

NJDOE MODEL CURRICULUM

CONTENT AREA: Visual Arts	GRADE: 9-12	UNIT #: 1	UNIT NAME: Creative Process
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#	STUDENT LEARNING OBJECTIVES	CORRESPONDING NJCCCS
1	Compare and contrast innovative applications of line as an element of art (i.e., complexity of emotive line) associated with masterworks that cross the boundaries of traditional visual art making (e.g., site specific floor design installations of Daniel Buren, installations by Jim Lambie, Dan Flavin’s florescent light installations, large scale tape line drawings by the Japanese artist-duo <i>Paramodel</i> etc.). Execute innovative approaches to line as a compositional tool to express movement in original two-or three-dimensional artwork, installation art and/or new media art using linear masterworks as a source of inspiration.	1.1.12.D.1
2	Compare and contrast innovative applications of shape in two-dimensional masterworks that cross the boundaries of traditional visual art making (e.g., the shape paintings of Frank Stella, Camille Utterback’s interactive multi-media installations, Orley Gender’s <i>Mr. Softy</i> , Kenny Scharf’s murals etc.). Design a mixed media work focusing on shape that breaks traditional art making boundaries.	1.1.12.D.1
3	Analyze innovative uses of hue, value and intensity of color in contemporary visual art masterworks (e.g., James Turrell’s color and light installations, Robert Wilson’s video portraits, fiber artist Sheila Hicks’s installation <i>Woven Color</i> comprised of oversized textiles etc.) and experiment with color and value to define space (e.g., Vija Celmins’ <i>Untitled (Big Sea #1)</i> , <i>Gleaners</i> by Jean-François Millet etc.) in original two or three-dimensional or new media art.	1.1.12.D.1
4	Distinguish the characteristics of texture employed in innovative contemporary sculptures and art installations (e.g., sculptures by Tara Donovan, Dan Havel and Dean Rock’s <i>Tunnel House</i> installations, Chakaia Booker’s rubber tire sculptures etc.) and explore approaches to creating textual works of art utilizing common or repurposed materials.	1.1.12.D.1
5	Study inventive derivations of form used by contemporary artists (e.g., large scale sculptures by Anish Kapoor such as the <i>Bean</i> , Ernesto Neto’s monolithic foam sculptures, Patrick Dougherty’s oversized outdoor forms created from branches and twigs, Deborah Butterfield’s horses etc.). Create artwork that illustrates innovative uses of form.	1.1.12.D.1

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6	Examine ground-breaking uses of space in traditional and new mediums (e.g., hyper-realistic paintings by Richard Estes, Rachel Whiteread’s castings of negative spaces, the sound and mixed media installations by Janet Cardiff and George Bures Miller etc.) and experiment with new approaches to portraying positive and negative space in an art installations, sculptures, or new media artwork.			1.1.12.D.1
7	Differentiate innovative applications symmetrical, asymmetrical and radial balance by known master artists (e.g., Diane Arvus’s photograph <i>Identical Twins</i> or Robert Mangold’s paintings about formal balance, the public steel sculptures of Mark Di Suvero utilizing asymmetrical balance, Richard Long’s <i>Midsummer Circles</i> or <i>Chysanthemum Exploded #1</i> by Qi Wie illustrating radial etc.). Extrapolate approaches to innovative applications symmetrical, asymmetrical or radial balance in the creation of original two or three-dimensional artwork.			1.1.12.D.1
8	Observe overlapping proportion exemplified in diverse examples of cutting edge two and three-dimensional art (e.g.,-M.C. Escher’s mathematically inspired woodcuts and lithographs, Chris Burden’s <i>LAPD Uniforms</i> installation, Paul Strand’s <i>Abstraction, Twin Lakes, Connecticut</i> , Salvador Dali’s <i>The Persistence of Memory</i> or <i>The Three Sphinxes of Bikini</i> etc.) and use overlapping proportion in unusual ways in original artwork.			1.1.12.D.1
9	Survey innovative applications of rhythm & repetition in artwork from culturally diverse contemporary artists (e.g., the installation art of Polly Apfelbaum, Brazilian artist Nele Azevedo’s sitting figures of ice, Jean Shin textiles and mixed material artwork, Chris Burden’s <i>The Reason for the Neutron Bomb</i> , etc.) and produce original two or three-dimensional artwork emphasizing rhythm.			1.1.12.D.1
10	Identify emphasis & variety in in diverse visual arts masterworks (e.g., <i>The Lady of Shalot</i> by the Pre-Raphaelite painter John William Waterhouse using color and light for emphasis, Richard Anuszkiewicz’s <i>Deep Magenta Square</i> illustrating emphasis using color, the predominance of variety in the mixed media installations of Judy Pfaff, and variety in the Installation and video performance art of Janine Antonio etc.) and employ emphasis & variety in inventive ways in original artwork.			1.1.12.D.1
11	Evaluate unity & harmony in cutting edge two and three-dimensional masterworks of art (e.g., installations by Do Ho Suh, Maxfield Parrish’s painting <i>Lantern Bearers</i> , George Tooker’s painting			1.1.12.D.1

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	<p><i>Feisty</i> etc.) and apply the principles of unity and harmony in design in inventive original artworks.</p>	
12	<p>Use new media approaches to creating a visual narrative, installation and/or computer generated artwork that illustrates a literary work of art (e.g., reinterpretation of a nursery rhyme in the allegorical style of Kara Walker’s visual storytelling, graphic artwork stylistically influenced by Barbara Kruger’s black-and-white photographs overlaid with declarative captions, the visual narratives of Julian Schnabel, Trish Brown’s movement generated drawings etc.).</p>	1.1.12.D.1 and 1.1.12.D.2
13	<p>Compare and contrast western and non-western art pertaining to culturally specific application of metaphor, symbolism, and allegory (e.g., Salvador Dali’s use of symbolism, Damien Hirst’s allegorical sculptures that question the logic of art and science, the woodblock prints of Katsushiki Hokusai, Willie Cole’s African inspired prints and sculptures from repurposed objects, Betty Saar’s mixed media boxes drawn from reflections on her African heritage etc.) and identify specific cross-cultural themes.</p>	1.1.12.D.1 and 1.1.12.D.2

Code #	NJCCCS
1.1.12.D.1	<p>Content Statement: Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</p> <p>Cumulative Progress Indicator: Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.</p>
1.1.12.D.2	<p>Content Statement: Stimuli for the creation of artworks can come from many places, including other arts disciplines.</p> <p>Cumulative Progress Indicator: Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.</p>