

## NJDOE MODEL CURRICULUM

<b>CONTENT AREA: Visual Arts</b>	<b>GRADE: High School</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>	Create a two or three dimensional work of art which embodies cultural and historical references to a specific event in history (e.g., Create a machete for a public sculpture or mural which reflects the issues which surround a specific historical event such as Maya Lin's Vietnam War Memorial, Diego Rivera's murals, the Lincoln Memorial etc.). Include a proposal for your town council members to get approval to create this work.	1.2.12.A.1
<b>2</b>	Based in the twentieth century, identify the innovations in conceptual art, according to stylistic criteria and research museum collections containing the same. Present your findings to an audience using a power point presentation (e.g., Compare the works of Dada artists, like Duchamp with Abstract Expressionist artists like Rauschenberg, for stylistic and conceptual differences.)	1.2.12.A.2
<b>3</b>	Analyze the innovative technological approaches for line in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., <i>Tribute in Light</i> - the art installation of lights at the WTC, by The Municipal Art Society of NY, <i>Twittering Machine</i> , 1922, Paul Klee).	
<b>4</b>	Differentiate the innovative technological approaches for shape and form in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Rachel Whiteread, <i>House</i> , completed October 23, 1993 and destroyed January 1994. poured concrete, Salvador Dali, <i>Autumn Cannibalism</i> , 1936, Alan Pipes, <i>Spline diagram</i> , 2003).	1.2.12.A.1 1.2.12.A.2
<b>5</b>	Compare and Contrast the innovative technological approaches and stylistic criteria for color and value in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Jeff Koons, <i>New Hoover Convertibles</i> , <i>Green, Blue, Neow Hoover Convertibles</i> , <i>Green, Blue, Double Decker</i> , 198, Mark Harrison, <i>Brighton Pavilion</i> , 2002, Antony Gormley, <i>Field of the British Isles</i> , 1993).	1.2.12.A.1 1.2.12.A.2
<b>6</b>	Distinguish the characteristics and innovative technological approaches for texture in two and three dimensional works of art, which reflect the social norms and habits of mind and are	1.2.12.A.1 1.2.12.A.2

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	chronicled, throughout the histories of diverse cultures (e.g., Margie Hughto, <i>Canyon</i> , 1991, Meret Oppenheim, <i>Object</i> , 1936, Frank Auerbach Small Head of E. O.W, 1957-8).	
<b>7</b>	Analyze the innovative stylistic approaches for space in two and three dimensional works of art, which reflect the social norms and habits of mind and are chronicled, throughout the histories of diverse cultures (e.g., Caravaggio, <i>Conversion of St. Paul</i> , 1601, Gustav Klimt, <i>The Three Ages of Woman</i> , 1905, Barbara Hepworth, <i>Squares with Two Circles</i> , 1966).	1.2.12.A.1 1.2.12.A.2
<b>8</b>	Determine how the use of symmetrical, asymmetrical and radial balance in visual art to communicate an idea has influenced world cultures (e.g., Diego Rivera, <i>Flower Day</i> , 1925 and Mexican, Zapotec (from Monte Alban) and <i>Figural Urn</i> , A.D. 500-700)–symmetrical- Horrace Pippin, <i>Cabin in the Cotton</i> , 1930’s and David Alfaro Siquerios, <i>Echo of a Scream</i> , 1937, - symmetrical- and Himachal Pradesh, <i>Chamba Rupal</i> , India, early 19 <sup>th</sup> century – radial).	1.2.12.A.1
<b>9</b>	Justify the impact of innovations in the arts and the use of rhythm in master works that have an effect on societal norms and habits of mind in various historical eras (e.g., Hale Woodruff, <i>Poor Man’s Cotton</i> , 1944 and Joseph Stella, <i>Battle of Lights, Coney Island, Mardi Gras</i> , 1913-14).	1.2.12.A.2
<b>10</b>	Determine how the use of unity and harmony in visual arts communicate an idea and has an influenced world cultures (e.g., Lee Krasner, <i>The Springs</i> , 1944 and Sean Scully, <i>White Robe</i> , 1990).	1.2.12.A.1

Code #	NJCCCS
1.2.12.A.1	<p><b>Content Statement:</b> Cultural and historical events impact art-making as well as how audiences respond to works of art.</p> <p><b>Cumulative Progress Indicator:</b> Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.</p>
1.2.12.A.2	<p><b>Content Statement:</b> Access to the arts has a positive influence on the quality of an individual’s lifelong learning, personal expression, and contributions to community and global citizenship.</p>

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High School****UNIT #: 5****UNIT NAME: History of the Arts and Culture****Cumulative Progress Indicator:** Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.