2.D.2

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Code #	NJCCCS
1.1.2.D.1	<p><b>Content Statement:</b> The basic elements of art and principles of design govern art creation and composition.</p> <p><b>Cumulative Progress Indicator:</b> Identify the basic elements of art and principles of design in diverse types of artwork.</p> <p><b>Content Statement:</b> 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><b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design in specific works of art and explain how they are used.</p>
1.1.2.D.2	<p><b>Content Statement:</b> The basic elements of art and principles of design govern art creation and composition.</p> <p><b>Cumulative Progress Indicator:</b> Identify the basic elements of art and principles of design in diverse types of artwork.</p> <p><b>Content Statement:</b> 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><b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design in specific works of art and explain how they are used.</p>

Cross Curricular Connections	Content Area	Standard
<p><b>A. Reason with shapes and their attributes.</b></p> <ol style="list-style-type: none"> <li>1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes to possess defining attributes.</li> <li>2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.<sup>4</sup></li> <li>3. Partition circles and rectangles into two and four equal shares, describe the shares using the words <i>halves</i>, <i>fourths</i>, and <i>quarters</i>, and use the phrases <i>half of</i>, <i>fourth of</i>, and <i>quarter of</i>. Describe the whole as two of, or</li> </ol>	Mathematics	1.G.A

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four of the shares. Understand for these examples that decomposing into more equal shares creates smaller shares.		
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            1<sup>st</sup> - Color Wheel Chameleon            other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Identify how various types of line can be found in every environment, picture or artwork. Demonstrate how these lines form shapes, can be expressive, and/or be used to imply motion throughout a piece of art.	1.3.2.D.5
2	Identify primary and secondary colors; describe the principles behind color theory using basic art vocabulary, and use color as a tool for expressive purpose in the creation and evaluation of art.	1.3.2.D.1 and 1.3.2.D.3
3	Demonstrate how lines, color, and media manipulation can be combined to make a texture or pattern through the creation of original artwork. Identify how artists use line to suggest texture and describe how the appearance of texture changes depending on the different surfaces employed in or suggested by the artwork (e.g., cloth such as velvet of lace vs. wood, glass, cement, or metal).	1.3.2.D.1 and 1.3.2.D.5
4	Manipulate lines to create shapes, forms, and other visual elements which aid in the creation of visual stories and describe ways that known artists use shape and form to tell stories.	1.3.2.D.3
5	Describe the difference between shape and form in basic art vocabulary (i.e., space has height and width while form is a three-dimensional object that has volume); and create original three-dimensional art through the physical manipulation of materials such as clay (pinch, pull or wheel), cardboard etc.	1.3.2.D.1 and 1.3.2.D.4
6	Examine three-dimensional art by famous artists. Use appropriate vocabulary to describe the methods and materials used to make their art and employ an array of art mediums and appropriate tools in the production of original works of art.	1.3.2.D.4

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE: 1</b>	<b>UNIT #: 2</b>	<b>UNIT NAME:</b> Performing
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Code #	NJCCCS
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two and three- dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p> <p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.</p>
1.3.2.D.3	<p><b>Content Statement:</b> Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.</p> <p><b>Cumulative Progress Indicator:</b> Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.</p>
1.3.2.D.4	<p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>
1.3.2.D.5	<p><b>Content Statement:</b> Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.</p> <p><b>Cumulative Progress Indicator:</b> Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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<b>Cross Curricular Connections</b>	<b>Content Area</b>	<b>Standard</b>
<p><b>A. Reason with shapes and their attributes.</b></p> <ol style="list-style-type: none"> <li>1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes to possess defining attributes.</li> <li>2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.<sup>4</sup></li> <li>3. Partition circles and rectangles into two and four equal shares, describe the shares using the words <i>halves</i>, <i>fourths</i>, and <i>quarters</i>, and use the phrases <i>half of</i>, <i>fourth of</i>, and <i>quarter of</i>. Describe the whole as two of, or four of the shares. Understand for these examples that decomposing into more equal shares creates smaller shares.</li> </ol>	<p>Mathematics</p>	<p>1.G.A</p>

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<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: 1</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            1<sup>st</sup> - Color Wheel Chameleon            other projects to follow</p>

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<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: 1</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Use color and line to create a two-dimensional artwork that depicts an age-appropriate theme, based topic or oral story and describe the materials, tools, and methodologies used to tell the visual story using basic verbal and visual art vocabulary.	1.3.2.D.1 and 1.3.2.D.3
<b>2</b>	Use lines and color to create textures and/or patterns in two and three-dimensional artwork that is based on observation of everyday life.	1.3.2.D.1
<b>3</b>	Using common materials found in the environment (e.g., toilet paper rolls, Popsicle sticks, bottle caps, drink cartons, boxes etc.), apply knowledge of shape, space, texture and color to create a three-dimensional artwork based on the culture of everyday life.	1.3.2.D.4 and 1.3.2.D.5
<b>4</b>	Create two and three-dimensional art works, using age-appropriate themes drawn from oral stories as a basis for pictorial representation. Apply knowledge of visual communication by using existing symbols and/or invented symbols within the pictorial narrative.	1.3.2.D.2

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<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: 1</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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Code #	NJCCCS
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p> <p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.</p>
1.3.2.D.3	<p><b>Content Statement:</b> Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.</p> <p><b>Cumulative Progress Indicator:</b> Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.</p>
1.3.2.D.4	<p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>
1.3.2.D.5	<p><b>Content Statement:</b> Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.</p> <p><b>Cumulative Progress Indicator:</b> Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.</p>

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<b>CONTENT AREA:</b> Visual Arts	<b>GRADE:</b> 1	<b>UNIT #:</b> 3	<b>UNIT NAME:</b> Performing
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Cross Curricular Connections	Content Area	Standard
<p><b>A. Reason with shapes and their attributes.</b></p> <ol style="list-style-type: none"> <li>Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, orientation, overall size); build and draw shapes to possess defining attributes.</li> <li>Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) or three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.<sup>4</sup></li> <li>Partition circles and rectangles into two and four equal shares, describe the shares using the words <i>halves</i>, <i>fourths</i>, and <i>quarters</i>, and use the phrases <i>half of</i>, <i>fourth of</i>, and <i>quarter of</i>. Describe the whole as two of, or four of the shares. Understand for these examples that decomposing into more equal shares creates smaller shares.</li> </ol>	Mathematics	1.G.A



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            1<sup>st</sup> - Color Wheel Chameleon            other projects to follow</p>

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CONTENT AREA: Visual Art	GRADE: 1	UNIT #: 4	UNIT NAME: Aesthetic Responses and Critique Methodologies
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Identify various subject matter artists select for their works of art.	1.4.2.A.2
<b>2</b>	Compare and contrast various subject matters in both cultural and historical works of art that evoke emotion and/or communicate a cultural meaning.	1.4.2.A.2
<b>3</b>	Create a visual story that illustrates a personal response to an art experience (e.g., a class trip to a museum, a virtual tour of an art exhibit).	1.4.2.A.3
<b>4</b>	Observe and select one element of a work of art (e.g., line, shape, color or texture), and describe how the artist used that element to convey an emotion or idea.	1.4.2.B.1
<b>5</b>	Recognize, identify and describe how an artist uses line, shape, texture, color and space in works of art to communicate ideas and/or emotions.	1.4.2.B.1
<b>6</b>	Share personal opinions about particular works of art and use principles of positive critique to share reasons for like and dislikes about the work.	1.4.2.B.2
<b>7</b>	Recognize, identify and describe contextual clues embedded in works of art (e.g., happy, sad, pleasurable, fearful).	1.2.3.B3
<b>8</b>	Share personal opinions about likes or dislikes pertaining to the various themes in works of art (e.g., family, neighborhood) and give reasons for their opinions.	1.2.3.B3

Code #	NJCCCS
1.4.2.A.2	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast culturally and historically diverse works of dance, music, theatre, and</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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	visual art that evoke emotion and that communicate cultural meaning.		
1.4.2.A.3	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).</p> <p><b>Content Statement:</b> Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.</p>		
1.4.2.B.1	<p><b>Cumulative Progress Indicator:</b> Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.</p> <p><b>Content Statement:</b> Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.</p>		
1.4.2.B.2	<p><b>Cumulative Progress Indicator:</b> Apply the principles of positive critique in giving and receiving responses to performances.</p> <p><b>Content Statement:</b> Contextual clues are embedded in works of art and provide insight into artistic intent.</p>		
1.4.2.B.3	<p><b>Cumulative Progress Indicator:</b> Recognize the making subject or theme in works of dance, music, theatre, and visual art.</p>		

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 1</b>	<b>UNIT #: 5</b>	<b>UNIT NAME: History of the Arts and Culture</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition                      Craftsmanship                      Creativity                      Communication of Content                      Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a>                      Teacher Vision for Art Teachers                      Incredible Art Department                      The Art Project powered by Google                      Art Babble</p> <p><b>Other: Projects</b>                      1<sup>st</sup> - Color Wheel Chameleon                      other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 1	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Identify how artists' works are reflections of their culture (e.g., <i>The Declaration of Independence</i> by John Tumball, Albert Bierstadt's <i>The Oregon Trail, Walk, Don't Walk</i> by George Segal etc.).	1.2.2.A.1
<b>2</b>	Describe visual similarities and differences (e.g., the use of types of line, similarity of shapes, texture etc.) in art work from diverse cultures and historical eras (e.g., Horace Pippin, Grandma Moses, Norman Rockwell, Edouard Manet, George Seurat).	1.2.2.A.2
<b>3</b>	Categorize the visual elements of line, use of shapes, color found in the artworks of past and present cultures (e.g., Pablo Picasso, Diego Rivera, Red Grooms, Grant Wood, Piet Mondrian).	1.2.2.A.1
<b>4</b>	Trace similar visual elements found in artworks influenced by their culture (e.g., <i>Maple Leaves at the Tekana Shrin</i> by Ando Hiroshige, <i>The Red Tree</i> by Piet Mondrain, <i>Broadway Boogie-Woogie</i> by Piet Mondrian).	1.2.2.A.2

Code #	NJCCCS
1.2.2.A.1	<p><b>Content Statement:</b> Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.</p> <p><b>Cumulative Progress Indicator:</b> Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.</p>
1.2.2.A.2	<p><b>Content Statement:</b> The function and purpose of art-making across cultures is a reflection of societal values and beliefs.</p> <p><b>Cumulative Progress Indicator:</b> Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a>            Teacher Vision for Art Teachers            Incredible Art Department            The Art Project powered by Google            Art Babble</p> <p><b>Other: Projects</b>            Flower Bouquet Color Wheel            other projects to follow</p>

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**CONTENT AREA: Visual Art**      **GRADE: 2**      **UNIT #: 1**      **UNIT NAME: Creative Process**

#	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	1.1.2.D.1 and 1.1.2.D.2



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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	as the predominant element of art.	
<b>5</b>	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
<b>6</b>	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

<b>Code #</b>	<b>NJCCCS</b>	
1.1.2.D.1	<b>Content Statement:</b> The basic elements of art and principles of design govern art creation and composition.	
1.1.2.D.2	<b>Cumulative Progress Indicator:</b> Identify the basic elements of art and principles of design in diverse types of artwork. <b>Content Statement:</b> 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. <b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design in specific works of art and explain how they are used.	



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Identify how artists use line, shape, balance and proportion to make facial features and to portray facial expressions capturing emotions in portraiture. Apply these aspects of art making to original art work.	1.3.2.D.1
2	Identify lines, geometric, shapes and free forms found in everyday objects and used in realistic and nonobjective art. Demonstrate how line, shape and form can be expressive elements of art making by employing them in original artwork.	1.3.2.D.1
3	Identify the warm colors (e.g., red, yellow and orange) and the cool colors (e.g., blue, green and purple) and demonstrate how they can be used for expressive effect through the creation of original pieces of art.	1.3.2.D.1
4	Identify and create patterns from texture in original two and three-dimensional art work.	1.3.2.D.1
5	Describe in basic verbal art vocabulary how the appearance of space is achieved in two-dimensional artwork (i.e., by overlapping objects and placing them in different areas of the picture to establish foreground, middle ground and background). Demonstrate understanding of this concept through the creation of original art work using object placement to represent the various picture planes (i.e., foreground, middle ground, and background) in the telling of pictorial narratives.	1.3.2.D.1 and 1.3.2.D.3
6	Describe positive and negative space using basic art vocabulary (i.e., the area that either shapes space around objects or is filled by the objects) and replicate these concepts in original two-dimensional artwork.	1.3.2.D.1 and 1.3.2.D.3
7	Use symbolism for pictorial representation/visual communication in the creation of works of art stemming from real life observation for inspiration.	1.3.2.D.2 and 1.3.2.D.5

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**Visual Arts Curriculum Guide**

<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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Code #	NJCCCS
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p> <p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.</p>
1.3.2.D.3	<p><b>Content Statement:</b> Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.</p> <p><b>Cumulative Progress Indicator:</b> Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.</p>
1.3.2.D.4	<p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>
1.3.2.D.5	<p><b>Content Statement:</b> Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.</p> <p><b>Cumulative Progress Indicator:</b> Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Flower Bouquet Color Wheel</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Use mixed media (e.g., pencil, crayon, markers, watercolor, colored pencils, collage, clay, wire, cardboard etc.) to create two and three-dimensional figurative works of art that follow the principles of (symmetrical) balance and proportion. Demonstrate an understanding application methods and primary or secondary colors by using them to complete the artwork to creative effect.	1.3.2.D.1 and 1.3.2.D.4
<b>2</b>	Use line, geometric shapes, texture, space (i.e., positive and negative space) and color to create two-dimensional artwork that depicts three-dimensional objects. Use various materials (e.g., colored pencil, markers, watercolor, crayons etc.) and observations of the physical world that illustrate how art is part of everyday life.	1.3.2.D.1, 1.3.2.D.4 and 1.3.2.D.5
<b>3</b>	Use line, texture and/or patterns and shapes (geometric or freeform) to create non-objective art work that uses color and mixed media (e.g., crayon, paint, markers, colored pencils, paper, clay, wire, cardboard etc.) to express a mood.	1.3.2.D.1, 1.3.2.D.4 and 1.3.2.D.5
<b>4</b>	Create original works of art based on age-appropriate themes using symbols derived from oral stories as a basis for pictorial representation.	1.3.2.D.2
<b>5</b>	Demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories by describing and employing basic verbal and visual art vocabulary to works of others and original artwork.	1.3.2.D.3



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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<b>Code #</b>	<b>NJCCCS</b>
1.3.2.D.1	<p><b>Content Statement:</b> Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Create two and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.</p>
1.3.2.D.2	<p><b>Content Statement:</b> Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.</p> <p><b>Cumulative Progress Indicator:</b> Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.</p>
1.3.2.D.3	<p><b>Content Statement:</b> Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.</p> <p><b>Cumulative Progress Indicator:</b> Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.</p>
1.3.2.D.4	<p><b>Content Statement:</b> Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.</p> <p><b>Cumulative Progress Indicator:</b> Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.</p>
1.3.2.D.5	<p><b>Content Statement:</b> Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.</p> <p><b>Cumulative Progress Indicator:</b> Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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District/School Formative Assessment Plan		District/School Summative Assessment Plan	
<b>Suggested Formative Assessments (optional)</b>  Composition Craftsmanship Creativity Communication of Content Rubric		<b>Summative Assessments</b>  Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture & space	
District/School Texts		District/School Supplementary Resources	
Glencoe Introducing Art		Websites: <a href="http://www.aeteachers.org">www.aeteachers.org</a>  Teacher Vision for Art Teachers  Incredible Art Department  The Art Project powered by Google  Art Babble  <b>Other: Projects</b>  Flower Bouquet Color Wheel  other projects to follow	

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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<b>#</b>	<b>STUDENT LEARNING OBJECTIVES</b>	<b>CORRESPONDING NJCCCS</b>
<b>1</b>	Identify the characteristics of exemplary works of visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).	1.4.2.A.1
<b>2</b>	Describe how the subject matter chosen by the artists for a particular artwork(s) is used to convey the purpose or intent of the artwork(s) (e.g., to celebrate, to replicate, to create and emotion of personal response, etc.).	1.4.2.A.1
<b>3</b>	Compare and contrast culturally and historically diverse works art that evoke an emotion, and identify the subject matter and purpose for the works. Describe how the subject matter contributes to the purpose.	1.4.2.A.2
<b>4</b>	Use their imagination to create a story based on an arts experience. Write and illustrate an original story based on the arts experience.	1.4.2.A.3
<b>5</b>	Describe how nature is reflected in various works of art. Describe how the artist and/or the work of art incorporates elements (e.g., color, line, shape, and texture) found in nature into the work of art.	1.4.2.A.4
<b>6</b>	Identify, select and define those elements and principals of design (e.g., line shape, color, texture, repetition, rhythm, emphasis, balance) that help create a good work.	1.4.2.B.1
<b>7</b>	Recognize that individuals have different opinions about various works of art by sharing individual responses for liking or disliking specific aspects of a particular work of art.	1.4.2.B.2
<b>8</b>	Identify various subjects and themes in works of art, and verbalize simple reasons liking/disliking parts of the content of the work of art.	1.4.2.B.3

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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<b>Code #</b>	<b>NJCCCS</b>
1.4.2.A.1	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).</p>
1.4.2.A.2	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.</p>
1.4.2.A.3	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).</p>
1.4.2.A.4	<p><b>Content Statement:</b> Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.</p> <p><b>Cumulative Progress Indicator:</b> Distinguish patterns in nature found in works of dance, music, theatre, and visual art.</p>
1.4.2.B.1	<p><b>Content Statement:</b> Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.</p> <p><b>Cumulative Progress Indicator:</b> Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.</p>
1.4.2.B.2	<p><b>Content Statement:</b> Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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	<p><b>Cumulative Progress Indicator:</b> Apply the principles of positive critique in giving and receiving responses to performances.</p> <p><b>Content Statement:</b> Contextual clues are embedded in works of art and provide insight into artistic intent.</p> <p><b>Cumulative Progress Indicator:</b> Recognize the making subject or theme in works of dance, music, theatre, and visual art.</p>
1.4.2.B.3	

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 2	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Flower Bouquet Color Wheel</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 2	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Discuss the role of artists and describe how artwork is used to communicate stories, ideas and emotions that are reflections of their place in history and culture (e.g., narrative paintings of everyday life by Horace Pippin, Grandma Moses, Norman Rockwell, Edouard Manet, or narrative art found in the Lascaux cave paintings, early Egyptian reliefs, Inuit art etc.).	1.2.2.A.1
<b>2</b>	Discuss the lineage of famous artists and their connection to cultures past and present (e.g., Grant Wood's <i>American Gothic</i> and the influence of European culture and painting traditions; Pablo Picasso's collage <i>Three Musicians</i> influenced by Italian <i>Comedia dell'Arte</i> characters; <i>Sugar Cane</i> , a portable mural by Diego Rivera portraying the harsh reality of the life of the ordinary Mexican farm worker before the 1911 agrarian revolution. Rivera's murals of this period were directly influenced by Aztec storytelling; or Red Groom's three-dimensional construction, <i>Ruckus Manhattan</i> – homage to cubism influenced by comics and political cartoons).	1.2.2.A.2

Code #	NJCCCS
1.2.2.A.1	<p><b>Content Statement:</b> Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.</p> <p><b>Cumulative Progress Indicator:</b> Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.</p>
1.2.2.A.2	<p><b>Content Statement:</b> The function and purpose of art-making across cultures is a reflection of societal values and beliefs.</p> <p><b>Cumulative Progress Indicator:</b> Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 2</b>	<b>UNIT #: 5</b>	<b>UNIT NAME: History of the Arts and Culture</b>
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District/School Formative Assessment Plan		District/School Summative Assessment Plan	
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>		<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>	
District/School Texts		District/School Supplementary Resources	
<p>Glencoe Introducing Art</p>		<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Flower Bouquet Color Wheel</p> <p>other projects to follow</p>	

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 2	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Discuss the role of artists and describe how artwork is used to communicate stories, ideas and emotions that are reflections of their place in history and culture (e.g., narrative paintings of everyday life by Horace Pippin, Grandma Moses, Norman Rockwell, Edouard Manet, or narrative art found in the Lascaux cave paintings, early Egyptian reliefs, Inuit art etc.).	1.2.2.A.1
<b>2</b>	Discuss the lineage of famous artists and their connection to cultures past and present (e.g., Grant Wood's <i>American Gothic</i> and the influence of European culture and painting traditions; Pablo Picasso's collage <i>Three Musicians</i> influenced by Italian <i>Comedia dell'Arte</i> characters; <i>Sugar Cane</i> , a portable mural by Diego Rivera portraying the harsh reality of the life of the ordinary Mexican farm worker before the 1911 agrarian revolution. Rivera's murals of this period were directly influenced by Aztec storytelling; or Red Groom's three-dimensional construction, <i>Ruckus Manhattan</i> – homage to cubism influenced by comics and political cartoons).	1.2.2.A.2

Code #	NJCCCS
1.2.2.A.1	<p><b>Content Statement:</b> Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.</p> <p><b>Cumulative Progress Indicator:</b> Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.</p>
1.2.2.A.2	<p><b>Content Statement:</b> The function and purpose of art-making across cultures is a reflection of societal values and beliefs.</p> <p><b>Cumulative Progress Indicator:</b> Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Line &amp; Color Wheel</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Give examples of various types of line and line weights found in everyday life (e.g., bricks and mortar, tree branches, architectural details including roofline, windows, doors, etc.). Use line as the predominant element in the creation of artwork.	1.1.5.D.1
2	Identify mechanical or geometric shapes (e.g., circle, triangle, rectangle, square and cones) found in everyday life. Use shapes as inspiration for original artwork (e.g., <i>New Stones-Newton's Tones</i> by Tony Craig, Paul Cezanne' still life paintings etc.).	1.1.5.D.1
3	Identify primary, secondary, and tertiary colors in everyday life (e.g., food, the natural environment, the sky, sun, rainbows, flowers, birds etc.). Mix and incorporate primary, secondary and tertiary colors in the creation of original works of art.	1.1.5.D.1
4	Identify light, dark and middle values of color that are evident in everyday life and experiment with the use of value in original artwork.	1.1.5.D.1
5	Recognize rough and smooth surface textures that are evident in everyday life (e.g., tree bark, sandpaper, bricks, glass, whiteboard, bar of soap etc.) and collage various found textural materials to create works of art that represent differences in surface qualities.	1.1.5.D.1
6	Describe how three-dimensional geometric forms (i.e., cubes, spheres, cylinders and cones) are evident in everyday life (e.g., furniture and architecture, toys, cars, the natural environment, consumer products etc.). Utilize geometric forms as the primary element in original works of artwork.	1.1.5.D.1
7	Observe radial balance in nature (e.g., sunflowers, fireworks, snowflakes, sea urchins, spider webs etc.) and illustrate radial balance in original artwork.	1.1.5.D.1
8	Recognize proportion as a means of determining the relationship between size and scale in the natural environment and as a compositional tool for artists. Illustrate proportion in original artwork.	1.1.5.D.1

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<b>CONTENT AREA: Visual Art</b>		<b>GRADE: 3</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
<b>9</b>	Identify repetition/rhythm/pattern found in the natural world (e.g., tortoise shells, frost crystals, surface of a pineapple, pine cone etc.). Design and create two-dimensional artworks reflecting the use of repetition and rhythm to create pattern.			1.1.5.D.1
<b>10</b>	Recognize emphasis (center of interest) evident in everyday life and diverse works of art in various mediums (e.g., painting by Johannes Vermeer, prints by Shunkosai Hokusai, illustrations by Norman Rockwell, sculptures by Jonathan Borofsky, Duane Hanson etc.). Create works of art using the principles of design regarding emphasis, as the primary focus.			1.1.5.D.1

<b>Code #</b>		<b>NJCCCS</b>
1.1.5.D.1	<b>Content Statement:</b> Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	
	<b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design that are evident in everyday life.	



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Line &amp; Color Wheel</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 3	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Work individually and collaboratively in a medium of choice to create a cohesive two-dimensional visual interpretation of a newsworthy issue or theme of personal significance that shows the use of the elements of line, shape, form, value, texture and color in composition.	1.3.5.D.1
<b>2</b>	Discuss the characteristics of four still life images from various historical periods of visual art and create thumbnail drawings that reflect these differing styles.	1.3.5.D.2
<b>3</b>	Describe common and distinctive characteristics of artworks from the diverse cultural and historical eras using age-appropriate stylistic terminology; describe how visual literacy and visual communications surround people in their daily lives; and use observed life situations as inspiration for two and three-dimensional art making influenced by compositional approaches from a variety of styles (e.g., cubism, surrealism, optic art, impressionism etc.).	1.3.2.D.1 and 1.3.5.D.2

NJCCCS	
<b>Code #</b>	
1.3.5.D.1	<b>Content Statement:</b> The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.
	<b>Content Statement:</b> Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.
1.3.5.D.2	<b>Content Statement:</b> Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.
	<b>Content Statement:</b> Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various



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compositional approaches influenced by these styles.



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Line &amp; Color Wheel</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 3	<b>UNIT #:</b> 3	<b>UNIT NAME:</b> Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Work independently and collaboratively to create two and three-dimensional works of art that use the elements of line, shape, space and color and the principles of unity to make a visual statement using common and distinctive characteristics of several genres of visual artworks (e.g., realism, surrealism, American and European folk art etc.) to create an original statement.	1.3.5.D.3
<b>2</b>	Employ the element of line, shape/form, texture and color to create a three-dimensional artwork within the parameters of a particular style (e.g., Early American, modern, wearable art etc.) that serves a function (e.g., decoration, furniture).	1.3.5.D.3
<b>3</b>	Use the elements of line, shape and color to collaborate on an artwork that uses color and the principles of rhythm and pattern to unify the work. (e.g., principles exemplified by Amish Quilt Andy Warhol prints etc.).	1.3.5.D.1 and 1.3.5.D.3

Code #	NJCCCS
1.3.5.D.1	<p><b>Content Statement:</b> The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Work independently and collaboratively to create two and three-dimensional works of art that make cohesive visual statements and that employ the elements and principles of design.</p>

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1.3.5.D.3	<p>Content: Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p> <p>Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.</p>
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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District/School Formative Assessment Plan		District/School Summative Assessment Plan	
<b>Suggested Formative Assessments (optional)</b>  Composition Craftsmanship Creativity Communication of Content Rubric		<b>Summative Assessments</b>  Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture & space	
District/School Texts		District/School Supplementary Resources	
Glencoe Introducing Art		Websites: <a href="http://www.aeteachers.org">www.aeteachers.org</a>  Teacher Vision for Art Teachers  Incredible Art Department  The Art Project powered by Google  Art Babble  <b>Other: Projects</b>  Name Line & Color Wheel  other projects to follow	

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 3</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Demonstrate understanding of how personal and social, political or historical context influences and artists and his/her work of art. Create a work of art based on a timeless/universal theme and compare the work with works created in different historical, political, social, or personal settings (e.g., using a theme of children's play/types, compare a work of today with works of art from other time periods that show children at play).	1.4.5.A.3
<b>2</b>	Talk effectively about art and works of art using the proper terminology. Describe various characteristics and other observations of works of art such as portraits, still life drawings and paintings, landscapes, and non-objective pieces, abstract, and realistic works.	1.4.5.A.3
<b>3</b>	Offer reasons to support general statements about art (e.g., various types of lines can express or show a motion, color can express a mood or feeling, texture can be tactile or visual).	1.4.5.A.3
<b>4</b>	Use criteria to assess the formal structure of artwork (e.g., focal point, balance, unity and the type of art/portrait vs. self-portrait) and to assess the effectiveness of the artist's use of principles of design (e.g., color value/mood, line variation, symmetry/asymmetrical, space/proportion etc.) to achieve the artistic intent of the artwork.	1.4.5.B.2
<b>6</b>	Respond to art through both objective and subjective responses based on formulated criteria (e.g., design elements and principles, art type and reason for its creation).	1.4.5.B.5

<b>Code #</b>	<b>NJCCCS</b>
1.4.5.A.3	<b>Content Statement:</b> Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.



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	<b>Cumulative Progress indicator:</b> Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
1.4.5.B.2	<b>Content Statement:</b> Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion. <b>Cumulative Progress Indicator:</b> Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.
1.4.5.B.5	<b>Content Statement:</b> Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?). <b>Cumulative Progress Indicator:</b> Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 4</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Letter and Alphabet Line &amp; Color Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 4</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Compare and contrast the use of contour line in everyday life and in two and three-dimensional master works of art from various cultures and mediums (e.g., Jean Dubuffet, Frank Stella, Wassily Kandinsky, Albrecht Durer, M.C. Escher etc.). Use outline to delineate imagery in the creation of original artwork.	1.1.5.D.1 and 1.1.5.D.2
2	Differentiate the use of shape in everyday life from various cultures and eras in two and three-dimensional works of art (e.g., Prairie-Styled stain glass windows, penny carpets from the 1800's, Claus Oldenburg's public sculptures, Victorian Silhouette portraiture, etc.) and illustrate applications of the shape in original artwork.	1.1.5.D.1 and 1.1.5.D.2
3	Differentiate ways warm and colors exist in everyday life and are found in two and three-dimensional works of art from various cultures and mediums (e.g., Molas sewn by women of the Kuna culture, Russel Wright's Moderne functional products, Jessica Stockholder's brightly colored installations comprised of plastic consumer goods etc.). Utilize warm and cool colors in the design and creation of original two and three-dimensional artwork.	1.1.5.D.1 and 1.1.5.D.2
4	Recognize a range of values within the light, dark and middle color spectrums evident in everyday life and masterworks of art (e.g., Winslow Homer's <i>Breezing Up (A Fair Wind)</i> , paintings by Joseph Alders, <i>Alda Fish</i> etc.) and experiment with ranges of value in original artwork.	1.1.5.D.1 and 1.1.5.D.2
5	Observe tactile texture found in nature and apply art materials to create a texture (e.g., layer tissue paper to create ridges and edges, emboss surfaces, build up surface using modeling paste etc.).	1.1.5.D.1 and 1.1.5.D.2
6	Characterize the use of geometric and organic forms in three-dimensional works of art that are also evident in everyday life (e.g., sculptures by Max Ernst, Joel Shapiro, David Smith, and H.C. Westermann, Nicki de Saint Phalle, Jeff Koons etc.). Create original artwork utilizing geometric and organic form as the primary element of art.	1.1.5.D.1 and 1.1.5.D.2
7	Identify formal (e.g., symmetrical balance in <i>The Incredulity of Saint Thomas</i> by Giovanni Battista Cima, <i>The Kiss</i> by Constantin Brancusi, Denise Oppenheim's earthwork <i>Canceled Crop</i> , the Taj	1.1.5.D.1 and 1.1.5.D.2

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	Mahal etc.) and informal (e.g., asymmetrical balance paintings by Mary Cassatt, <i>A Sunday Afternoon on the Island of La Grande Jatte</i> by George Seurat, sculptures by David Smith etc.) in two and three-dimensional master works of art and illustrate those principles in the creation of original artwork.			
8	Survey ways that artists have portrayed the human body in various mediums (e.g., George Segal, Robert Arneson, Alice Neel, Gutzon Borglum, Leonardo Da Vinci, Maxfield Parrish, Sandro Botticelli etc.). Examine ways to draw and sculpt the human body in proportion and apply to two and three-dimensional art making.			1.1.5.D.1 and 1.1.5.D.2
9	Investigate visual rhythm created through repetition and patterning in two-dimensional works of art (e.g., modernist paintings, weavings and installations by Jim Isermann, patterns found in Persian fabric, interlacing patterns in Islamic art etc.) and use simple repetitive patterns in the creation of original two-dimensional artwork.			1.1.5.D.1 and 1.1.5.D.2
10	Recognize emphasis (center of interest) evident in everyday life and diverse works of art in various mediums (e.g., painting by Johannes Vermeer, prints by Shunkosai Hokusai, illustrations by Norman Rockwell, sculptures by Jonathan Borofsky, Duane Hanson etc.). Create works of two or three-dimensional art using the principle of design of emphasis as the primary inspiration.			1.1.5.D.1 and 1.1.5.D.2

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Code #	
1.1.5.D.1	<b>Content Statement:</b> Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.
	<b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design that are evident in everyday life.
1.1.5.D.2	<b>Content Statement:</b> The elements of art and principles of design are universal.
	<b>Cumulative Progress Indicator:</b> Compare and contrast works of art in various mediums that use the same art elements and principles of design.



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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Letter and Alphabet Line &amp; Color Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 4</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Work individually and collaboratively to create three-dimensional cardboard sculpture using the elements of space, color, shape and value in symbolic representations of personally selected themes.	1.3.5.D.1
2	Examine various genres and styles of visual art and identify common and distinctive characteristics of artworks from master works from a variety of cultural and historical eras (e.g., fauvism, impressionism, American folk art etc.). Create a painting that reflects an understanding of the basic compositional approach of that genre or genres.	1.3.5.D.2
3	Examine the use of an element (e.g., line, shape, form, color, volume) in works of art from various genres and then demonstrate the distinctive qualities of its use in multiple drawings.	1.3.5.D.2
4	Collaborate with classmates in the creation of works and presentation of a multiple art media art exhibition by contributing work along a common theme.	1.3.5.D.5

Code #	NJCCCS
1.3.5.D.1	<p><b>Content Statement:</b> The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>
1.3.5.D.2	<p><b>Content Statement:</b> Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and</p>



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<b>1.3.5.D.5</b>	<p>experiment with various compositional approaches influenced by these styles.</p> <p><b>Content Statement:</b> There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.</p> <p><b>Cumulative Progress Indicator:</b> Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.</p>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites: <a href="http://www.aeteachers.org">www.aeteachers.org</a></b></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Letter and Alphabet Line &amp; Color Design</p> <p>other projects to follow</p>

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CONTENT AREA: Visual Art	GRADE: 4	UNIT #: 3	UNIT NAME: Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Use the elements of line, shape, texture, color and the principles balance, pattern, and proportion to individually and collaboratively create two-dimensional artwork that incorporates symbols and themes depicted in works of art throughout time (e.g., in Prehistoric, in Ancient Egypt, during the Early American period etc.).	1.3.5.D.1 and 1.3.5.D.2
<b>2</b>	Use the elements of line, shape/form, texture, and color as well as the principles of balance, pattern, and proportion to create three-dimensional artwork incorporating symbols and universal themes depicted in works of art (e.g., masks, statues, pottery, and furniture etc.) throughout the ages.	1.3.5.D.1 and 1.3.5.D.2
<b>3</b>	Collaborate to prepare an exhibit of two-dimensional works based on a theme for a special event (e.g., parent conference, PTA meeting, special art exhibition) in the school building and an exhibition outside the school (e.g., administration building, local businesses etc.).	1.3.5.D.5

Code #	NJCCCS
1.3.5.D.1	<p><b>Content Statement:</b> The <a href="#">elements of art</a> and <a href="#">principles of design</a> can be applied in an infinite number of ways to express personal responses to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>

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1.3.5.D.2	<p><b>Content Statement:</b> Contextual clues to culturally specific thematic content, symbolism, composition, approach, and stylistic nuance are prevalent in works of art throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Identify common and distinctive characteristics of artworks from diverse cultural and <u>historical eras</u> of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.</p>		
1.3.5.D.5	<p><b>Content Statement:</b> There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.</p> <p><b>Cumulative Progress Indicator:</b> Collaborate in the creation of works of art using multiple <u>art media</u> and <u>art mediums</u>, and present the completed works in exhibition areas inside and outside the classroom.</p>		



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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Letter and Alphabet Line &amp; Color Design</p> <p>other projects to follow</p>

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Identify and communicate the various purposes of art (e.g., record, create, and design), genres (e.g., portrait, still life, landscape, non objective vs. abstract), media (e.g., paint, pastels, clay, markers) and themes (e.g., nature, beauty, history, culture) used in works of art.	1.4.5.A.1
<b>2</b>	Recognize and identify the significant elements of art (e.g. line, color, shape/form, space) and principles of design (e.g., balance, proportion, emphasis).	1.4.5.A.2
<b>3</b>	Identify and describe various aspects of personal, social, political and historical context from various genres. Communicate personal ideas which reflect on the the meaning of the work as well as the beauty found within in the work inspired by the artist's imagination and cultural, social/historical frame of reference.	1.4.5.A.3
<b>4</b>	Evaluate the application of the elements of art and principles of design (e.g., line direction, color mood, shape patterning, unity, emphasis and contrast) using measurable criteria.	1.4.5.B.1
<b>5</b>	Use evaluative tools (i.e., rubrics or check lists) for describing the technical proficiency of the artist's work.	1.4.5.B.2
<b>6</b>	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of various works.	1.4.5.B.3
<b>7</b>	Evaluate the effectiveness of various works of art using those elements common to all four art disciplines (e.g., line rhythm, space, unit, and emphasis) using discipline specific arts terminology.	1.4.5.B.5

<b>Code #</b>	<b>NJCCCS</b>
1.4.5.A.1	<b>Content Statement:</b> Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).



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<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: 4</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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	<p><b>Cumulative Progress Indicator:</b> Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p> <p><b>Content Statement:</b> Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p> <p><b>Content Statement:</b> Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p> <p><b>Cumulative Progress Indicator:</b> Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).</p> <p><b>Content Statement:</b> Identifying criteria for evaluating performances results in deeper understanding of art and art-making.</p> <p><b>Cumulative Progress Indicator:</b> Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</p> <p><b>Content Statement:</b> Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.</p> <p><b>Cumulative Progress Indicator:</b> Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p> <p><b>Content Statement:</b> While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.</p> <p><b>Cumulative Progress Indicator:</b> Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p>
1.4.5.A.2	
1.4.5.A.3	
1.4.5.B.1	
1.4.5.B.2	
1.4.5.B.3	



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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 4	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Letter and Alphabet Line &amp; Color Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 4	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Contribute to a discussion about who artists are, what they do, how they create art and how what they create is a reflection of societal beliefs (e.g., Jacob Lawrence’s depiction of the Harlem Renaissance, Grandma Moses’s paintings about rural life in America, the French cabaret culture captured through the drawings and paintings of Henri de Toulouse-Lautrec, or the mixed media installation art of Pepon Osario about family life in Hispanic culture etc.).	1.2.5.A.1
<b>2</b>	Chart how prominent artists influenced art making within their own circles and across history (e.g., Picasso and Cubism, Duchamp and Dada, Dali and Surrealism etc.) and emulate their stylistic influences to create personal works of art.	1.2.5.A.3
<b>3</b>	Identify distinguishing characteristics of various genres of art (e.g., impressionism, realism, romanticism, pointillism, cubism, abstract art, folk art etc.). Examine artists’ use of various geometric and organic shapes taken from everyday life; of color and values; formal or informal balance; rhythm, repetition and patterning; f emphasis and the proportioning of the human form. Use exemplary works by artist associated with various genres and historical eras as inspiration for the creation of original works of art (e.g., Monet’s Impressionist landscape paintings, Maurice de Vlaminck’ Fauvist paintings, Henri Rousseau’s Primitive paintings, Mary Cassatt’s realist paintings, Frida Kahlo’s narrative paintings, Georgia O’Keeffe’s modernists paintings etc.).	1.2.5.A.2

Code #	NJCCCS	
1.2.5.A.1	<p><b>Content Statement:</b> Art and culture reflect and affect each other.</p> <p><b>Cumulative Progress Indicator:</b> Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.</p>	

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CONTENT AREA: Visual Art	GRADE: 4	UNIT #: 5	UNIT NAME: History of the Arts and Culture
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1.2.5.A.2	<p><b>Content Statement:</b> Characteristic approaches to content, form, style, and design define art genres.</p> <p><b>Cumulative Progress Indicator:</b> Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>		
1.2.5.A.3	<p><b>Content Statement:</b> Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.</p> <p><b>Cumulative Progress Indicator:</b> Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.</p>		



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Tree of Line &amp; Color</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Distinguish parallel lines in everyday life and known two and three-dimensional works of art from various cultures that emphasize the convergence of lines to create the illusion of perspective (e.g., photographs by Ansel Adams, Edward Hopper's paintings, the art and architecture of Filippo Brunelleschi etc.). Create artwork in various mediums emphasizing line as a tool for perspective.	1.1.5.D.1 and 1.1.5.D.2
2	Compare and contrast shape & form found in everyday life with artists and architects that utilize shape and form as the dominant element (e.g., the architecture of Frank Gehry or Antonio Gaudi, buildings or consumer products by Michael Graves, Simon Rodia's Watts Towers, Russian Babushka dolls, Hopi Katchina dolls etc.). Combine geometric and organic shapes in the design and creation of original three-dimensional forms.	1.1.5.D.1 and 1.1.5.D.2
3	Compare and contrast complimentary colors of differing values found in the natural world and utilized in diverse two and three-dimensional works of art (e.g., Vincent van Gough, Georges Seurat, Henri Russo, Elizabeth Murray, Roy De Forest, Christo and Jeanne Claude, Mexican Day of the Dead triptychs etc.) create works of art that emphasize complimentary color and value.	1.1.5.D.1 and 1.1.5.D.2
4	Compare and contrast visual texture and implied texture evident in everyday life (i.e., actual texture vs. the illusion of having physical texture). Create two-dimensional artwork that has the perception of actual texture. Compare and contrast visual texture and implied texture evident in everyday life (i.e., actual texture vs. the illusion of having physical texture). Create two-dimensional artwork that has the perception of actual texture.	1.1.5.D.1 and 1.1.5.D.2
5	Compare and contrast how geometric, organic, abstract and kinetic forms exist in the environment and incorporated in masterworks of art from diverse cultures and historical eras (e.g., George Rickey, Alexander Calder, Tim Hawkinson, Louise Bourgeois, Richard Serra, Anish Kapoor, Tom Friedman, Barbara Hepworth, Teresita Fernandez etc.). Experiment with the application of a variety of forms in original works of art.	1.1.5.D.1 and 1.1.5.D.2
6	Identify symmetrical and asymmetrical vertical and horizontal balance in everyday life and works of art in diverse mediums and design and create kinetic sculptures demonstrating symmetrical	1.1.5.D.1 and 1.1.5.D.2



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	and asymmetrical vertical and horizontal balance.		
<b>7</b>	Explain ways mathematical proportions are used in master works of art in various mediums (e.g., Leonardo Da Vinci's <i>Mona Lisa</i> , Albrecht Durer's etchings, Salvador Dali's <i>The Sacrament of the Last Supper</i> ) and use the Golden Mean in the creation of an original artwork.		1.1.5.D.1 and 1.1.5.D.2
<b>8</b>	Analyze visual rhythm found in nature and artwork of different mediums created through the repetition of form (e.g., sculptures by Auguste Rodin or Eva Hess, installations by Cornelia Parker or Anne Hamilton, Aztec & Mayan headdresses, Native American Totem Poles, Medieval sculpture, Tilgnit screens etc.). Design and create original three-dimensional artworks employing repetition of form to create visual rhythm.		1.1.5.D.1 and 1.1.5.D.2
<b>9</b>	Compare and contrast emphasis and unity/harmony in two and three-dimensional works of art from various cultures and historical eras created by the combination of shape, line, and texture (e.g., Rene Magritte, Jasper Johns, Martin Ramirez, Russian knotted carpets, Canadian textiles and American Folk Art quilts etc.). Integrate shape, line, and texture for emphasis and to create unity and harmony in original artwork.		1.1.5.D.1 and 1.1.5.D.2
<b>10</b>	Identify images used by business and industry, politics and popular culture used to influence messages and describe how repetition, variety, proportion, balance, and emphasis are used to support the persuasive power of visual images. Replicate the use of these principles of design in the creation of original artwork intended for persuasive purpose.		1.1.5.D.1

<b>Code #</b>	<b>NJCCCS</b>
1.1.5.D.1	<b>Content Statement:</b> Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.
	<b>Cumulative Progress Indicator:</b> Identify elements of art and principles of design that are evident in everyday life.
1.1.5.D.2	<b>Content Statement:</b> The elements of art and principles of design are universal.
	<b>Cumulative Progress Indicator:</b> Compare and contrast works of art in various mediums that use the same art elements and

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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	principles of design.
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Tree of Line &amp; Color</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Work individually and collaboratively in small groups to design and execute a mural, either painted or mosaic, that responds to a posed problem or theme.	1.3.5.D.1
<b>2</b>	Research works of art from various historical periods and use this research to create an original work of art that illustrates a particular theme or image in the styles researched.	1.3.5.D.2
<b>3</b>	Collaborate with classmates in the creation of works and presentation of a multiple art media art exhibition by contributing work along a common theme and assume various roles in the coordination of the exhibit (e.g., curator, publicist, art critic, installer, documentary person etc.).	1.3.5.D.5

Code #	NJCCCS
1.3.5.D.1	<p><b>Content Statement:</b> The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.</p> <p><b>Cumulative Progress Indicator:</b> Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.</p>
1.3.5.D.2	<p><b>Content Statement:</b> Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.</p>
1.3.5.D.5	<p><b>Content Statement:</b> There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.</p>

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<b>Cumulative Progress Indicator:</b> Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Tree of Line &amp; Color</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Using age-appropriate terminology, identify common and distinctive characteristics of masterworks from various genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art etc.) and experiment with various compositional approaches influenced by these genres art to create original two-dimensional artworks.	1.3.5.D.3
<b>2</b>	Describe various physical properties that differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging, and create two and three-dimensional artworks that demonstrate knowledge of those differences and stylistic influences (e.g., realism, surrealism, nonobjective art, conceptual art etc.).	1.3.5.D.3 and 1.3.5.D.4

Code #	NJCCCS
1.3.5.D.3	<p><b>Content Statement:</b> Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.</p> <p><b>Cumulative Progress Indicator:</b> Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.</p>
1.3.5.D.4	<p><b>Content Statement:</b> The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.</p>



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<b>Cumulative Progress Indicator:</b> Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Tree of Line &amp; Color</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 5</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Responses and Critique Methodologies</b>
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<b>#</b>	<b>STUDENT LEARNING OBJECTIVES</b>	<b>CORRESPONDING NJCCCS</b>
<b>1</b>	Employ basic, discipline-specific arts terminology to see how artistic pieces can serve a useful purpose in daily lives.	1.4.5.A.1
<b>2</b>	Make informed aesthetic responses to artworks based on structural arrangement (Formalism) and know the characteristics that classify artwork as formal.	1.4.5.A.2
<b>3</b>	Identify how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference in self-generated, peer and masterworks of art from diverse cultures and eras.	1.4.5.A.3
<b>4</b>	Assess the application of the elements of art and principles of design in self-generated, peer and masterworks of visual artworks using measurable criteria.	1.4.5.B.1
<b>5</b>	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers (e.g., the application of the design elements and principals as the basic for formal structure).	1.4.5.B.2
<b>6</b>	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of master works of visual art from various cultures as well as self-generated and peer artwork.	1.4.5.B.3
<b>7</b>	Use evaluative tools to evaluate the technical proficiency and application of the elements of art and principles of design in self-generated, peer and professional artworks.	1.4.5.B.4
<b>8</b>	Distinguish ways in which individuals may disagree about the relative merits of artwork based on the personal, cultural and historical traditions and describe the purpose of the artwork and its intended audience.	1.4.5.B.5

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<b>Code #</b>	<b>NJCCCS</b>
1.4.5.A.1	<p><b>Content Statement:</b> Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).</p> <p><b>Cumulative Progress Indicator:</b> Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.</p>
1.4.5.A.2	<p><b>Content Statement:</b> Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.</p> <p><b>Cumulative Progress Indicator:</b> Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.</p>
1.4.5.A.3	<p><b>Content Statement:</b> Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.</p> <p><b>Cumulative Progress Indicator:</b> Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).</p>
1.4.5.B.1	<p><b>Content Statement:</b> Identifying criteria for evaluating performances results in deeper understanding of art and art-making.</p> <p><b>Cumulative Progress Indicator:</b> Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.</p>
1.4.5.B.2	<p><b>Content Statement:</b> Decoding simple contextual clues require evaluation mechanisms, such as rubrics, to sort fact from opinion.</p> <p><b>Cumulative Progress Indicator:</b> Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.</p>
1.4.5.B.3	<p><b>Content Statement:</b> While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art,</p>

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			<p>each also has its own discipline-specific arts terminology.</p> <p><b>Cumulative Progress Indicator:</b> Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.</p>
1.4.5.B.4			<p><b>Content Statement:</b> Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.</p>
1.4.5.B.5			<p><b>Cumulative Progress Indicator:</b> Define technical proficiency, using the elements of the arts and principles of design.</p> <p><b>Content Statement:</b> Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).</p> <p><b>Cumulative Progress Indicator:</b> Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.</p>

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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Tree of Line &amp; Color</p> <p>other projects to follow</p>

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Discuss how artists utilize subject matter, symbols and themes to communicate meaning and purpose in art.	1.2.5.A.1
<b>2</b>	Demonstrate visual art as a reflection of societal values and beliefs by utilizing symbols (marks agreed upon by a culture as having specific meaning or connotations) into original works of art.	1.2.5.A.1
<b>3</b>	Utilize contextual information pertaining to distinctive stylistic methodologies to investigate, interpret and analyze the viewpoint of the culture where the art was created. Identify through the elements and principals of design how art can help analyze art works (e.g., line creating the illusion of space; shapes and form being organic, geometric, abstract and kinetic; the use of visual and implied texture, color, various types of balance, the use of rhythm, repetition, variety, proportion and emphasis from objects found in nature) and serve as a record of time for that culture.	1.2.5.A.2
<b>4</b>	Discuss how interpretations of artwork change as culture evolves (e.g., North Rose Window, Notre Dame Cathedral, Paris; Ishtar Gate, Babylon; Arches of the Great Mosque, Cordoba; Man with a Guitar, Lipchitz; Family, Henry Moore; Little Dancer Fourteen Years Old, Degas) .	1.2.5.A.3
<b>5</b>	Analyze the distinguishing characteristics of various artists whose significant contribution to the art world has had an impact on their peer and future generations of artists (e.g., Leonardo Da Vinci, Jackson, Pollack, Andy Warhol, Anne Hamilton, Jeff Coons, Chen Woo, Rene Magritte etc.).	1.2.5.A.3

<b>Code #</b>	<b>NJCCCS</b>
1.2.5.A.1	<b>Content Statement:</b> Art and culture reflect and affect each other.
	<b>Cumulative Progress Indicator:</b> Recognize works of dance, music, theatre, and visual art as a reflection of societal values and



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	beliefs.
1.2.5.A.2	<p><b>Content Statement</b> Characteristic approaches to content, form, style, and design define art genres.</p> <p><b>Cumulative Progress Indicator:</b> Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.</p>
1.2.5.A.3	<p><b>Content Statement:</b> Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.</p> <p><b>Cumulative Progress Indicator:</b> Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 6</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Opt Art Hand</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 6</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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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

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<b>5</b>	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, cylinders and cones as the primary elements in original works of art in art.			1.1.8.D.1
<b>6</b>	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
<b>7</b>	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
<b>8</b>	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
<b>9</b>	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

<b>NJCCCS</b>	
<b>Code #</b>	
1.1.8.D.1	<b>Content Statement:</b> Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.
	<b>Cumulative Progress Indicator:</b> 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.
1.1.8.D.2	<b>Content Statement:</b> The study of masterworks of art from diverse cultures and different historical eras assists in understanding

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	<p>specific cultures.</p> <p><b>Cumulative Progress Indicator:</b> 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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<b>CONTENT AREA:</b> Visual Arts	<b>GRADE:</b> 6	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Opt Art Hand</p> <p>other projects to follow</p>

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CONTENT AREA: Visual Arts	GRADE: 6	UNIT #: 2	UNIT NAME: Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Use drawing media to create original artwork in one point perspective that demonstrates the principle of unity (e.g., perspective, implied space, illusionary depth) as seen in works such as Doris Lee's, <i>Thanksgiving</i> , 1935.	1.3.8.D.1
<b>2</b>	Create an original artwork that employs various principles of balance, emphasis, and proportion to express the creative idea.	1.3.8.D.1
<b>3</b>	Create a non-objective monochromatic painting(s) using similar geometric or organic shapes that emphasize the principle of harmony (e.g., Sean Scully, <i>White Robe</i> , 1990).	1.3.8.D.1
<b>4</b>	Use literary sources as inspiration for the creation of multi-media works of art that embody allegorical themes, symbolism and irony.	1.3.8.D.2
<b>5</b>	Identify and use appropriate art vocabulary to describe known works of art from several genres including realism, abstract/nonobjective art, and conceptual art. Apply similar concepts to the creation of original artworks in the style of representative work from a chosen genre.	1.3.8.D.3

Code #	NJCCCS
1.3.8.D.1	<p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media</p>



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<b>CONTENT AREA:</b> Visual Arts	<b>GRADE:</b> 6	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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	<p>and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
1.2.8.D.2	<p><b>Content Statement:</b> Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.</p> <p><b>Cumulative Progress Indicator:</b> Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.</p>
1.2.8.D.3	<p><b>Content Statement:</b> The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.</p> <p><b>Cumulative Progress Indicator:</b> Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 6</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition                      Craftsmanship                      Creativity                      Communication of Content                      Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Opt Art Hand</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 6</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Create a sculpture using three dimensional media which distorts or exaggerates proportion. (e.g., mixed media work of Marisol and Claus Oldenburg).	1.3.8.D.1
<b>2</b>	Create artworks which demonstrate the use of asymmetrical balance and emphasis in variety of media (e.g., create a kinetic sculpture which shows more detail in one area to create emphasis in the style of Alexander Calder).	1.3.8.D.1
<b>3</b>	Use additive and subtractive sculptural techniques to create the illusion of movement (e.g., an animal in motion as depicted in Ashevak Adla's <i>Walking Bear</i> , Inuit Art).	1.3.8.D.1
<b>4</b>	Use literary sources which embody the themes of allegory, symbolism and irony as source of inspiration to create a three dimensional multi-media works of art.	1.3.8.D.5
<b>5</b>	Create a mixed media artwork based on observation from an actual environment (e.g., environmental sculpture by Andy Goldsworthy about conservation and recycling). Synthesize the design principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).	1.3.8.D.1 and 1.3.8.D.6

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<b>Code #</b>	<b>NJCCCS</b>
1.3.8.D.1	<p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
1.3.8.D.5	<p><b>Content Statement:</b> Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.</p> <p><b>Cumulative Progress Indicator:</b> Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.</p>
1.3.8.D.6	<p><b>Content Statement:</b> The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.</p> <p><b>Cumulative Progress Indicator:</b> Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.</p>



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<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: 6</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Response &amp; Critique Methodologies</b>
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District/School Formative Assessment Plan		District/School Summative Assessment Plan	
<b>Suggested Formative Assessments (optional)</b>  Composition Craftsmanship Creativity Communication of Content Rubric		<b>Summative Assessments</b>  Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture & space	
District/School Texts		District/School Supplementary Resources	
Glencoe Introducing Art		Websites: <a href="http://www.aeteachers.org">www.aeteachers.org</a>  Teacher Vision for Art Teachers  Incredible Art Department  The Art Project powered by Google  Art Babble  <b>Other: Projects</b>  Opt Art Hand  other projects to follow	

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Generate observational and emotional responses to diverse culturally and historically specific masterworks of visual art. Apply characteristics of exemplars to the creation of original two and three-dimensional works of art that evoke a similar categorical response.	1.4.8.A.1
<b>2</b>	Describe the comparative differences in the architectural design of public buildings throughout history (e.g., Buckingham Palace, the Taj Mahal, the White House, <i>Casa Mila</i> by Antonio Gaudi, Michael Graves' <i>Swan</i> and the <i>Dolphin Hotels</i> , <i>Disney Resorts</i> in Orlando, Florida etc.).	1.4.8.A.6 and 1.4.8.B.2
<b>3</b>	Differentiate between "traditional" three dimensional design and non-conventional elements of style (modern vs. postmodern) used to express new three dimensional design ideas. Utilize varied stylistic elements in the creation of art.	1.4.8.A.6
<b>4</b>	Describe formal structures and art making techniques used in the creation of two and three-dimensional artwork from different cultures and historical eras (e.g., <i>Freeze on the Pantheon</i> , Gothic paintings on wood, Renaissance frescos, wood cuts, and Jan van Eyck's works and the invention of oil painting etc.) and incorporate some of these stylistic nuances to the creation of original two and three-dimensional art work.	1.4.8.B.2



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<b>Code #</b>	<b>NJCCCS</b>
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.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.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>



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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Opt Art Hand</p> <p>other projects to follow</p>

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<b>#</b>	<b>STUDENT LEARNING OBJECTIVES</b>	<b>CORRESPONDING NJCCCS</b>
<b>1</b>	Analyze the social historical and political impact of wars from different eras and how they were interpreted by the artist and reflected in their artworks (e.g., compare and contrast <i>The Third of May</i> by Francisco Goya versus <i>Guernica</i> by Pablo Picasso and explain how this artwork represents the disdain of the artists for war and its deadly impact on the innocent people of Spain).	1.2.8.A.3
<b>2</b>	Analyze how artists use calligraphic line to create social, historical, and/or political ideas (e.g., Wu Zhen, <i>Bamboo</i> , 1350, or Kazuaki Tanahashi, <i>Breakthrough</i> , 1998, etc.).	1.2.8.A.3
<b>3</b>	Differentiate between geometric and organic shapes when creating a work in the natural world and in master works (e.g., Lorenzo Ghiberti, <i>The Gates of Paradise</i> , 1425-52, Jacques-Louis David, <i>The Oath of the Horatii</i> , 1748, etc.).	1.2.8.A.3
<b>4</b>	Identify how warm and cool colors or color schemes communicate a given emotion in a social, historical, and/or political context (e.g., Vincent van Gogh, <i>The Bedroom</i> , 1889, Matisse, <i>The Red Studio</i> , 1911, Lutz Haufschild, <i>Questions of the Heart</i> , 1989-90 (stained glass)).	1.2.8.A.3
<b>5</b>	Analyze how textural effects in master works, enhance the social, historical, and political meaning in the work (e.g., Katsushika Hokusai, <i>The Great Wave of Kanagawa</i> , 1830-31, Yoruba, Nigeria, <i>African Crown (ade)</i> , early 20th century, Claire Zeisler, <i>Tri-Color Arch</i> , 1983-84, etc.).	1.2.8.A.3
<b>6</b>	Differentiate how form is represented in	1.2.8.A.3
<b>7</b>	Compare and contrast various forms of balance in masterworks from diverse cultures and historical contexts (e.g., Symmetrical balance: Judy Chicago, <i>Pasadena Lifesavers Red Series #3</i> , Asymmetrical balance: Kasimir Malevich, <i>Suprematist Painting</i> , <i>Black Rectangle</i> , <i>Blue Triangle</i> , Radial Balance: <i>Rose Window</i> , <i>South Transept</i> , <i>Chartres Cathedral</i> ).	1.2.8.A.3
<b>8</b>	Identify how proportion/scale has affected the aesthetics throughout time, socially and culturally in two and three-dimensional works of art. (e.g., Andrew Wyeth, <i>Christina's World</i> , 1948, Claes Oldenburg, <i>Clothespin</i> , 1976).	1.2.8.A.3
<b>9</b>	Differentiate how pattern is used in objective vs. non-objective works of art in two and three-	1.2.8.A.3

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dimensional works of art (e.g., Non-objective: Annie M. Peachey, <i>Four in Block Work Quilt</i> , 1925 - 35, Objective: Faith Ringgold, <i>The Men: Mask Face Quilt #2</i> , 1986, Three Dimensional: Louis Sullivan, <i>Grille of Elevator Enclosure Cage from the Chicago Stock Exchange Building</i> 1893 -94).
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<b>Code #</b>	<b>NJCCCS</b>
1.2.8.A.3	<b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages. <b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Line &amp; Pattern Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Analyze the characteristics of rhythmic line in culturally and historically diverse, two and three-dimensional masterworks of art (e.g., Abstract Expressionist action painter Jackson Pollock's physical movements recorded through layered lines, Victor Vasarely Op Art paintings filled with visual tension/illusion created through linear patterning, Al Held's line as form paintings such as <i>Phoenicia-X</i> etc.). Explain the impact of line on the expressive and intellectual (diagrammatical and methodological) significance of the work within specific cultural contexts (e.g., Japanese Sumi-e painting, German Expressionism, Del Civi Spanish cave paintings etc.) and use varied approaches to the treatment of rhythmic lines in original works.	1.1.8.D.1
2	Distinguish rhythmic geometric and organic shapes used in two and three dimensional masterworks of art from diverse cultures and historical eras and explain ways shape provides measurement and or defines objects and their relationship to the natural world (e.g., Henri Matisse's collages, Joan Miro's biomorphic and geometric shapes as expressions of playfulness, paintings by Jacob Lawrence depicting the African American experience, Egyptian pyramids as symbolic representations of ascension, etc.) and create original works of art inspired by shape as a means of communicating emotional and intellectual content.	1.1.8.D.1 and 1.1.8.D.2
3	Compare and contrast related and contrasting color schemes in masterworks of art from varied cultures and historical eras (e.g., the atmospheric quality of Mark Rothko's color field paintings, Franz Mark's German Expressionist paintings, Caravaggio's dramatic color contrast highlighting imagery through light and shadow, the paintings of Paul Gauguin, Fauvist paintings etc.). Create original two and three dimensional works of art that utilize analogous colors (e.g. Paul Cezanne's Houses in <i>Provence etc.</i> ) and value to communicate intellectual content and emotional impact of original artwork.	1.1.8.D.1
4	Classify various types of real, invented, and simulated textural surfaces found in culturally diverse masterworks of art (e.g., paintings by Vermeer, Rembrandt, and those of the golden age of Dutch Painting, trompe-l'œil paintings and contemporary trompe-l'œil murals by Richard Hass, Navajo	1.1.8.D.1



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<b>CONTENT AREA: Visual Art</b>		<b>GRADE: 7</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
	sand paintings etc.) and create original works of art utilizing texture as the primary element in art making.			
<b>5</b>	Interpret how forms (three-dimensional geometric figures) are used in masterworks of art from diverse cultures and historical eras. Explain ways form creates dimensionality and structure that impacts the emotional and intellectual significance of the work and create original works of art that differentiate and demonstrate high and low relief.			1.1.8.D.1
<b>6</b>	Analyze masterworks of art from different historical eras and cultures and explain how the applications of the elements of art and principles of design impact the emotional content of the work of art (e.g., Pablo Picasso's <i>Guernica</i> , Edvard Munch's <i>The Scream</i> , Andrew Wyeth's <i>Christina's World</i> , Francisco Goya's print series <i>The Disasters of War</i> about the Spanish civil war etc.).			1.1.8.D.1
<b>7</b>	Compare and contrast radial balance in masterworks from diverse cultures and historical eras (e.g., Vincent Van Gogh's painting <i>Sunflowers</i> , Navajo weavings, etc.) and create a two or three-dimensional work of art using radial balance.			1.1.8.D.1
<b>8</b>	Analyze applications of proportion in masterworks of art and architecture from diverse cultures and historical eras (e.g., standardized proportion based on geometry exacting measurements in classical period of Grecian art and Greek vases, Leonardo Da Vinci's paintings and drawings such as <i>Mona Lisa</i> , the approximation of the golden ratio in the proportions of the Parthenon etc.) and create an original artwork focusing primarily on proportion.			1.1.8.D.1
<b>9</b>	Compare and contrast the use of pattern (as a function of rhythm) in the design of masterworks from diverse cultures and historical eras (e.g., Op Art, the Arts and Crafts movement in architecture, Mehndi Art, Southwest Native American Jewelry etc.). Use repetitive patterns as a unifying element in the creation of two and three-dimensional works of original artwork.			1.1.8.D.1 and 1.1.8.D.1
<b>10</b>	Compare and contrast distinguishable cultural characteristics found in diverse masterworks of art (e.g., <i>The Emperor Barbur Overseeing his Gardeners</i> , tempera and gouache painting from Indian Mughal period, c. 1590, Japanese woodcut by Ando Hiroshige, <i>Riverside Bamboo Market</i> at Kyobashi, from the series One Hundred Famous Views of Edo 55, textile-based works of Nigerian artist Yinka Shonibare, American painter, printmaker and sculptor Jasper Johns, etc.).			1.1.8.D.1 and 1.1.8.D.2
<b>11</b>	Create two and three-dimensional works of art that show intentional use of the elements of art			1.1.8.D.1 and 1.1.8.D.2

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and principles of design to create thematic content related to specific cultural heritages in original artwork, based on examination of artwork from various cultures.	

<b>Code #</b>	<b>NJCCCS</b>
1.1.8.D.1	<p><b>Content Statement:</b> Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p><b>Cumulative Progress Indicator:</b> 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> <p><b>Content Statement:</b> The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.</p>
1.1.8.D.2	

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**GRADE: 7**

**UNIT #: 1**

**UNIT NAME: Creative Process**



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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 7	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Line &amp; Pattern Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 7	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Create a painting or paintings that demonstrate the principle of emphasis as a means to generating a focal point (e.g., Anna Vallayer-Coster, <i>Still Life with Lobster</i> , 1781).	1.3.8.D.1
<b>2</b>	Demonstrate understanding of harmony emphasizing the element of color and pattern in an abstract or nonobjective composition (e.g., Jasper Johns <i>Map</i> , 1961).	1.3.8.D.1
<b>3</b>	Create a two-dimensional art work utilizing the principle of unit (e.g., Edward Hopper, <i>Nighthawks</i> , 1942, and Paul Klee, <i>Static-Dynamic Graduation</i> , 1923).	1.3.8.D.1
<b>4</b>	Create a mixed media or multi-media two-dimensional work of art that expresses a universal theme.	1.3.8.D.2
<b>5</b>	Create an abstract or conceptual piece of art work and use appropriate art vocabulary to describe how it expresses intentional thematic content (e.g., an emotional state, a time and space, a universal symbol, a social or political idea etc.).	1.3.8.D.3
<b>6</b>	Create an original art which reflects an understanding of visual culture in a contemporary context that is based on thematic content which has been stylistically interpreted by artists over time (e.g., realism in still life paintings by William Harnett, photorealism in paintings by Richard Estes, food still life collage by Wayne Thiebaud; watercolor painting in the style of the Hudson River School, pastels in the style of Monet and the Impressionists, hyper-realistic nature photos like those of Ansel Adams; portraiture in the style of John Singer Sargeant, portrait photography like that of Annie Leibowitz etc.).	1.3.8.D.4

<b>Code #</b>	<b>NJCCCS</b>
1.3.8.D.1	<b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

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CONTENT AREA: Visual Art	GRADE: 7	UNIT #: 2	UNIT NAME: Performing
	<p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p> <p><b>Content Statement:</b> Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.</p> <p><b>Cumulative Progress Indicator:</b> Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.</p>		
1.3.8.D.2	<p><b>Content Statement:</b> The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.</p> <p><b>Cumulative Progress Indicator:</b> Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.</p>		
1.3.8.D.3	<p><b>Content Statement:</b> Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.</p> <p><b>Cumulative Progress Indicator:</b> Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.</p>		
1.3.8.D.4			





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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Line &amp; Pattern Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Demonstrate understanding of harmony and unity with the element of color by creating an abstract or nonobjective composition in a three-dimensional artwork. (i.e., using pattern and color to create the illusion of space using found objects and commercial symbols in the style of Robert Rauschenberg).	1.3.8.D.1
<b>2</b>	Create original artwork(s) that employs the principle of (regular, alternating, flowing or progressive) rhythm (e.g., Augusta Savage's <i>Lift Every Voice and Sing</i> , 1939; or Phillip Moulthrop's <i>White Pine Mosaic Bowl</i> , 1993).	1.3.8.D.1
<b>3</b>	Apply the principle of proportion to the creation of figurative sculpture in any combination of media (e.g., Hugo Robus's <i>Meditating Girl</i> , 1958; Marisol's <i>The Family</i> , 1962; or George Segal's <i>Walk, Don't Run</i> , 1976).	1.3.8.D.1
<b>4</b>	Create a satirical three-dimensional figurative artwork that synthesizes the physical properties, processes, and techniques for visual communication used in masterworks from varied historical periods intended for visual communication or editorial commentary (e.g., Goya's satirical paintings of Spanish Aristocracy; Thomas Nast's 1828 political cartoons for the <i>New Yorker</i> magazine; Duchamp's <i>The Fountain</i> , 1917 etc.).	1.3.8.D.5 and 1.3.8.D.6
<b>5</b>	Create artworks which convey a social concern around contemporary community-based issues using two and three dimensional media (e.g., graphic design/posters, installations etc. such as those by artists like Milton Glaser, Andy Warhol, Jean Michel Basquiat, Robert Rauschenberg etc.).	1.3.8.D.1 and 1.3.8.D.6

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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<b>Code #</b>	<b>NJCCCS</b>
1.3.8.D.1	<p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
1.3.8.D.5	<p><b>Content Statement:</b> Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.</p> <p><b>Cumulative Progress Indicator:</b> Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.</p>
1.3.8.D.6	<p><b>Content Statement:</b> The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.</p> <p><b>Cumulative Progress Indicator:</b> Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.</p>



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Response &amp; Critique Methodologies</b>
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Line &amp; Pattern Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Response &amp; Critique Methodologies</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Generate observational and/or emotional responses to culturally and historically diverse artworks relative to their form, function, craftsmanship, and originality. Compare & contrast their treatment of archetypal subject matter in a written critical review.	1.4.8.A.1 and 1.4.8.B.3
<b>2</b>	Define the uniform formal qualities of three-dimensional objects in the environment that are used for utilitarian and non-utilitarian purposes and differentiate among basic formal structures and technical proficiencies.	1.4.8.A.2 and 1.4.8.B.2
<b>3</b>	Compare and contrast the differences between decorative and functional design qualities in an object. Describe the influence of materials and processes throughout history due to advances in technology (e.g., comparing Greek and Roman clay vases to contemporary plastics and glass vases by Waterford or glass sculptures by Dale Chihuly).	1.4.8.A.2, 1.4.8.A.7
<b>4</b>	Survey an array of art within diverse cultures and historical eras. Distinguish among artistic styles, trends, and movements in visual art as a source of inspiration for the creation of original two or three-dimensional artwork.	1.4.8.A.3
<b>5</b>	Interpret the symbolism/metaphor embedded in historically significant masterworks of visual art (e.g., Van Eyck's <i>The Marriage of Giovanni Arnolfini and Giovanna Cenami</i> , Leonardo da Vinci's <i>The Last Supper</i> , Edward Hicks' <i>The Peaceable Kindom</i> , or Picasso's series of drawings & a sculpture using the metaphor of "Bull"). Re-contextualize the symbolism or	1.4.8.A.5, and 1.4.8.A.6

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 4</b>	<b>UNIT NAME: Aesthetic Response &amp; Critique Methodologies</b>
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	thematic content of the anchor work, using non-traditional materials and/or new media tools (Paint, Illustrator, or Photoshop, Flash etc.) to create original works of art.
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<b>Code #</b>	<b>NJCCCS</b>
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>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> <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.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 art.</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</p>

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CONTENT AREA: Visual Art	GRADE: 7	UNIT #: 4	UNIT NAME: Aesthetic Response & Critique Methodologies
	creation of criteria for judging originality.		
	<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.		
1.4.8.A.7	<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.		
	<b>Cumulative Progress Indicator:</b> Analyze of dance, music, theatre, and visual art.		
1.4.8.B.2	<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.		
	<b>Cumulative Progress Indicator:</b> Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.		
1.4.8.B.3	<b>Content Statement:</b> Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.		
	<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.		



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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 7	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Line &amp; Pattern Design</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 7</b>	<b>UNIT #: 5</b>	<b>UNIT NAME: History of the Arts and Culture</b>
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Map the historical innovations in media in the visual arts that were caused by the creations of new technology through the ages (e.g., Create a timeline of innovations in painting and printmaking from Renaissance to the present).	1.2.8.A.1
<b>2</b>	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
<b>3</b>	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
<b>4</b>	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

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CONTENT AREA: Visual Art	GRADE: 7	UNIT #: 5	UNIT NAME: History of the Arts and Culture
<b>5</b>	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</i> , <i>Saints Asano and Margaret</i> , <i>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 Chihuly, GTE Installation, 1991, Jun Kaneko, Installation).		1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
<b>6</b>	Characterize the stylistic innovations of texture, as chronicled through technological 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 Morales, Granite Weaving 2003, Vincent Van Gogh, <i>The Poplars at Saint-Remy</i> , 1889, Michel Sittow, <i>Portrait of Diego de Guevara</i> , c. 1515 – 18).		1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
<b>7</b>	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> , 17 <sup>th</sup> century, <i>Mughal</i> ).		1.2.8.A.1 1.2.8.A.2 1.2.8.A.3
<b>8</b>	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> ).		1.2.8.A.1 1.2.8.A.2 1.2.8.A.3

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 7	<b>UNIT #:</b> 5	<b>UNIT NAME:</b> History of the Arts and Culture
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Code #	NJCCCS
1.2.8.A.1	<p><b>Content Statement:</b> Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p><b>Cumulative Progress Indicator:</b> 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><b>Content Statement:</b> 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><b>Cumulative Progress Indicator:</b> 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> <p><b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p>
1.2.8.A.3	<p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Design Project</p> <p>other projects to follow</p>

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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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

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<b>CONTENT AREA: Visual Art</b>		<b>GRADE: 8</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
<b>7</b>	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 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.			1.1.8.D.1 and 1.1.8.D.2
<b>8</b>	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 <sup>th</sup> 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
<b>9</b>	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
<b>10</b>	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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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 1</b>	<b>UNIT NAME: Creative Process</b>
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Code #	NJCCCS
1.1.8.D.1	<p><b>Content Statement:</b> Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.</p> <p><b>Cumulative Progress Indicator:</b> 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> <p><b>Content Statement:</b> The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.</p> <p><b>Cumulative Progress Indicator:</b> Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.</p>
1.1.8.D.2	



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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Design Project</p> <p>other projects to follow</p>

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<b>CONTENT AREA:</b> Visual Art	<b>GRADE:</b> 8	<b>UNIT #:</b> 2	<b>UNIT NAME:</b> Performing
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Apply the principles of balance to the creation of gesture drawings using the figure in action poses to enhance the expression of creative ideas (e.g., perspective, implied space, and illusionary depth) exemplified in masterworks of art (e.g., Peter Paul Rubens, studies for <i>“The Presentation in the Temple”</i> , 1577-1640 and Jacob da Pontormo, <i>Dancing Figure</i> , 1494-1556).	1.3.8.D.1
<b>2</b>	Create a series of pastel drawings that demonstrate the principle of harmony through the utilization of color schemes (e.g., complementary and split complementary – Edgar Degas, <i>Before the Mirror</i> , 1885-86, and Paul Cezanne, <i>Basket of Apples</i> , 1895).	1.3.8.D.1
<b>3</b>	Utilize the principle of unity in the creation of an original two-dimensional mixed-media artwork (e.g., Anny Warhol, <i>Four Marylins</i> , 1962, and Romare Bearden, <i>Family Dinner</i> , 1968).	1.3.8.D.1
<b>4</b>	Create works of art inspired by literary works based in allegory to create surrealist mixed media art (i.e., Using Edgar Allen Poe’s writing to create a surrealist collage).	1.3.8.D.2
<b>5</b>	Identify and describe the work of a prominent Abstract Expressionist (e.g., Jackson Pollack and Franz Kline), conceptual artist (e.g., Anne Hamilton, Joseph Beuys, Sol LeWitt) surrealist (e.g. Marcel Duchamp, Salvador Daii) or realist (e.g. Duane Hansen, Sidney Goodman, Andrew Wyeth) and create a work of art that emulates that tradition.	1.3.8.D.3
<b>6</b>	Identify the thematic and stylistic content of a known representative multicultural artwork and create a two or three-dimensional work expressing similar thematic content.	1.3.8.D.4
<b>7</b>	Use computer graphic art programs such as painter or Illustrator to plan, design, and execute multiple solutions to the creations of non-objective patterned artwork stemming from or inspired by masterworks of visual culture (e.g., work of Andy Warhol/ Pop Art Movement, Nam Jun Paik,	1.3.8.D.4

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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 2</b>	<b>UNIT NAME: Performing</b>
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Tony Oursler etc.).	
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Code #	NJCCCS
<b>1.3.8.D.1</b>	<p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of <u>art media</u> and <u>art mediums</u> to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
<b>1.3.8.D.2</b>	<p><b>Content Statement:</b> Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.</p> <p><b>Cumulative Progress Indicator:</b> Apply various <u>art media</u>, <u>art mediums</u>, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.</p>
<b>1.3.8.D.3</b>	<p><b>Content Statement:</b> The classification of art into various art <u>genres</u> depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with <u>discipline-specific arts terminology</u>.</p> <p><b>Cumulative Progress Indicator:</b> Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.</p>

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<b>1.3.8.D.4</b>	<p><b>Content Statement:</b> Universal themes exist in art across <u>historical eras</u> and cultures. Art may embrace multiple solutions to a problem.</p> <p><b>Cumulative Progress Indicator:</b> Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.</p>
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<b>CONTENT AREA: Visual Art</b>	<b>GRADE: 8</b>	<b>UNIT #: 3</b>	<b>UNIT NAME: Performing</b>
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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aateachers.org">www.aateachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Design Project</p> <p>other projects to follow</p>

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CONTENT AREA: Visual Art		GRADE: 8	UNIT #: 3	UNIT NAME: Performing
#	STUDENT LEARNING OBJECTIVES			CORRESPONDING NJCCCS
1	Create original three-dimensional artwork that demonstrates the principles of rhythm, pattern, and/or movement using direct observation (and preliminary sketches) of natural or man-made objects (e.g., Auguste Rodin, <i>Gates of Hell with Adam and Eve</i> , 1850-1917 and Felix W. de Weldon, <i>Marine Corps War Memorial</i> , Arlington Virginia, 1954).			1.3.8.D.1
2	Demonstrate an understanding of symmetrical, asymmetrical and/or radial balance by creating an original abstract or nonobjective three-dimensional sculpture (e.g., Louise Nevelson, <i>Wedding Chapel IV</i> , 1960 or Louis Sullivan's <i>Grille of Elevator Enclosure Cage of from the Chicago Stock Exchange Building 1893-94</i> ).			1.3.8.D.1
3	Apply the principle of proportion in the creation of an original abstract or nonobjective three-dimensional sculpture in any media or mixed media (e.g., Zaire, Kuba Culture, <i>Mukenga Mask</i> , Alexander Calder, <i>La Grande Vitesse</i> , 1969, and Arthur Shaughnessy, Native American, Dzwada'enuxw, <i>Dla'ehl Interior House Post: Grizzly Bear Beneath Kulus</i> , 1907).			1.3.8.D.1
4	Create two and three-dimensional artworks that reflect thematic concepts in a variety of styles (e.g., <b>War</b> in diverse cultures and historical eras depicted in Picasso's, <i>Guernica</i> or Frank Gaylord's, <i>Korean War Memorial</i> ; <b>Identity</b> in diverse cultures and historical eras represented through works such as Grandma Moses's <i>Beautiful World</i> , Grant Wood's <i>American Gothic</i> , Purvis Young's <i>Boyz in the Hood</i> , early 1990's or Young's <i>Freedom Riders</i> , 2000).			1.3.8.D.5
5	Create three-dimensional artwork derived from direct observation of natural or man-made objects.			1.3.8.D.6
6	Create a series of commercial artworks in two and three-dimension from traditional and contemporary media which explore the global marketplace (e.g., advertising/graphic design, product design found in toys, clothing, accessories, home/housewares and/or packaging design).			1.3.8.D.1 and 1.3.8.D.6

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<b>Code #</b>	<b>NJCCCS</b>
1.3.8.D.1	<p><b>Content Statement:</b> The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.</p> <p><b>Cumulative Progress Indicator:</b> Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).</p>
1.3.8.D.5	<p><b>Content Statement:</b> Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.</p> <p><b>Cumulative Progress Indicator:</b> Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.</p>
1.3.8.D.6	<p><b>Content Statement:</b> The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.</p> <p><b>Cumulative Progress Indicator:</b> Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.</p>





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<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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<b>District/School Formative Assessment Plan</b>	<b>District/School Summative Assessment Plan</b>
<p><b>Suggested Formative Assessments (optional)</b></p> <ul style="list-style-type: none"> <li>Composition</li> <li>Craftsmanship</li> <li>Creativity</li> <li>Communication of Content</li> <li>Rubric</li> </ul>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
<b>District/School Texts</b>	<b>District/School Supplementary Resources</b>
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Design Project</p> <p>other projects to follow</p>

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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 metaphorical 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

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CONTENT AREA: Visual Art		GRADE: 8	UNIT #: 4	UNIT NAME: Aesthetic Response & Critique Methodologies
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 conventions specific to the work.			1.4.8.A.7
7	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	<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.	
	<b>Cumulative Progress Indicator:</b> Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.	
1.4.8.A.2	<b>Content Statement:</b> Art may be used for utilitarian and non-utilitarian purposes.	
	<b>Cumulative Progress Indicator:</b> Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.	
1.4.8.A.3	<b>Content Statement:</b> Performance technique in dance, music, theatre, and visual art varies according to historical era and	

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	genre.	<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>	

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<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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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 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>



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District/School Formative Assessment Plan	District/School Summative Assessment Plan
<p><b>Suggested Formative Assessments (optional)</b></p> <p>Composition            Craftsmanship            Creativity            Communication of Content            Rubric</p>	<p><b>Summative Assessments</b></p> <p>Students create an original work of art using the Elements of Art: line, shape, color, value, form, texture &amp; space</p>
District/School Texts	District/School Supplementary Resources
<p>Glencoe Introducing Art</p>	<p><b>Websites:</b> <a href="http://www.aeteachers.org">www.aeteachers.org</a></p> <p>Teacher Vision for Art Teachers</p> <p>Incredible Art Department</p> <p>The Art Project powered by Google</p> <p>Art Babble</p> <p><b>Other: Projects</b></p> <p>Name Design Project</p> <p>other projects to follow</p>

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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
<b>1</b>	Map the historical innovations in media in the visual arts that were caused by the creations of new technology through the ages (e.g., utilize a timeline of innovations in photography from the nineteenth through the twenty first century).	1.2.8.A.1
<b>2</b>	Differentiate the criteria, and create a work of art, reflecting the same social, historical and political ideas, issues and events that have an impact, and are chronicled, throughout the histories of diverse cultures (e.g., create a work of art based upon a universal theme such as, love, war, identity, environment which emphasis one of the pertinent social, historical and political issues impacting on a culture - <i>We Mourn Our Loss #3</i> by Kerry James Marshall, <i>The Making of a Fresco Showing the Building of a City</i> , Diego Rivera)	1.2.8.A.2 1.2.8.A.3
<b>3</b>	Differentiate past and contemporary works of art that use various types of line to represent important ideas, issues, or events chronicled in the histories of diverse cultures (e.g., Albrecht Durer, <i>An Oriental Ruler Seated on His Throne</i> , 1495 and Al Hirschfield, <i>Elvis Presley</i> , 1993.	1.2.8.A.2
<b>4</b>	Discern past and contemporary works of art that use shape to represent important ideas, issues, and events chronicled in the histories of diverse cultures in two and three-dimensional works of art (e.g., Unknown, India, Tamil Nadu, <i>Siva Lord of the Dance</i> , 950 and Tony Smith, <i>Grasshopper</i> , 1971).	1.2.8.A.2
<b>5</b>	Analyze how artists applied the use of value and form in two and three-dimensional works of art as it relates to the social, historical, and political impact of artists on culture and the impact of culture on the arts (e.g., Marie-Denise Villers, <i>Young Woman Drawing</i> , 1801 (value) and Auguste Rodin, <i>Burghers of Calais</i> , 1884-86 (form).	1.2.8.A.3



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<b>6</b>	Distinguish how artists applied the use of the various forms of balance in past and contemporary works of visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures (e.g., <i>Effigy Incense Burner</i> , Maya, Early Classic Period, 400-550, Guatemala, Southern Highlands (symmetrical), Edward Hopper, <i>Nighthawks</i> , 1942 (asymmetrical) and Dorothy Torivio, <i>Vase</i> , 1984 (radial).			1.2.8.A.2
<b>7</b>	Analyze artists' use of proportion and the social, historical, and political impact of their artwork has on culture and the impact of culture on the arts (e.g., Rogier van der Wayden, <i>Portrait of a Lady</i> , 1460, and Greece, <i>Dancing Lady</i> . c. 50 B.C.).			1.2.8.A.3
<b>8</b>	Compare and contrast the use of emphasis in past and contemporary works of art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures (e.g., Anna Vallayer-Coster, <i>Still Life with Lobster</i> , 1781 as contrasted with Larry Poons, <i>Orange Crush</i> , 1963 (afocal).			
<b>9</b>	Analyze how artists' use the design principle of harmony/unity and the social, historical, and political impact of their artwork has on culture and the impact of culture on the arts (e.g., Judy Chicago, <i>Pasadena Life Savers</i> , <i>Red Series#3</i> , or <i>Blue Series #4</i> , 1969 -1973 and Henri Matisse, <i>Harmony in Red (The Red Room)</i> , 1908-09).			
<b>10</b>	Differentiate how artists applied the use of the principle of rhythm in past and contemporary works of visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures (e.g., Jacob Lawrence, <i>Barber Shop</i> , 1946, and Taj Mahal, Agra, India, 1631-48).			

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<b>Code #</b>	<b>NJCCCS</b>
1.2.8.A.1	<p><b>Content Statement:</b> Technological changes have and will continue to substantially influence the development and nature of the arts.</p> <p><b>Cumulative Progress Indicator:</b> 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><b>Content Statement:</b> Tracing the histories of dance, music, theatre, and visual art in world cultures provide insight into the lives of people and their values.</p> <p><b>Cumulative Progress Indicator:</b> 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>
1.2.8.A.3	<p><b>Content Statement:</b> The arts reflect cultural mores and personal aesthetics throughout the ages.</p> <p><b>Cumulative Progress Indicator:</b> Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.</p>