

COURSE NAME: *Drawing & Painting II*

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OVERVIEW STATEMENT

This course is designed to continue to teach students the techniques in drawing and acrylic painting, color theory, and value studies. Advanced drawings and paintings will include exercises in still life, landscape and figure studies, with an emphasis on advanced composition. Students will have successfully completed Drawing & Painting I before beginning this course, and have begun to take the initial steps in regards to their portfolio in order to meet the AP College Board guidelines. This course is the prerequisite course for Drawing & Painting III or AP Drawing.

Units of Study, Suggested Timeline

Unit	Title	Time Frame*
Unit 1	Graphite Still Life	<u>4</u> weeks
Unit 2	Pen and Ink	<u>4</u> weeks
Unit 3	Colored Pencil	<u>5</u> weeks
Unit 4	Oil Pastel	<u>4</u> weeks

Unit 5	Advanced Acrylic Painting	<u>5</u> weeks
Unit 6	Watercolor with Pen and Ink	<u>4</u> weeks
Unit 7	Complex Still Life	<u>5</u> weeks
Unit 8	Charcoal Reductions	<u>4</u> weeks

*estimated time frame

Unit #1: Graphite Still Life

Pacing: 4 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
Why is value so important in creating two dimensional art? <u>Compelling Questions:</u> How can value and form add depth to artwork? <u>Supporting Questions:</u> How can we take previous knowledge of graphite techniques and create an innovative drawing?	Students will understand how to create form by using value and shading. Students will understand the importance of value and form within any piece of artwork. Students will understand how famous artists used value and form to create their artwork successfully.	Students will create an advanced large-scale observational drawing using graphite on white paper. Students will be able to demonstrate their advanced drawing ability and understanding by creating a graphite value scale. Students will be able to demonstrate their sophisticated understanding of value and form through the completion of their rendering.	● Value ● Form ● Shading ● Depth ● Space ● Background ● Foreground ● Value Scale ● Composition ● Proportion ● Reflective Light ● Highlight ● Midtone ● Contrast ● Core Shadow ● Cast Shadow ● Gradation ● Unity ● Variety

<u>Assessment</u> ● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	<u>Technology Used</u> ● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks	<u>Activities</u> ● Teacher Demo: Value Scale, Creating Value and Form ● Project Introduction ○ <i>Students will create a value scale using graphite.</i> ○ <i>Students will create multiple sophisticated observational compositions using value and form as their guide.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	<u>Additional Resources</u> https://liannewilliams.com/blog/2016/3/2/my-essential-graphite-pencil-techniques http://www.thisiscolossal.com/2017/03/arinze-stanley-hyperrealistic-portraits/
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<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
How can we utilize line to create texture and value? <u>Compelling Questions:</u> How does an artist create harmony with multiple variables within a composition? <u>Supporting Questions:</u> How do artist use problem solving when the mark made is permanent?	Students will review how to create form by using line, value, texture and shading. Students will review the importance of value and form within any piece of artwork. Students will review how famous artists used line, value and form to create their artwork successfully.	Students will create an a pen and ink drawing using line, value, and texture. Students will learn to refine drawing ability and techniques such as hatching, cross hatching, scumbling, and stippling. Students will understand the permanence of mark marking using pen and ink. Students will be able to demonstrate their advanced understanding of line, value, and texture through the completion of their project and a group critique.	● Value ● Form ● Shape ● Line ● Texture ● Positive Space ● Negative Space ● Value Scale ● Composition ● Proportion ● Unity ● Reflective Light ● Highlight ● Midtone ● Core Shadow ● Cast Shadow ● Chiaroscuro ● Variety ● Cross Hatching ● Hatching ● Stippling ● Pattern ● Repetition ● Movement ● Rhythm

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks	● Teacher Demo: Pen and ink techniques and value scale. ● Project Introduction ○ <i>Students will create a pen and ink value scale using each technique.</i> ○ <i>Students will create a pen and ink drawing using line, texture and values.</i> ● Practice pen and ink techniques. ● Student Work Time ● Sketches ● Final composition	https://www.youtube.com/watch?v=wGoDnBksT YE https://www.metmuseum.org/toah/hd/gogh_d/hd_gogh_d.htm https://thevirtualinstructor.com/penandink.html http://www.thisiscolossal.com/2015/06/new-york-patrick-vale/

<u>Essential Questions:</u> How does color affect a design?	<u>Core Student Understanding</u> Students will understand how various colored pencil techniques can aid in creating a realistic drawing.	<u>Targeted Outcomes</u> Students will create an advanced large-scale project utilizing colored pencil techniques like blending, over-laying, burnishing and mixing colors.	<u>Essential Vocabulary</u>
<u>Compelling Questions:</u> How do artists utilize color in developing art?	Students will understand the importance of color theory through any artistic medium, and how color often affects the mood/feeling of a piece of artwork.	Students will be able to demonstrate their advanced ability to draw, blend, overlay, burnish and mix colored pencils through the completion of their project and participation in a group critique.	• Value • Color • Primary Colors • Secondary Colors • Tertiary Colors • Analogous Colors • Warm Colors • Cool Colors • Complimentary Colors • Form • Positive Space • Negative Space • Background • Foreground • Composition • Proportion • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Blending • Shading • Tint • Tone • Shade • Focal Point • Emphasis • Cropping • Color Theory • Hue • Burnishing • Layering • Overlay • Unity
<u>Supporting Questions:</u> What are different colored pencil techniques artists use to create a more realistic rendering of an object?	Students will understand how famous artists have used color to create dynamic and impressive pieces of art.		

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>Color Apps</i> ○ <i>Digital Color Wheel</i>	● Teacher Demo: Color Pencil techniques and sample exercise. ● Project Review ○ <i>The Color Wheel</i> ○ <i>Students will use colored pencils to create an exercise.</i> ○ <i>Students will use colored pencil techniques to create a final drawing.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	http://www.thisiscolossal.com/2014/03/hyperrealistic-eyes-drawn-with-colored-pencils/ http://www.thisiscolossal.com/2013/07/colorful-roses-drawn-with-pencil-by-ester-roi/ https://www.youtube.com/watch?v=SzCgioeNKbo

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
What makes a piece of artwork successful? <u>Compelling Questions:</u> How do artist utilize layers in developing art? <u>Supporting Questions:</u> How do artists achieve various textures while using oil pastels?	Students will understand the Elements of Art used to created texture. Students will understand the importance of color theory through any artistic medium, and how color often affects the mood/feeling of a piece of artwork. Students will understand how famous artists have used color and texture to create dynamic and impressive pieces of art.	Students will create an advanced large-scale project utilizing oil pastel techniques such as blending, layering and mixing colors. Students will be able to demonstrate advanced techniques such as blending, and mixing oil pastels through the completion of a final project and participation in a group critique	• Value • Color • Primary Colors • Secondary Colors • Tertiary Colors • Analogous Colors • Warm Colors • Cool Colors • Complimentary Colors • Form • Texture • Variety • Unity • Positive Space • Negative Space • Background • Foreground • Composition • Proportion • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Blending • Focal Point • Emphasis • Color Theory • Hue • Layering • Stroke • Hatching • Cross Hatching • Stippling • Feathering

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>Color Apps</i> ○ <i>Digital Color Wheel</i>	● Teacher Demo: Oil Pastel techniques and exercise sample. ● Project Review ○ <i>The Color Wheel</i> ○ <i>Students will use oil pastel to create a exercise.</i> ○ <i>Students will use oil pastel techniques to create a final drawing.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://thevirtualinstructor.com/oilpastelapple1.html https://www.youtube.com/watch?v=jm6wo-8rJD0

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
What is color? <u>Compelling Questions:</u> How do artists utilize color in developing art? <u>Supporting Questions:</u> How do artists use advanced techniques such as underpainting, to create a refined painting?	Students will understand how advanced painting techniques can change the final outcome of artwork. Students will understand advanced color theory through any artistic medium, and how color often affects the mood/feeling of a piece of artwork. Students will understand how famous artists have used color to create dynamic and impressive pieces of art.	Students will create a large-scale project utilizing advanced acrylic paint techniques such as, underpainting, washes, color mixing and blending. Students will create a color value scale using tints and shades. Students will be able to mix, blend and apply sophisticated acrylic paint techniques to canvas. Students will demonstrate their knowledge by creating a dynamic composition including Elements and Principles of Art.	• Value • Color • Monochromatic • Primary Colors • Secondary Colors • Tertiary Colors • Analogous Colors • Warm Colors • Cool Colors • Complimentary Colors • Form • Positive Space • Negative Space • Background • Foreground • Value Scale • Composition • Proportion • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Blending • Color Mixing • Tint • Tone • Shade • Focal Point • Emphasis • Cropping • Wash • Color Blocking • Underpainting • Color Theory • Hue • Unity

<u>Assessment</u> ● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	<u>Technology Used</u> ● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>Color Apps</i> ○ <i>Digital Color Wheel</i>	<u>Activities</u> ● Teacher Demo: Color theory, Color value scale and acrylic techniques. ● Project Introduction ○ <i>The Color Wheel</i> ○ <i>Students will use paint to create a color value scale</i> ○ <i>Students will use acrylic techniques to create their final composition.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	<u>Additional Resources</u> https://www.colormatters.com/color-and-design/basic-color-theory http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm
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<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
How do artists use mixed media to create a dynamic artwork? <u>Compelling Questions:</u> How do artist use problem solving when the mark made is permanent? <u>Supporting Questions:</u> How do artists use various mediums in a unified manner to create a successful artwork?	Students will review how to create form by using line, value, texture and shading with pen and ink. Students will review watercolor techniques such as wet on wet, dry brush, and layering. Students will review how famous artists use mixed media to create their artwork successfully.	Students will create a mixed media piece using pen, ink and watercolor. Students will use techniques such as hatching, cross hatching, scumbling, stippling with pen and ink. Also, wet on wet, dry brush, and layering with watercolor. Students will be able to demonstrate how the Elements and Principles are used in mixed media through the completion of their project and a group critique.	• Value • Color • Primary Colors • Secondary Colors • Tertiary Colors • Analogous Colors • Warm Colors • Cool Colors • Complimentary Colors • Form • Shape • Texture • Unity • Positive Space • Negative Space • Background • Foreground • Composition • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Color Theory • Focal Point • Emphasis • Hue • Layering • Stroke • Wet on Wet • Dry Brush • Wash • Resist • Transparency • Opacity • Variety • Chiaroscuro • Cross Hatching • Hatching • Stippling • Pattern • Repetition • Movement • Rhythm

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks	● Teacher Demo: watercolor, pen and ink techniques and value scale. ● Project Introduction ○ <i>Students will create a value scale using pen and ink.</i> ○ <i>Students will create a mixed media piece using pen, ink and watercolor.</i> ● Practice pen, ink and watercolor techniques. ● Student Work Time ● Sketches ● Final composition	https://www.google.com/search?safe=strict&ei=IjhPW5X8OtCIggf1r7SACQ&q=watercolor+techniques&oq=watercolor+techniques&gs_l=psy-ab.3..0110.22167.23907..23952...0.0...65.577.10.....0....1..gws-wiz.....0i71j0i67j0i131j0i10.nW9YSXmTJdg#kpvalbx=1 http://adventures-in-making.com/toolbox-8-watercolor-techniques-for-beginners/ https://www.artistsnetwork.com/art-mediums/watercolor/watermedia-paintings-top-artists/ https://www.youtube.com/watch?v=wGoDnBksTYE https://www.metmuseum.org/toah/hd/gogh_d/hd_gogh_d.htm https://thevirtualinstructor.com/penandink.html http://www.thisiscolossal.com/2015/06/new-york-patrick-vale/

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes</u>	<u>Essential Vocabulary</u>
What makes a piece of artwork successful? <u>Compelling Questions:</u> How does an artist create a dynamic composition? <u>Supporting Questions:</u> What tools can an artist use to organize and render a still life?	Students will understand how to organize a still life by using composition techniques such as rule of thirds, asymmetry and symmetry. Students will understand how cropping compositions are effective in creating dynamic pieces of artwork. Students will understand how effectively rendering an object assists with scale, proportion and accuracy in creating a correct composition.	Students will create a complex still life using composition techniques such as rule of thirds, asymmetry and symmetry. Students will be able to create a dynamic composition using a selected medium. Students will be able to demonstrate how the Elements and Principles are used in still life composition through the completion of their project and a group critique	• Value • Color • Primary Colors • Secondary Colors • Tertiary Colors • Analogous Colors • Warm Colors • Cool Colors • Complimentary Colors • Form • Texture • Variety • Unity • Positive Space • Negative Space • Background • Foreground • Proportion • Composition • Cropping • Rule of Thirds • Proportion • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Blending • Focal Point • Emphasis • Color Theory • Hue • Layering • Stroke • Hatching • Cross Hatching • Stippling • Feathering • Asymmetry • Symmetry

<u>Assessment</u> ● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	<u>Technology Used</u> ● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks	<u>Activities (FY)</u> ● Teacher Demo: Demonstrating scale, proportion, cropping, composition techniques. ● Project Introduction ○ <i>Students will create a complex still life using a selected medium that focuses on composition and cropping.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	<u>Additional Resources</u> https://thevirtualinstructor.com/oilpastelapple1.html https://www.youtube.com/watch?v=jm6wo-8rJD0 https://feltmagnet.com/painting/Simple-Still-Life-Painting-for-Beginners
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<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
Why is value important in creating two dimensional art?	Students will review how to create form by using value and shading.	Students will create an advanced observational drawing using various charcoal techniques.	
<u>Compelling Questions:</u>	Students will be knowledgeable in advanced charcoal methods.	Students will use a range of charcoals on white, grey or black paper.	
Why would an artist choose to work in the inverse?	Students will review how famous artists used value and form to create their artwork successfully.	Students will be able to demonstrate their understanding of value and form through sophisticated charcoal techniques and the completion of their project with a group critique.	
<u>Supporting Questions:</u>			
What benefits or disadvantages does an artist experience when choosing the method in which he/she works?			• Value • Line • Form • Shading • Depth • Positive Space • Negative Space • Background • Foreground • Value Scale • Variety • Composition • Proportion • Reflective Light • Highlight • Midtone • Core Shadow • Cast Shadow • Contrast • Blending • Vine Charcoal • Compressed Charcoal • Chiaroscuro • Gradation • Kneaded Eraser • Unity

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks	● Teacher Demo: Value and Form using a ranges of Charcoals. ● Project Introduction ○ <i>Students will create multiple observational compositions using value and form as their guide.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://www.artistsnetwork.com/art-history/master-s-10-great-drawers-and-what-they-teach-us/ http://nitramcharcoal.com/the-drawings-of-degas/ https://www.moma.org/artists/3201

PRESENT

PERFORM • RESPOND • CONNECT

PRODUCE



Visual Arts

At-A-Glance Standards

TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT
PRODUCE



Visual Arts

At-A-Glance Standards

NYS Learning Standards for the Arts Revision Committee VISUAL ARTS

* Denotes Committee Chair

Grace Barrett	Commack School District
Jennifer Childress	The College of Saint Rose
Cindy Henry*	Union-Endicott Central School District
Lisa Lawson	Sweet Home Central Schools
Anne Manzella	North Colonie Central School District
Kathleen Pfeifer	Norwich City Schools
Karen Rosner	New York City Department of Education
Christina Scott	Cohoes City School District
Leslie Yolen, Associate in Visual Arts Education New York State Education Department	
Jennifer Childress, Art Education Consultant (editing, document design)	



NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters

DA=Dance MA=Media Arts MU=Music TH=Theatre VA=Visual Arts

Each artistic process is assigned an alphabetic abbreviation using an upper and lower case letter

Cr Creating
Pr Performing/Presenting/Producing
Re Responding
Cn Connecting

Each anchor standard is assigned a number

Creating

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic ideas and work.

Performing/Presenting/Producing

4. Analyze, interpret and select artistic work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

Responding

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

Connecting

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

NOTE: The Anchor Standards (AS) are the same across all arts disciplines. However, each discipline's standards have discipline-specific interpretations of the AS, called Enduring Understandings (EU). EUs guide the content of the Performance Indicators. Some Anchor Standards in some of the arts disciplines have more than one EU.

To create code alignment between all standards and disciplines, AS numbers are always followed by ".1", ".2", like this: **1.1**, **1.2**. ".1" follows the AS number *even when there is only one* Enduring Understanding.

Each grade level is indicated by a letter, number, or HS+Roman numeral

PK=Pre-Kindergarten K=Kindergarten 1,2,3,4,5,6,7,8 for grades 1-8
HSI for HS Proficient HSII for HS Accomplished HSIII for HS Advanced

Each Performance Indicator (PI) is assigned a lower case letter *even when there is only one*. The first performance indicator is "a", the next "b", and so on.

Ordering

First position indicates the discipline. It is always followed by a colon (:).

Second position (following the colon) indicates the Artistic Process.

Third position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a ".".

Fourth position indicates the Grade Level.

Fifth position indicates the Performance Indicator.

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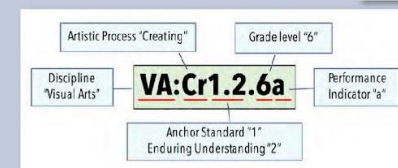
Visual Arts Example

Example Performance Indicator

Performance Indicators are coded with a lower case alpha (a, b, c) even when there is only one in a column.

Bold words indicate discipline specific vocabulary. Definitions can be found in the NYS Arts Standards Glossary (separate publication).

6th
VA:Cr1.2.6
a. Use brainstorming to formulate an artistic investigation if personally relevant content for creating



Example Code

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PERFORM • RESPOND • CONNECT
PRODUCE

VISUAL ARTS ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 1

Anchor Standard 1 Generate and conceptualize artistic ideas and work.

Enduring Understanding 1.1 Creativity and innovative thinking are essential life skills that can be developed.

Essential Questions

- What conditions, attitudes, and behaviors support creative risk taking and innovative thinking?
- How does collaboration expand the creative process?

Artistic Process • CREATING
Process Components • INVESTIGATE, PLAN, MAKE

Pre-K VA:Cr1.1.PK	Kindergarten VA:Cr1.1.K	1st VA:Cr1.1.1	2nd VA:Cr1.1.2	3rd VA:Cr1.1.3	4th VA:Cr1.1.4	5th VA:Cr1.1.5	6th VA:Cr1.1.6	7th VA:Cr1.1.7	8th VA:Cr1.1.8	HS Proficient VA:Cr1.1.HSI	HS Accomplished VA:Cr1.1.HSII	HS Advanced VA:Cr1.1.HSIII
a. Engage in self-directed imaginative play with materials.	a. Engage in exploration and imaginative play with materials.	a. Engage collaboratively in exploration and imaginative play with materials.	a. Collaboratively brainstorm multiple artmaking approaches to an art or design problem.	a. Elaborate on a selected imaginative idea.	a. Brainstorm multiple artmaking approaches to a creative art or design problem.	a. Combine ideas to generate an innovative idea for artmaking.	a. Collaboratively exchange concepts and different points of view to generate innovative ideas for creating art.	a. Apply strategies to overcome creative blocks.	a. Document and reflect on early stages of the creative process , visually and/or verbally in traditional or new media .	a. Use multiple artmaking approaches to begin creative endeavors.	a. Formulate, individually or collaboratively , new creative problems, based on student's existing artwork.	a. Visualize and hypothesize to generate ideas and plans for creating art and design that can affect social change.

Enduring Understanding 1.2 Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Questions

- How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?
- Why do artists and designers follow or break from established traditions?
- How do artists and designers determine what resources and criteria are needed to formulate artistic investigations?

Artistic Process • CREATING
Process Components • INVESTIGATE, PLAN, MAKE

Pre-K VA:Cr1.2.PK	Kindergarten VA:Cr1.2.K	1st VA:Cr1.2.1	2nd VA:Cr1.2.2	3rd VA:Cr1.2.3	4th VA:Cr1.2.4	5th VA:Cr1.2.5	6th VA:Cr1.2.6	7th VA:Cr1.2.7	8th VA:Cr1.2.8	HS Proficient VA:Cr1.2.HSI	HS Accomplished VA:Cr1.2.HSII	HS Advanced VA:Cr1.2.HSIII
a. Engage in self-directed, creative making.	a. Engage collaboratively in creative artmaking in response to an artistic problem.	a. Use observation and exploration in preparation for making a work of art.	a. Create art or design with various materials and tools to explore personal interests, questions, and curiosity.	a. Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the artmaking process .	a. Work individually and collaboratively to set goals and create artwork that is meaningful and has purpose to the makers.	a. Identify and demonstrate diverse strategies for artistic investigation to choose an approach for beginning a work of art.	a. Use brainstorming to formulate an artistic investigation of personally relevant content for creating art.	a. Develop criteria to guide making a work of art or design to meet an identified goal.	a. Collaboratively shape an artistic investigation of an aspect of present-day life by using a contemporary practice of art and design.	a. Consider a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	a. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design that follow or break established artistic conventions .	a. Choose from a range of materials and methods of traditional and contemporary artistic practices , following or breaking established conventions , to plan the making of multiple works of art and design connected by a theme , idea, or concept .

Note: throughout the 11 NYS Visual Arts Standards, the terms **art**, **artwork(s)** and **design** appear over and over again as the distinct results of different kinds of visual thinking. Though unbolded in this document, their definitions are located in the NYS Visual Arts Glossary.



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PERFORM • RESPOND • CONNECT
PRODUCE

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VISUAL ARTS ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 2

Anchor Standard 2 Organize and develop artistic ideas and work.

Enduring Understanding 2.1 Artists and designers experiment with forms, structures, materials, concepts, media, and artmaking approaches.

Essential Questions

- How do artists work?
- How do artists and designers find a particular direction that is effective for their work?
- How do artists and designers learn from trial and error?

Artistic Process • CREATING
Process Component • INVESTIGATE

Pre-K VA:Cr2.1.PK	Kindergarten VA:Cr2.1.K	1st VA:Cr2.1.1	2nd VA:Cr2.1.2	3rd VA:Cr2.1.3	4th VA:Cr2.1.4	5th VA:Cr2.1.5	6th VA:Cr2.1.6	7th VA:Cr2.1.7	8th VA:Cr2.1.8	HS Proficient VA:Cr2.1.HSI	HS Accomplished VA:Cr2.1.HSII	HS Advanced VA:Cr2.1.HSIII
a. Use a variety of artmaking tools	a. Through experimentation, build skills in various media and artmaking approaches .	a. Explore uses of materials and tools to create works of art or design.	a. Experiment with various materials and tools to explore personal interests in a work of art or design.	a. Create artwork using a variety of artistic processes and materials .	a. Explore and invent artmaking techniques and approaches .	a. Experiment and develop skills in multiple artmaking techniques and approaches through practice.	a. Demonstrate openness in trying new ideas, materials , methods, and artmaking approaches in making works of art and design.	a. Demonstrate persistence in developing skills with various materials , methods, and artmaking approaches in creating works of art or design.	a. Experiment, innovate , and take risks to pursue ideas, forms , and meanings that emerge in the process of artmaking or designing.	a. Generate and develop artistic work in a self-directed manner.	a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form .	a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme , idea, or concept .

Enduring Understanding 2.2 Artists and designers balance experimentation and freedom with safety and responsibility while developing and creating artwork.

Essential Questions

- How do artists and designers care for and maintain materials, tools, and equipment?
- Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment?
- What ethical considerations arise when artists use existing images in their work?
- What responsibilities come with the freedom to create and share artistic work?

Artistic Process • CREATING
Process Components • CONSIDER, RESPECT

Pre-K VA:Cr2.2.PK	Kindergarten VA:Cr2.2.K	1st VA:Cr2.2.1	2nd VA:Cr2.2.2	3rd VA:Cr2.2.3	4th VA:Cr2.2.4	5th VA:Cr2.2.5	6th VA:Cr2.2.6	7th VA:Cr2.2.7	8th VA:Cr2.2.8	HS Proficient VA:Cr2.2.HSI	HS Accomplished VA:Cr2.2.HSII	HS Advanced VA:Cr2.2.HSIII
a. Share materials with others.	a. Identify safe art materials , tools, and equipment.	a. Demonstrate safe and proper procedures for using materials , tools, and equipment.	a. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	a. Demonstrate an understanding of the safe and proficient use of materials , tools, and equipment for a variety of artistic processes .	a. Utilize and care for materials , tools, and equipment in a safe manner.	a. Demonstrate quality craftsmanship through care for and use of materials , tools, and equipment.	a. Practice conservation , care, safety, and clean-up of art materials , tools, and equipment.	a. Demonstrate conservation , care, and clean-up of art materials , tools, and equipment.	a. Explain environmental implications of conservation , care, and clean-up of art materials , tools, and equipment; and demonstrate self-regulation in applying the understandings in the art classroom.	a. Demonstrate an environmentally conscious approach to conservation , care, and clean-up of art materials , tools, and equipment in the art classroom.	a. Explain how traditional and non-traditional materials may affect human health and the environment and demonstrate safe handling and disposal of materials , tools, and equipment.	a. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images , materials , tools, and equipment in the creation and circulation of creative work.
-----	-----	-----	-----	-----	-----	b. Consider responsible and respectful practices when using other artists' work for inspiration, and when sharing artistic work via technology .	b. Explain and practice responsible use of sharing images online.	b. Demonstrate ethical responsibility when using, posting, and sharing images and materials through technology .	b. Demonstrate ethical responsibility when appropriating , posting, and sharing images .	b. Demonstrate awareness of the ethical implications of making and distributing creative work.	b. Consistently apply ethical standards when making and distributing creative work.	-----



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Anchor Standard 2 (cont'd)

Enduring Understanding 2.3 People create, respond to, and interact with objects and places in ways that define, shape, enhance, and empower their lives.

Essential Questions

- How do objects and places shape lives and communities?
- How do artists and designers determine goals for designing or redesigning objects, places, or systems?
- How do artists and designers create works that effectively communicate ideas or influence people's lives?

Artistic Process • **CREATING**
Process Component • **MAKE**

Pre-K VA:Cr2.3.PK	Kindergarten VA:Cr2.3.K	1st VA:Cr2.3.1	2nd VA:Cr2.3.2	3rd VA:Cr2.3.3	4th VA:Cr2.3.4	5th VA:Cr2.3.5	6th VA:Cr2.3.6	7th VA:Cr2.3.7	8th VA:Cr2.3.8	HS Proficient VA:Cr2.3.HSI	HS Accomplished VA:Cr2.3.HSII	HS Advanced VA:Cr2.3.HSIII
a. Create and tell about art that communicates a story about a familiar place or object.	a. Note similarities and differences of objects through drawings, diagrams, sculptures, or other visual means.	a. Create art that represents natural and constructed environments .	a. Repurpose objects or materials to make something new.	a. Individually or collaboratively construct representations , diagrams, or maps of places that are part of everyday life.	a. Identify, describe , and visually document places or objects of personal significance.	a. Document, describe , and represent constructed environments of regional or historical significance.	a. Design or redesign objects, places, or systems that meet the identified needs of diverse users.	a. Apply visual organizational strategies to design and produce a work of art or design that clearly communicates information or ideas.	a. Select, organize, and design images and text to make visually clear and compelling artistic work .	a. Develop a proposal and create sketches or a model for an installation , artwork, or space design that transforms the perception and experience of a particular place.	a. Redesign an object, system, place, or design in response to contemporary issues.	a. Demonstrate in works of art or design how visual culture and material culture define, shape, enhance, inhibit, and/or empower people's lives.

VISUAL ARTS ~ Creating ~ Conceiving and developing new artistic ideas and work ~ 3

Anchor Standard 3 Refine and complete artistic work.

Enduring Understanding 3.1 Artists and designers develop excellence through practice and constructive critique; and reflecting on, revising, and refining work over time.

Essential Questions

- What role does persistence play in revising, refining, and developing work?
- How do artists grow and become accomplished in art forms?
- How do personal reflection and group critique help us to develop more effective artistic work?

Artistic Process • **CREATING**
Process Components • **REFLECT, REFINE, CONTINUE**

Pre-K VA:Cr3.1.PK	Kindergarten VA:Cr3.1.K	1st VA:Cr3.1.1	2nd VA:Cr3.1.2	3rd VA:Cr3.1.3	4th VA:Cr3.1.4	5th VA:Cr3.1.5	6th VA:Cr3.1.6	7th VA:Cr3.1.7	8th VA:Cr3.1.8	HS Proficient VA:Cr3.1.HSI	HS Accomplished VA:Cr3.1.HSII	HS Advanced VA:Cr3.1.HSIII
a. Share and talk about personal artwork.	a. Reflect on and explain the process of making art.	a. Use art vocabulary to describe choices.	a. Discuss and reflect with peers about choices made in creating artwork.	a. Elaborate by adding details to an artwork to enhance emerging meaning .	a. Revise artwork in progress on the basis of insights gained through peer discussion.	a. Create artist statements by using art vocabulary to describe personal choices in artmaking.	a. Reflect on whether personal artwork effectively communicates meaning and revise accordingly.	a. Reflect on and explain important information about personal artwork, in an artist statement or in another format.	a. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.	a. Apply relevant criteria and the feedback of others to revise and refine works of art and design in progress.	a. Engage in constructive critique with peers; then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	a. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.



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VISUAL ARTS ~ Presenting ~ Interpreting and sharing artistic work ~ 4

Anchor Standard 4 Select, analyze and interpret artistic work for presentation.

Enduring Understanding 4.1 Artists, collectors, curators, and other arts professionals consider a variety of criteria when analyzing and selecting objects, artifacts, and artwork for presentation and preservation.

Essential Questions

- How are artworks cared for and by whom?
- What criteria and methods are used to select work for presentation or preservation?
- Why do people value objects, artifacts, and artwork, and select them for presentation or preservation?

Artistic Process • PRESENTING
Process Components • SELECT, PRESERVE

Pre-K VA:Pr4.1.PK	Kindergarten VA:Pr4.1.K	1st VA:Pr4.1.1	2nd VA:Pr4.1.2	3rd VA:Pr4.1.3	4th VA:Pr4.1.4	5th VA:Pr4.1.5	6th VA:Pr4.1.6	7th VA:Pr4.1.7	8th VA:Pr4.1.8	HS Proficient VA:Pr4.1.HSI	HS Accomplished VA:Pr4.1.HSII	HS Advanced VA:Pr4.1.HSIII
a. Select art objects for saving and display, explaining why they are chosen.	a. Identify reasons for saving and displaying objects, artifacts, and artwork.	a. Categorize artwork, based on a theme or concept , for an exhibit.	a. Explain why some objects, artifacts, and artwork are valued over others.	a. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	a. Analyze how technologies have affected the preservation and presentation of artwork.	a. Define the roles and responsibilities of a curator , explaining the skills and knowledge needed in preserving , maintaining, and presenting objects, artifacts, and artwork.	a. Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	a. Compare and contrast how technologies have changed the way that artwork is preserved , presented, and experienced.	a. Develop and apply criteria for evaluating a collection of artwork for presentation.	a. Analyze , select, and curate art and artifacts for presentation and preservation .	a. Analyze , select, and critique personal artwork for a collection or portfolio presentation.	a. Critique , justify , and present choices in the process of analyzing , selecting, curating , and presenting artwork for a specific exhibit or event.

VISUAL ARTS ~ Presenting ~ Interpreting and sharing artistic work ~ 5

Anchor Standard 5 Develop and refine artistic techniques and work for presentation.

Enduring Understanding 5.1 Artists, curators, and other arts professionals engage appropriate methods and resources when preparing artwork for presentation and preservation.

Essential Questions

- What factors and methods are considered when preparing artwork for presentation or preservation?
- How does the presentation of artwork affect how the viewer perceives and interacts with the work?

Artistic Process • PRESENTING
Process Component • CURATE

Pre-K VA:Pr5.1.PK	Kindergarten VA:Pr5.1.K	1st VA:Pr5.1.1	2nd VA:Pr5.1.2	3rd VA:Pr5.1.3	4th VA:Pr5.1.4	5th VA:Pr5.1.5	6th VA:Pr5.1.6	7th VA:Pr5.1.7	8th VA:Pr5.1.8	HS Proficient VA:Pr5.1.HSI	HS Accomplished VA:Pr5.1.HSII	HS Advanced VA:Pr5.1.HSIII
a. Identify places where art may be displayed or saved.	a. Explain the purpose of a portfolio or collection.	a. Explore questions such as where, when, why, and how artwork should be prepared for presentation or preservation .	a. Distinguish between different materials or artistic techniques for preparing artwork for presentation.	a. Identify exhibit space and prepare works of art, including artists' statements , for presentation.	a. Analyze various environments for presentation and protection of art both in physical or digital formats .	a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.	a. Analyze and evaluate the reasons and ways that an exhibition is presented.	a. Individually or collaboratively , develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	a. Collaboratively prepare and present selected theme -based artwork for display, and formulate exhibition narratives for the viewer.	a. Analyze and evaluate how decisions made in the preparation and presentation of artwork affect a viewer's perception of meaning .	a. Evaluate , select, and apply methods or processes appropriate to display artwork in a specific place.	a. Investigate , compare, and contrast methods for preserving and protecting art.



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VISUAL ARTS ~ Presenting ~ Interpreting and sharing artistic work ~ 6

Anchor Standard 6 Convey meaning through the presentation of artistic work.

Enduring Understanding 6.1 Objects, artifacts, and artworks collected, preserved, or presented communicate meaning and function as a record of social, cultural, and political experiences; resulting in the cultivating of appreciation and understanding.

Essential Questions

- What is the function of art museums, galleries, and other venues that display artwork?
- How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?
- How do objects, artifacts and artwork collected, preserved, or presented, cultivate appreciation and understanding?

Artistic Process • PRESENTING
Process Components • SHARE, RELATE

Pre-K VA:Pr6.1.PK	Kindergarten VA:Pr6.1.K	1st VA:Pr6.1.1	2nd VA:Pr6.1.2	3rd VA:Pr6.1.3	4th VA:Pr6.1.4	5th VA:Pr6.1.5	6th VA:Pr6.1.6	7th VA:Pr6.1.7	8th VA:Pr6.1.8	HS Proficient VA:Pr6.1.HSI	HS Accomplished VA:Pr6.1.HSII	HS Advanced VA:Pr6.1.HSIII
a. Identify where art is displayed both inside and outside of school.	a. Explain what an art museum is and distinguish how an art museum is different from other buildings.	a. Identify the roles and responsibilities of people who work in and visit museums and other art venues .	a. Analyze how art is exhibited inside and outside of schools and how it contributes to communities.	a. Identify and explain how and where different cultures record and illustrate stories and history of life through art.	a. Compare and contrast purposes of art museums, art galleries, and other venues , as well as the types of personal experiences they provide.	a. Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.	a. Assess, explain, and provide evidence of how museums or other venues reflect the history and values of a community.	a. Compare and contrast viewing and experiencing collections and exhibitions in different venues .	a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.	a. Analyze and describe the effect that an exhibition or collection has on personal awareness of social, cultural , or political beliefs and understandings.	a. Make, explain, and justify connections between artists or artwork and social, cultural , and political history.	a. Curate a collection of objects, artifacts, or artwork to affect the viewer's understanding of social, cultural , and/or political experiences.

VISUAL ARTS ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 7

Anchor Standard 7 Perceive and analyze artistic work.

Enduring Understanding 7.1 Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, and the world.

Essential Questions

- How do life experiences influence the way we relate to art?
- How does learning about art affect how we perceive the world?
- What can we learn from our responses to art?

Artistic Process • RESPONDING
Process Component • PERCEIVE

Pre-K VA:Re7.1.PK	Kindergarten VA:Re7.1.K	1st VA:Re7.1.1	2nd VA:Re7.1.2	3rd VA:Re7.1.3	4th VA:Re7.1.4	5th VA:Re7.1.5	6th VA:Re7.1.6	7th VA:Re7.1.7	8th VA:Re7.1.8	HS Proficient VA:Re7.1.HSI	HS Accomplished VA:Re7.1.HSII	HS Advanced VA:Re7.1.HSIII
a. Recognize art in one's environment.	a. Identify uses of art within one's personal environment.	a. Select and describe works of art that illustrate daily life experiences of one's self and others.	a. Recognize and describe visual characteristics of one's natural and constructed environments .	a. Speculate about the artistic processes an artist used to create a work of art.	a. Compare responses to a work of art before and after working in similar media .	a. Compare one's own interpretation of a work of art with the interpretation of others.	a. Identify and interpret works of art or design that reveal how people around the world live and what they value.	a. Explain how a person's artistic choices are influenced by culture and environment, and affect the visual image that one conveys to others.	a. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	a. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments .	a. Analyze how responses to art develop over time, based on knowledge of and experience with art and life.	a. Hypothesize ways in which art influences perception and understanding of human experiences.

Enduring Understanding 7.2 Visual imagery influences understanding of and responses to the world.

Essential Questions

- What is an image?
- Where and how do we encounter images in our world?
- How do images influence our views of the world?

Artistic Process • RESPONDING
Process Component • ANALYZE

Pre-K VA:Re7.2.PK	Kindergarten VA:Re7.2.K	1st VA:Re7.2.1	2nd VA:Re7.2.2	3rd VA:Re7.2.3	4th VA:Re7.2.4	5th VA:Re7.2.5	6th VA:Re7.2.6	7th VA:Re7.2.7	8th VA:Re7.2.8	HS Proficient VA:Re7.2.HSI	HS Accomplished VA:Re7.2.HSII	HS Advanced VA:Re7.2.HSIII
a. Distinguish between images and real objects.	a. Describe what an image represents .	a. Compare images that represent the same subject.	a. Categorize images , based on expressive properties .	a. Identify messages communicated by images .	a. Analyze components of visual imagery that convey messages.	a. Identify and analyze cultural associations suggested by visual imagery .	a. Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	a. Analyze multiple ways that images influence specific audiences.	a. Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.	a. Analyze the reciprocal relationship between understanding the world and experiencing imagery .	a. Identify commonalities within a group of artists or visual images attributed to a particular type of art, time frame, or culture .	a. Evaluate the effectiveness of images to influence ideas, feelings, and behaviors of specific audiences.

VISUAL ARTS ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 8

Anchor Standard 8 Interpret meaning in artistic work.

Enduring Understanding 8.1 People gain insight into meanings of artwork by engaging in a process of art criticism.

- Essential Questions**
- What is the value of engaging in a process of art criticism?
 - How can the viewer "read" a work of art as text?
 - How does knowing and using visual art vocabularies help us understand and interpret works of art?

Artistic Process • **RESPONDING**
Process Component • **INTERPRET**

Pre-K VA:Re8.1.PK	Kindergarten VA:Re8.1.K	1st VA:Re8.1.1	2nd VA:Re8.1.2	3rd VA:Re8.1.3	4th VA:Re8.1.4	5th VA:Re8.1.5	6th VA:Re8.1.6	7th VA:Re8.1.7	8th VA:Re8.1.8	HS Proficient VA:Re8.1.HSI	HS Accomplished VA:Re8.1.HSII	HS Advanced VA:Re8.1.HSIII
a. With guidance, share reactions to artwork.	a. With guidance, share observations comparing artworks.	a. With guidance, compare and contrast subject matter in works of art.	a. With guidance, categorize subject matter and identify common themes in works of art.	a. Interpret mood in artwork by analyzing subject matter and characteristics of form .	a. Interpret art by analyzing relevant subject matter, characteristics of form , and use of media .	a. Interpret art by referring to contextual information and analyzing subject matter, characteristics of form , and use of media .	a. Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure , and use of media .	a. Interpret ideas and mood in art by analyzing artmaking approaches , characteristics of form and structure , relevant contextual information, subject matter, and use of media .	a. Analyze how the interaction of subject matter, characteristics of form and structure , use of media , artmaking approaches , and relevant contextual information contributes to understanding messages or ideas and mood conveyed.	a. Construct interpretations of artwork, supported by relevant and sufficient evidence found both in the work and in surrounding contexts .	a. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	a. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis .

VISUAL ARTS ~ Responding ~ Understanding and evaluating how the arts convey meaning ~ 9

Anchor Standard 9 Apply criteria to evaluate artistic work.

Enduring Understanding 9.1 People evaluate art, based on various criteria.

- Essential Questions**
- How does one determine criteria to evaluate a work of art?
 - How and why might criteria vary?
 - How is a personal preference different from an evaluation?

Artistic Process • **RESPONDING**
Process Component • **EVALUATE**

Pre-K VA:Re9.1.PK	Kindergarten VA:Re9.1.K	1st VA:Re9.1.1	2nd VA:Re9.1.2	3rd VA:Re9.1.3	4th VA:Re9.1.4	5th VA:Re9.1.5	6th VA:Re9.1.6	7th VA:Re9.1.7	8th VA:Re9.1.8	HS Proficient VA:Re9.1.HSI	HS Accomplished VA:Re9.1.HSII	HS Advanced VA:Re9.1.HSIII
a. Select a preferred artwork.	a. Explain reasons for selecting a preferred artwork.	a. Categorize artwork, based on different reasons for preferences.	a. Use learned art vocabulary to express preferences about artwork.	a. Evaluate an artwork, based on given criteria .	a. Apply one set of criteria to evaluate more than one work of art.	a. Develop and apply relevant criteria to evaluate a work of art.	a. Recognize differences in criteria used to evaluate works of art, depending on styles , genres , and media as well as on historical and cultural contexts .	a. Compare and explain the differences between a personal criteria-based evaluation of an artwork and an established criteria-based evaluation of an artwork.	a. Create a convincing and logical argument to support an evaluation of art.	a. Establish relevant criteria in order to evaluate a work of art or collection of works.	a. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	a. Construct evaluations of a work of art or collection of works, based on differing sets of criteria .



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VISUAL ARTS ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~10

Anchor Standard 10 Relate and synthesize knowledge and personal experiences to inspire and inform artistic work.

Enduring Understanding 10.1 Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Questions

- How does creating art enrich people's lives?
- How does making art attune people to their surroundings?
- How does artmaking contribute to awareness and understanding of one's lives and the lives of others in the community?

Artistic Process • CONNECTING
Process Component • SYNTHESIZE

Pre-K VA:Cn10.1.PK	Kindergarten VA:Cn10.1.K	1st VA:Cn10.1.1	2nd VA:Cn10.1.2	3rd VA:Cn10.1.3	4th VA:Cn10.1.4	5th VA:Cn10.1.5	6th VA:Cn10.1.6	7th VA:Cn10.1.7	8th VA:Cn10.1.8	HS Proficient VA:Cn10.1.HSI	HS Accomplished VA:Cn10.1.HSII	HS Advanced VA:Cn10.1.HSIII
a. Create art that tells a story about a life experience.	a. Explore the world using descriptive words and artistic work .	a. Create works of art about events in home, school, or community life.	a. Identify times, places, and reasons that students make art outside of school.	a. Create works of art that reflect community cultural traditions .	a. Develop a work of art, based on observations of surroundings.	a. Generate a collection of ideas reflecting current interests and concerns that could be investigated in artistic work .	a. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through artmaking.	a. Design a work of art inspired by a place where people gather in the community.	a. Make art collaboratively to reflect on and reinforce positive aspects of group identity .	a. Document the process of developing ideas; from early stages to full elaboration.	a. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.	a. Synthesize knowledge of social, cultural , historical, and personal life with artmaking approaches to create meaningful works of art or design.

VISUAL ARTS ~ Connecting ~ Relating artistic ideas and work with personal meaning and external context ~ 11

Anchor Standard 11 Investigate ways that artistic work is influenced by societal, cultural, and historical context and, in turn, how artistic ideas shape cultures past, present, and future.

Enduring Understanding 11.1 Works of art and design embody and influence the needs, desires, beliefs, traditions, and values of people within a culture.

Essential Questions

- How do works of art and design help us understand the lives of people of different times, places, and cultures?
- How do art and design enhance people's lives and influence culture?

Artistic Process • **CONNECTING**
Process Component • **RELATE**

Pre-K VA:Cn11.1.PK	Kindergarten VA:Cn11.1.K	1st VA:Cn11.1.1	2nd VA:Cn11.1.2	3rd VA:Cn11.1.3	4th VA:Cn11.1.4	5th VA:Cn11.1.5	6th VA:Cn11.1.6	7th VA:Cn11.1.7	8th VA:Cn11.1.8	HS Proficient VA:Cn11.1.HSI	HS Accomplished VA:Cn11.1.HSII	HS Advanced VA:Cn11.1.HSIII
a. Recognize that people make works of art and design.	a. Identify a variety of forms of art and design.	a. Sort and categorize art objects according to form and function .	a. Compare and contrast differently designed objects that have a similar function .	a. Recognize visual characteristics commonly found in works of art and design from a particular culture .	a. Connect visual characteristics of works of art and design to beliefs and traditions in a culture .	a. Explore how works of art and design contribute to the quality of life within a culture .	a. Analyze how works of art and design correlate with the needs, desires, beliefs, and traditions of a culture .	a. Investigate different ways that art and design can establish, reflect, and reinforce group identity .	a. Through observation, infer information about the time, place, and culture in which a work of art or design was created .	a. Investigate ways that art and design from one culture or time period can influence artists and designers from a different culture or time period.	a. Compare uses of art in a variety of societal, cultural , and historical contexts , and make connections to uses of art in contemporary and local contexts .	a. Assess the effect of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Enduring Understanding 11.2 Generating and solving artistic problems prepares people to contribute to innovative solutions within a society or culture.

Essential Questions

- What is innovation and why is it important to the advancement of a society?
- How do knowledge and skills in the arts broaden career opportunities?
- In what ways do the ideas and creative approaches employed in the arts support innovation in other fields?

Artistic Process • **CONNECTING**
Process Components • **INTERRELATE, EXTEND**

Pre-K VA:Cn11.2.PK	Kindergarten VA:Cn11.2.K	1st VA:Cn11.2.1	2nd VA:Cn11.2.2	3rd VA:Cn11.2.3	4th VA:Cn11.2.4	5th VA:Cn11.2.5	6th VA:Cn11.2.6	7th VA:Cn11.2.7	8th VA:Cn11.2.8	HS Proficient VA:Cn11.2.HSI	HS Accomplished VA:Cn11.2.HSII	HS Advanced VA:Cn11.2.HSIII
a. Imagine and invent through guided play .	a. Describe what it means to invent , and imagine an invention .	a. Identify inventions that have helped people, and brainstorm and share ideas for new inventions .	a. Brainstorm and share ideas that would improve one's personal or family life.	a. Brainstorm ideas for and experiment with changes to simple items used in daily life; share results.	a. Brainstorm ideas for and experiment with improvements to simple items; evaluate , and present results.	a. Apply design thinking strategies to identify a problem within the community, and create and document various solutions.	a. Compare and contrast different design solutions to a community planning problem, based on appeal, function , and innovative quality.	a. Identify and explore roles and responsibilities of artists and designers within a community or culture .	a. Identify and explore careers in which innovation and creative problem-solving skills are fundamental to success.	a. Investigate how skills used in developing artistic solutions can be applied to study in other disciplines, and explore how they are sought-after work force attributes in other fields.	a. Explore past and current examples of artists working together with other professionals to generate solutions to ecological, social, and/or economic problems.	a. Using a design thinking approach, collaboratively investigate an issue in the greater community and develop an interdisciplinary solution.

Drawing and Painting II Rubric

Name _____ Project: _____

Category	Highly Effective	Effective	Developing	Ineffective
Composition and Design (Are you using the Elements of Art and Principles of design successfully? Did you create an accurate drawing of your selected composition?)	Student is highly effective in creating a dynamic composition using the principles of design and the elements of art.	Student is effective in creating a dynamic composition using the principles of design and the elements of art.	Student is developing in creating a dynamic composition using the principles of design and the elements of art.	Student is ineffective in creating a dynamic composition using the principles of design and the elements of art.
Originality and Creativity (Did you experiment with materials demonstrated techniques?)	Student is highly effective in creating a piece that clearly shows their creativity and willingness to experiment with materials.	Student is effective in creating a piece that clearly shows their creativity and willingness to experiment with materials.	Student is developing in creating a piece that clearly shows their creativity and willingness to experiment with materials.	Student is ineffective in creating a piece that clearly shows their creativity and willingness to experiment with materials.
Use of Technique (Your knowledge and execution of demonstrated techniques.)	Student is highly effective in using given materials/ tools.	Student is effective in using given materials/ tools.	Student is developing in using given materials/tools.	Student is ineffective in using given materials/tools.
Understanding of Goal/Effort (Did you meet the goals of this unit? Did you spend time on your project?)	Student is highly effective in communicating the goal of the project. Student is using time in classroom efficiently. Self Evaluation sheet is complete.	Student is effective in communicating the goal of the project. Student is using time in classroom well. Self Evaluation sheet is partially complete.	Student is developing in communicating the goal of the project. Student is seldom in using time efficiently in classroom. Self Evaluation sheet is not complete.	Student is ineffective in communicating the goal of the project. Student does not use time in classroom efficiently. Self Evaluation sheet is not handed in.
Deadline	Student has met the deadline of this project.	Student was late in handing in this project.	Student was late in handing their project (1 week)	Student has yet to hand in project.

Composition and Design Originality and Creativity Technique _____ _____ _____	Understanding of Goal/Effort Deadline _____ _____ Final Grade: _____
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Key Vocabulary Definitions:

2D OR TWO- DIMENSIONAL: things that look flat. For example, a square is a 2-D shape.

3D OR THREE- DIMENSIONAL: things that look (or are) solid. For example, a cube is a 3-D shape.

ABSTRACT: art that does not attempt to represent the appearance of objects, real or imaginary. The artist takes an image or object and changes its appearance by leaving out details, simplifying or rearranging its parts to express his or her idea or feeling. Abstraction can occur in varying degrees, perhaps to the extent where you may not recognize the subject in the final product. Abstract work with no recognizable subject matter is called non-objective art.

ABSTRACT EXPRESSIONISTS: a group of New York artists of the 1940's-50's, including Jackson Pollock. They made abstract works meant to express their feelings.

ACRYLIC: pigment in a plastic binder medium; water-based paint that adheres to most surfaces.

ACTION PAINTING: a way of painting by splashing and dripping paint with energetic movements. It was made famous by Jackson Pollock.

AERIAL PERSPECTIVE: the effect of distance or atmosphere shown through haziness or changes in color.

AESTHETIC: the science of the beautiful in art; defined by visual, moral, social, and contemporary standards.

ALLEGORY: something which has a hidden symbolic meaning.

ARCHITECTURE: the art of making plans for buildings or a style of building

ART: things made to be looked at, especially paintings and sculptures. It can also be used to describe anything creative, including music and poetry.

ART CRITICISM: describing and evaluating the media, processes, and meanings of works of visual arts, and making comparative judgments

ART ELEMENTS: visual arts components such as line, texture, color, form, value, and space

ART HISTORY: a record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts

ARTIFACT: hand-made object that represents a particular culture or period.

ART MOVEMENT: a group of artists who work together and share ideas, and often hold joint exhibitions

ART NOUVEAU: an art and design movement of the 1890's, known for flowery, decorative patterns as in the work of Gustav Klimt

ASYMMETRICAL: different on either side of a central axis

BACKGROUND: the part of a picture that appears to be farthest away from the viewer

BALANCE: equilibrium in a composition, either symmetrical or asymmetrical

BLEEDING: the tendency for some colors to show through a second layer of paint

BLENDING: the transition of color from one tone to another; for example, in a sky

BRUSH STROKES: marks in paint made by a brush

BUST: sculpture of head, neck, and sometimes shoulders

CANVAS: a strong cloth which, since the Renaissance, many artists have used as a surface for painting

CHALK: calcium carbonate, used in gesso, mixed with colored pigment to make pastels

CHIAROSCURO: the use of light and shadow to create a focal point or mood

CLASSICAL: originating in Greece and Rome; represents unadorned beauty

COLLAGE: a work of art created by arranging and gluing assorted materials onto a flat surface

COLOR WHEEL: an arrangement of colors that shows how to mix the primary colors to create new colors

COLORS:

Analogous-colors closely related on a color wheel. Example: red, red-orange, yellow

Complementary - colors which fall directly opposite each other on the color wheel. Example: blue/orange

Primary - Blue, yellow, red. Colors from which all other colors are derived. Primary colors cannot be mixed from other colors

Secondary colors - colors made by mixing equal proportions of any two primary colors. Example: red + blue = violet

Cool -blues, greens

Warm - reds, yellows

Monochromatic-a color scheme that involves different values of a single color

Harmonious-colors, such as red and orange, that come next to each other on the color wheel. Seen side by side, they seem to blend together

Neutral-complementary colors mixed to produce a dull, subdued color (variations of gray); the non-colors of black and white

Receding-cool colors which we generally perceive to be moving away in a field of color

Advancing-warm colors which we generally perceive to be coming forward in a field of color

COMMISSION: the hiring of one or more artists to create a work of art

COMPOSITION: the placement of forms, shapes, colors, and light and dark areas in a work of art. Artists use composition to direct the viewer's eye to the most important elements of a work of art.

CONTEMPORARY ART: generally defined as art produced during the second half of the 20th century.

CONTEXT: a set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.

CONTOUR LINES: outside and inside lines defining an image or shape

CONTRAST: to set in opposition for the purpose of comparison

CRAFTMANSHIP: having skill at a particular skill

CRAYON: a stick of wax used for coloring or drawing

CRAY-PAS: an oily crayon used for coloring, drawing, and blending

CROSSHATCH: to create differences in value through a crossed series of parallel lines

DEPTH: the illusion of space in a picture plane.

DESIGN: the organization of line, form, color, value, texture and space in an eye-pleasing arrangement

DETAILS: dealing with some item by showing all of the particulars

DIPTYCH: two painted panels that are usually hinged together.

DRAWING: usually a work in pen, pencil, or charcoal on

DRYBRUSH: a technique used with wet media applied with an almost-empty brush

EASEL: a support for an artist's canvas during painting

ELEMENTS OF ART: the visual "tools" artists use to create art. The categories include line, color, shape, space, light and texture

EMPHASIS: a design principle that gives dominance to a particular area through color, size, or repetition

EXPRESSIONISM: the painting of feelings, sometimes with recognizable images, often totally abstract

FACEMAP: a proportional map of the human features

FANTASY: product of the imagination

FAUVES: the name given to a group of young painters around 1905-10 who used vibrant, unnatural colors. Matisse and Derain were leading members. The name means "wild beasts" in French

FIGURE: the human or animal form used in creating art

FOCAL POINT: an area of an artwork that first attracts and usually sustains the viewer's attention

FOREGROUND: in a scene or artwork, the part that seems closest to the viewer

FORESHORTENING: the technique of distortion in perspective in order for the subject to appear 3-dimensional

FORM: a three-dimensional shape, such as the human form or an abstract form

FOUND OBJECT: an object which an artist has not made, but has chosen to exhibit as a work of art. It can be a natural object, such as driftwood, or a man-made object such as a bottle

FREE-FORM: irregular shapes or forms; shapes that are not geometric

FRESCOS: wall paintings made by painting onto wet plaster

FUNCTIONAL: having a special purpose

GEOMETRIC: shapes and forms related to mathematical principles. Geometric shapes include circles, squares, rectangles, triangles and ellipses. Geometric forms include cones, cubes, cylinders, slabs, pyramids and spheres

GENRE: subjects and scenes depicting everyday life. Or, a particular kind of paintings, such as portraits, landscapes, and still lifes

GESSO: an underpainting medium made of glue, plaster of Paris or chalk and water

GESTURE: the implication of motion in a shape

GOUACHE: thick, water-based paints

GRID: network of crossing lines used to create a regular pattern

GUIDELINES: lines an artist makes that help "guide" the drawing. Usually these are not seen in the final piece.

HIGHLIGHT: a light area that represents the reflection of light

HORIZON LINE: a level line where water or land seems to end and the sky begins. It is usually on the eye level of the observer. If the horizon cannot be seen, its placement may be imagined based on the placement of trees, grasses, mountains and the like.

HORIZONTAL: side to side and parallel to the horizon

HUE: refers to the common name of the color such as red or green

ILLUSTRATION: work of art created to accompany a story or other literary work in print. Illustrations usually appear in reproduced form in books, magazines and newspapers

IMPASTO: thick, opaque paint applied with a brush, knife or fingers, creating various textural features on the surface of the painting

IMPRESSIONISM: a style of painting that seeks to represent the momentary effects of sunlight on color. The main interest was in depicting contemporary life in a new objective manner by rendering an "impression" of what the eye sees in one particular moment rather than what the mind knows to be there

INK: usually a liquid colored material used in printmaking.

INTENSITY: color used in its purest hue without mixing can be said to have its purest intensity

ITALIAN RENAISSANCE: revival of classical art, literature, and learning based on humanism

KITSCH: artwork, often mass produced, that goes beyond good taste

LANDSCAPE: the scenery of an inland area, a painting or drawing of the land or natural environment

LAYER: lying over or under another

LINE: the path traced by a moving point

MEDIUM: the material used to make a work of art. Examples include oil, watercolor, pencil, pen and ink, tempera, and pastel

MIDDLEGROUND: the part of the painting that lies between the background and the foreground

MIXED MEDIA: used to describe art made from more than one material or medium

MODEL: one who poses for an artist

MURAL: a large painting or artwork, generally designed for and created on the wall or ceiling of a public building

MUSEUM/GALLERY: A place where collections of objects, artifacts, and art are on display and are protected

NONOBJECTIVE: an abstract artwork not based on anything in reality

NEGATIVE SPACE: the area surrounding a shape, often seen as a void

OLD MASTER: one of many celebrated European painters from about 1500-1800, or a painting by one of them

OPAQUE: ability of paint to cover over a surface. Not seen through

OPTICAL ILLUSION: image that appears different than it actually is

ORGANIC: having a quality that resembles living things, also referred to as biomorphic, free flowing, non-geometric

PAINT: apply liquid color to a surface

PAINT BRUSH: a brush tool for applying paint

PALETTE: a tray or board on which colors of paint are mixed. Also, the set of colors used by an artist in a painting

PATRONS: people who pay artists to produce work for them

PATTERN: a design made by repeating a motif at regular intervals

PERSPECTIVE: a technique for creating the illusion of depth on a 2-D surface

PHOTOGRAPHER: a person who takes photographs

PHOTOREALISM: an incredibly detailed, almost photographic style, such as in paintings by Close

PLANE: something that is flat or level.

PLEIN AIR: French for "in the open air," in art, it means sketching and/or painting out-of- doors.

POINTILLISM: the application of pure color in small dots, allowing the eye to mix (such as red and blue dots side by side, which the eye sees as violet). It was developed in 1855 by Georges Seurat.

POLYGON: a closed plane figure made with three or more lines

POP ART: a mid-20th-century British and American art movement which used images from popular culture, such as comic strips and advertisements. Andy Warhol was a famous Pop artist.

PORTRAIT: a picture of a person or images that portray a person

POSE: to sit or stand still for an artist

POST-IMPRESSIONISM: a term used to describe the variety of styles that developed in the 1880's-90's following Impressionism. It includes the work of Cezanne, Gauguin, and van Gogh.

PROPORTION: the relationship of one object to another in size, shape, number or degree

REALISM: (1850-1900) a style in which an artist tries to create an image that resembles the natural world

REPETITION: recurring again and again

RESIST: something that opposes a particular action

RHYTHM: the controlled movements found in all good design, they can be established through the use of any of the elements of design--lines, areas of light and shade, spots of color, repetitions of shapes and spaces, or textures surfaces

SEASCAPE: artwork that shows a scene of the sea, ocean, large lake or coastline

SFUMATO: a smoky, hazy effect with soft edges

SHADE: any color mixed with black

SHAPE: the outline of a figure or form. Shapes can be geometric (rectangles, triangles, and circles, etc.) or organic (irregular)

SILHOUETTE: portrait or picture cut from black paper or done in solid black upon a light background

SKETCH: a rough outline or drawing showing the main features of something

SPACE:

Actual: 2D space as in drawings, paintings or prints on flat surfaces, or 3D as in sculptures, architecture or ceramics

Pictorial: the flat surface of the paper, canvas, or other material and is also known as the picture plane

SPECTRUM: the group of different colors including red, orange, yellow, green, blue, indigo and violet seen when light passes through a prism and falls on a surface or when sunlight is affected by drops of water

STILL LIFE: an arrangement of fruit, flowers, food or assorted unmoving objects. The plural is "still lifes" (not "lives").

STUDY: a drawing that may be used to try out an idea or plan out another work

SUBTRACTIVE TECHNIQUE: an example: carving is typically a subtractive process, in which the material, such as wood or plaster or clay is chipped or carved away until the desired sculptural form emerges

SURREALISM: a 20th-century art movement which used bizarre, dream-like images. Rene Magritte and Salvador Dali were famous Surrealists.

SYMBOL: something that stands for something else; especially a letter, figure or sign that represents a real object or idea

SYMMETRY: the placement of the same elements on either side of a dividing line in such a way that they form a mirror image of each other

TEMPERA: a type of paint made from a mixture of powdered pigments (colors), egg yolk, and distilled water. Tempera paintings are usually done on wooden boards

TEMPLATE: a contour such as one made out of cardboard in which an artist can form a piece of clay

TEXTURE: the way something feels to the touch. Texture can be real, as in the smoothness of a bronze sculpture, or the bumpiness of thick oil paint on a canvas. Texture can also be implied or imagined, as in painted illusions of the softness of a kitten's fur, or the prickly quality of hay

THEME: the main idea underlying the subject in a work of art

THUMBNAIL SKETCHES: small sketches.

TILE: a repeating design that covers an entire surface

TINT: any color mixed with white

tone: harmony in colors and values in an artwork

TRANSLUCENT: clear enough to allow light to pass through

TRANSPARENT: see through

TROMPE L'OEIL: French phrase meaning, "fool the eye." Trompe l'oeil artists paint images designed to trick people into thinking that they are real.

VALUE: the measurement of light and darkness in a work of art

VANISHING POINT: term used in perspective; all lines lead to this point which may be on or off the canvas

VISUAL TEXTURE: texture that you can see or that an artist will decorate a surface with. You can not feel visual texture

WASH: pigment diluted with water and applied to a painting surface to give a translucent effect

WATERCOLOR: a type of paint made from a mixture of powdered pigments (colors) with a binder and water. Watercolor painting usually transparent, meaning that you can see through it to the surface beneath. Opaque paints (paints that you cannot see through) that are mixed with water are called gouache

WATERCOLOR WASH: a thin or watery coating of paint

WET-IN-WET: the action of spreading paint when new pigment is added to a wet paper

Suggested Field Trips:

For any Studio in Art class, field trips provide valuable resources and inspirations for the students. Within each year, gallery and museums change their shows and exhibiting artists. Below are museums, galleries, and locations which are ideal field trips for your Studio in Art class. Here are suggested locations which may change seasonally.

Arts Museums in New York City

http://gonyc.about.com/od/artmuseums/Art_Museums_in_New_York_City.htm

Art Museums in New York City

Regardless of whether you prefer contemporary art, ancient art collections or something in between, there is sure to be a New York art museum to suit your taste. From the Metropolitan Museum of Art to the Museum of Modern Art, don't leave the Big Apple without sampling one of our fabulous Art Museums.

American Craft Museum

Museum showcasing decorative and functional artwork. The American Craft Museum offers workshops on ceramics, pottery and jewelry making, as well as tours, exhibits and more.

American Folk Art Museum

The brand new building on 53rd Street opened December 11, 2001 to house the extensive Folk art collection the museum is known for.

American Guitar Museum

Located in New Hyde Park (Long Island) the American Guitar Museum is located conveniently off the Long Island Expressway.

American Museum of the Moving Image

The American Museum of the Moving Image focuses on film, television and digital media, and its impact on culture and society. Located in Astoria, Queens, the museum is easily accessible from the subway and is only a short ride from Manhattan.

Bronx Museum of the Arts

Twentieth century and contemporary art museum located near Yankee Stadium in the Bronx. The museum is open Wednesday through Sunday.

Brooklyn Museum of Art

The second largest art museum in NYC, located on Eastern Parkway near Grand Army Plaza in Central Brooklyn. Close to Prospect Park, the Brooklyn Botanic Garden, and the Wildlife Center.

Children's Museum of the Arts

Visual and performing arts museum targeting 1 - 12 year old kids. Lots of interactive activities at this downtown Manhattan museum.

The Cloisters Visitors Guide

Located in Upper Manhattan, overlooking the Hudson River, The Cloisters features an extensive collection of medieval art from Europe. The Cloisters collection includes works from approximately 1000 - 1520, including architectural fragments incorporated into the building, as well as traditional pieces of medieval art on display.

Cooper-Hewitt, National Design Museum

This is the only US museum exclusively dedicated to historic and contemporary design. Explore the nature and impact of design on our lives here.

Czech Center New York

Non-profit organization focused on organizing cultural events and programs that promote understanding of the Czech Republic. Located in Midtown Manhattan.

Dahesh Museum of Art

Located on Madison Avenue in the mid-50's, the Dahesh Museum of Art focuses on collecting and exhibiting 19th- and early 20th-century European academic art.

Dia Center for the Arts

Dia's warehouse space on West 22nd Street is principally dedicated to large-scale, single-artist projects. Also sponsors lectures, poetry readings and a video salon.

El Museo del Barrio

Opened in 1969, this Latino museum dedicated to Puerto Rican, Caribbean and Latin American art, culture and heritage, offers programs in both Spanish and English.

Forbes Magazine Galleries

Located on 5th Avenue & 12th Street, the Forbes Magazine Galleries feature Fabergé Easter eggs and jewelry, toy boats, miniature soldiers, presidential manuscripts and fine art.

Frick Collection

Housed in the New York mansion built by Henry Clay Frick, the collection highlights masterpieces of Western art in its 16 galleries.

Gray Gallery of Art

This New York University art gallery exhibits a diverse collection of artifacts from many eras. Located in Greenwich Village, they also sponsor walking tours, films, and lectures.

Guggenheim Museum

Housed in the famous building designed by Frank Lloyd Wright, the Guggenheim Museum's architecture is as significant as the permanent collection and special exhibits. Plan your visit and check out the Guggenheim's extensive online art collection on their web site.

International Center of Photography

Part museum, part school and part center for photography and photographers, ICP's midtown location hosts a variety of exhibits illustrating a range of photographic technique and subject.

Isamu Noguchi Garden Museum

Located in Queens, just a short distance from the MOMAQNS, this museum is a memorial to the life & work of Isamu Noguchi. In its temporary location (while renovations are completed on the main location) there is no sculpture garden.

Jacques Marchais Museum of Art

This museum of Tibetan art is located in Staten Island. They offer a variety of meditation and chanting opportunities.

The Jewish Museum

Collections, exhibitions and programs focused on sharing Jewish culture. It is the largest Jewish museum in the Western hemisphere.

Metropolitan Museum of Art

Over 2 million works of art from around the world and throughout history are housed at the Met. Find everything you need to plan your visit here, including a search of the collection and the director's tour.

Museum at Fashion Institute of Technology

Located on 27th & Seventh Avenue, the museum holds one of the most important collections of costume and textiles, with particular strength in 20th-century fashion. Admission to the exhibitions is free.

Museum for African Art

Located in Long Island City, Queens, this museum hosts exhibits on African Art in addition to its permanent collection.

Museum of Modern Art

Founded in 1929 as the first museum dedicated entirely to contemporary art, MOMA is host to an impressive collection of modern artistic efforts. We've gathered directions, visitor tips and pictures from the Museum of Modern Art here.

The Museum of Television and Radio

Located on 52nd Street between 5th & 6th Avenues, the museum is dedicated to collecting and preserving television and radio programs. Check out the schedules for exhibitions, screenings and more on their website.

National Academy of Design

Housing one of the largest public collections of 19th & 20th century American art, the museum's collection represents a diverse array of styles and schools of thought. The National Academy of Design is located on Museum Mile on Fifth Avenue and 89th Street.

New Museum of Contemporary Art

Located in SoHo, this museum seeks to present a global picture of contemporary art. In addition to the galleries, the Media Z Lounge is always free and focuses on the exhibition and exploration of digital art, video and sound projects.

P.S. 1 Contemporary Art Center

In Long Island City, this museum is dedicated to showcasing new and exciting art from contemporary artists. They host a variety of exhibits and events throughout the year, including summer dances & movies.

Queens Museum of Art

This Flushing, Queens museum offers drop-in art workshops as well as an extensive permanent collection and revolving exhibits. The museum is housed in the New York City Building, the only major structure remaining from the 1939/40 and 1964/65 New York World's Fairs.

Studio Museum in Harlem

Located on West 125th Street, this museum is focused on supporting African American visual, literary and performing artists through exhibits, artists-in-residence, and a variety of other programs

Visual Arts Museum

A part of the School of Visual Arts in Chelsea, this museum showcases the work of significant figures in contemporary and applied arts. Admission is free.

Whitney Museum of American Art

Boasting the most complete overview of twentieth-century American art of any museum in the world, the Whitney's permanent collection consists of over 12,000 paintings, sculptures, prints, drawings, and photographs.

Yeshiva University Museum

This Chelsea museum offers changing exhibits that celebrate the culturally diverse intellectual and artistic achievements of over 3,000 years of Jewish experience.

Central Park:

<http://www.centralpark.com/>

Central Park covers 843 acres, which is 6% of Manhattan.

The Park stretches from Central Park South (59th St.) to 110th St. at the northern end and from 5th Ave. on the East Side to Central Park West (8th Ave.) on the West Side.

The Park Drive is closed to vehicular traffic - Weekdays: 10:00 am – 3:00 pm and 7:00 pm – 7:00 am.

Balto can be found at East 67th Street near the East Drive

Alice in Wonderland at East 75th Street just north of Conservatory Water

The Carousel is located mid-Park at 64th Street

Additional Museums and Galleries:

The Old Bethpage Village Restoration

Old Bethpage, Round Swamp Road (Exit 48 of the Long Island Expressway)

http://www.nassaucountyny.gov/agencies/Parks/Wheretogo/museums/central_nass_museum/old_bethpage_rest.html

The Playground At The Y

<http://www.miyjcc.org/>

Mid Island Y JCC

45 Manetto Hill Rd

Plainview, NY 11803

Phone 516-822-3535

Fax 516-822-3288

Japanese Gardens

<http://www.locustvalley.com/japanese%20stroll%20garden.html>

John P. Humes Japanese Stroll Garden

Planting Fields

<http://www.plantingfields.org>

Planting Fields Arboretum State Historic Park

Old Westbury Gardens

www.oldwestburygardens.org

A List of Manhattan Galleries:

<http://www.artreach.com/galleryaddresses.html>