

COURSE NAME: *Studio in Media Arts*

TABLE OF CONTENTS :

Units of Study and Suggested Timeline	2
Unit 1: <i>Introduction to Photoshop and the Elements of Design</i>	4
Unit 2: <i>Line</i>	6
Unit 3: <i>Shape and Color</i>	8
Unit 4: <i>Texture</i>	10
Unit 5: <i>Perspective</i>	12
Unit 6: <i>Digital Photography and Photo Manipulation</i>	14
Unit 7: <i>Introduction to Illustrator</i>	16
Unit 8: <i>Line, Shape, and Color</i>	18
Unit 9: <i>Illustrative Drawing</i>	20
Unit 10: <i>Introduction to Animation</i>	22
Unit 11: <i>Video Editing</i>	24
Unit 12: <i>Cartoon Animation</i>	26
New York State Standards: Visual Arts	28
Sample Assessments	40
Key Vocabulary Definitions	41

OVERVIEW STATEMENT

The purpose of the *Studio in Media Arts* in Art Curriculum Guide is to clearly identify the key objectives of the course, outline the units of study, and provide proper examples of material to enhance the content of the course. Additionally, the curriculum includes a timeline of instruction, pertinent instructional materials, including articles, case studies, and activities consistent with the New York State Art Learning Standards. The content of this course will cover a range of art software and techniques including, but not limited to, aesthetics, art production, art criticism, and art history. Students will utilize the elements and principles of art throughout the entirety of the course.

Units of Study, Suggested Timeline

Unit	Title	Time Frame*
Unit 1	Introduction to Photoshop and the Elements of Design Copyright infringement	2 weeks
Unit 2	Line	2 weeks
Unit 3	Shape and Color	3 weeks
Unit 4	Texture	4 weeks

Unit 5	Perspective	4 weeks
Unit 6	Digital Photography and Photo Manipulation	3 weeks
Unit 7	Introduction to Illustrator	3 weeks
Unit 8	Line, Shape, and Color	4 weeks
Unit 9	Illustrative Drawing	4 weeks
Unit 10	Introduction to Animation	4 weeks
Unit 11	Video Editing	3 weeks
Unit 12	Cartoon Animation	4 weeks

*estimated time frame

Unit #1: Introduction to Photoshop and The Elements of Design Pacing: 2 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What are the Elements of Art? <u>Compelling Questions:</u> How can the Elements of Art used to create art? What makes a piece of artwork original verse a copy? <u>Supporting Questions:</u> What tools can be used to create the elements of art? What can be done to make a piece of artwork original? What is copyright, copyright infringement, and fair use?	Students will understand the elements of art Students will understand Line, Shape, Color, Value and Texture	Students will be able to identify the elements of Art their work. Students will be able to work with the Elements of Art The student will be able to create a produce a work of art using the Elements of art.	● Color ● Composition ● Form ● Line ● Pixel ● Resolution ● Shape ● Space ● Texture ● Value

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Complementary Color Pairs ● Plaid Color Wheel ● Pizza Project ● Ice Cream Project	● https://www.commonsense.org/education/blog/the-right-stuff-teaching-kids-about-copyright ● http://www.calawyersforthearts.org/article-fair-use-of-logos-in-artwork.html ● https://thevirtualinstructor.com/artfundamentals.html

<u>Essential Questions:</u>	<u>Core Student Understanding\</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What is line? What other elements of art can line create?	Students will understand the different types of lines and how they function within an artwork.	Students will be able to create unique artistic compositions that demonstrates their knowledge of line.	● Composition ● Contour line ● Curved Line ● Design ● Diagonal Line ● Geometric ● Horizontal ● Line ● Organic ● Pattern ● Repetition ● Shape ● Vertical ● Zig-zag
<u>Compelling Questions:</u> How can line communicate a mood, tone, or feeling?	Students will understand the difference between Vertical, Horizontal, Zig-zag, Diagonal, and Curved lines.	Students will be able to create a variety of lines within their composition.	
<u>Supporting Questions:</u> What tools can be used to create Line. What are some examples of different types of line? What tools can be used to create line?	Students will understand how famous artists used line and successfully throughout their work. Students will understand which tools in Photoshop can be used to create line.		

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Portrait tracing ● Contour line ● Radial Balance ● Color Wheel ● Pizza Project ● Ice Cream Project ● Media Plaid ● Color Theory ● LeRoy Neiman ● Morphing	● http://thevirtualinstructor.com/line.html ● https://www.studentartguide.com/articles/line-drawings ● https://www.techwalla.com/articles/how-to-draw-a-line-in-photoshop

Unit #3: Shape and Color

Pacing: 3 Weeks

<u>Essential Questions:</u> How do shape and color effect a design? <u>Compelling Questions:</u> How can you use shape and color to organize ideas? <u>Supporting Questions:</u> What tools may have been used to create the shapes and colors in the composition?	<u>Core Student Understanding</u> Students will understand how to use the tools in Photoshop to create shapes and color within a composition. Students will understand how to use shape and color to create a composition in Photoshop.	<u>Targeted Outcomes (FY)</u> Students will be able to use a variety of Photoshop tools to create images using color and shape within their composition. Students will be able to cohesively create a cohesive composition by using Photoshop and their art medium.	<u>Essential Vocabulary</u> ● Analogous ● Asymmetrical ● Color ● Complimentary ● Composition ● Cool ● Elliptical ● Form ● Geometric ● Layer ● Layer Mask ● Monochromatic ● Organic ● Palette ● Primary ● Scale ● Secondary ● Shade ● Shape ● Stroke ● Symmetrical ● Tint ● Transform ● Warm
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Radial Balance ● Color Wheel ● Pizza Project ● Ice Cream Project ● Media Plaid ● Color Theory ● LeRoy Neiman ● Morphing ● Secret Life	● https://color.adobe.com/es/create/color-wheel/ ● https://graphicdesign.stackexchange.com/questions/111151/how-to-change-the-color-sliders-to-a-color-wheel-like-picker-on-photoshop ● https://helpx.adobe.com/photoshop/using/drawing-shapes.html ● http://www.leroyneiman.com/

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What is the definition of texture within art? <u>Compelling Questions:</u> Describe how a visual texture would “feel”? <u>Supporting Questions:</u> How would you use texture within your composition?	Students will understand how to create texture with the tools in Photoshop. Students will understand how texture works within a composition. Students will understand the terms used within an artwork and how artists used them within their artwork.	Students will be able to incorporate texture within their compositions using the tools in Photoshop. Students will be able to use the appropriate tool in Photoshop to create the required textures within their composition.	● Balance ● Layer ● Layer Mask ● Opacity ● Pattern ● Repetition ● Stroke ● Texture ● Transparency ● Value ● Visual Texture

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks	● Van Gogh Project ● Landscape ● Surrealism ● Morph ● LeRoy Neiman ● Chuck Close ● Secret Life... ● Pop Art	● http://www.leroyneiman.com/ ● http://chuckclose.com/ ● https://www.vangoghgallery.com/ ● https://www.ephotozine.com/article/how-to-create-a-dramatic-landscape-with-adobe-photoshop-31215 ● https://speckyboy.com/30-breathtaking-surreal-photoshop-tutorials/

Essential Questions: What is Perspective? How is perspective used in art? Compelling Questions: How do we achieve accurate perspective through art techniques? Supporting Questions: Compare linear and aerial perspective.	<u>Core Student Understanding</u> Students will understand the difference between three-dimensional shapes and a two-dimensional surface. Students will understand the importance of perspective throughout the arts, and how they can utilize perspective to create interest in a piece of artwork. Students will understand how famous artists used perspective to create their	<u>Targeted Outcomes (FY)</u> Students will create drawings that demonstrate their knowledge of perspective using a horizon line, vanishing point, orthogonal lines, and converging lines. Students will be able to use their knowledge of perspective in creation of original pieces of art.	<u>Essential Vocabulary</u> ● Aerial perspective ● Linear Perspective ● Resolution ● Background ● Converging lines ● Foreground ● Horizon line ● Mid ground ● Vanishing point ● Vertical line
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Floating shapes ● Street scene ● City Scene ● Still life ● One Point Perspective ● Two Point Perspective	● https://www.slideshare.net/cisenberg2/one-point-perspective-43917903 ● https://www.thoughtco.com/definition-of-perspective-2577690 ● http://thevirtualinstructor.com/twopointperspective.html

Unit #6: Digital Photography and Photo Manipulation

Pacing: 3 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What do you think the photograph is about? <u>Compelling Questions:</u> Is there any Photoshop manipulation within the photograph? <u>Supporting Questions:</u> What elements of the photographic composition were manipulated? Is it possible to tell if a photograph has been manipulated? Give examples of how manipulation would be recognized.	Students will understand how to manipulate a digital photograph. Students will understand how to adjust a digital photograph. Students will understand how light works with a digital camera and with Photoshop.	Students will be able to use the digital camera to upload a photograph with Photoshop. Students will be able to use the tools in Photoshop to manipulate a photograph. Students will be able to use the tools in Photoshop to adjust a photograph for print and for web upload.	● Brightness/Contrast ● Burn ● Clone Stamp ● Content Aware (Fill) ● Desaturate ● Dodge ● Healing Brush ● Image Size ● Layer ● Layer Mask ● Levels ● Magic Wand ● Opacity ● Patch Tool ● Polygon Lasso Tool ● Red Eye Tool ● Resolution ● RGB ● Saturate ● Value

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Photoshop CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Cameras	● Manipulation of photographs ● Adjusting photographs taken by students ● Conversion of photographs to black and white ● Masking portions of photographs	● https://layersmagazine.com/artistic-composition-in-photo-shop.html ● https://speckyboy.com/50-photo-manipulation-tutorials/

Unit #7: Introduction to Illustrator

Pacing: 3 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What is an illustration and what are the primary functions in Illustrator and where would it be used? <u>Compelling Questions:</u> What is a vector based software? What is the difference between a fill and a stroke? <u>Supporting Questions:</u> How do I combine functions in illustrator to create a vector image?	Students will understand the workspace including the tool panels, control panel, workspace panels, document area, Layers, and Sublayers. Students will understand what vectors and anchor points are and how they apply to their composition.	Students will be able to identify the difference between bitmap and vector based art artwork. Students will be able to create a composition using stroke and fill.	● Anchor Point ● Artboard ● Bitmap ● Fill ● Layer ● Path ● Pixel ● Stroke ● Symbol ● Vector

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Illustrator CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital camera	● Keys ● Lucky charms ● Book lesson ● Typing on a Path	● https://www.pgsd.org/cms/lib07/PA01916597/Centricity/Domain/202/illustrator_for_beginners_tastytuts.pdf ● http://ptgmedia.peaersoncmg.com/images/9780134663449/samplepages/9780134663449_CH04.pdf ● https://design.tutspl.us.com/articles/the-a-to-z-of-adobe-illustrator--vector-20799

Unit #8: Line, Shape, and Color**Pacing: 4 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
How are line, shape, and color important to a composition? <u>Compelling Questions:</u> What makes a piece of visual art compelling? <u>Supporting Questions:</u> What tools would you use to create a composition in Illustrator?	Students will understand how to create lines and shapes using the tools in Illustrator. Students will understand how color works with Illustrator. Students will understand how to create a composition in Illustrator using the tools learned.	Students will be able to create a cohesive composition using lines, shapes, and colors in Illustrator. Students will be able to use vector tools to create all their lines and shapes. Students will be able to add a variety of different types of colors within their lines and shapes in their composition.	● Analogous ● Anchor Points ● Asymmetrical ● Color ● Complimentary ● Composition ● Cool ● Elliptical ● Form ● Geometric ● Layer ● Monochromatic ● Organic ● Palette ● Pen Tool ● Primary ● Scale ● Secondary ● Shade ● Shape ● Spray Tool ● Stroke ● Symbol ● Symmetrical ● Tint ● Transform ● Vector

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	● Warm <u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Illustrator CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Charlie Harper ● Bembo Zoo ● Typing on a Path ● Letter Manipulation ● Lucky Charms ● Visual Pun ● Sprayer Tool ● Shapes ● Keys ● Robots ● Emojis ● Mandalas	● https://helpx.adobe.com/illustrator/how-to/shapes-basics.html ● https://helpx.adobe.com/illustrator/how-to/draw-basic-shapes.html ● https://helpx.adobe.com/illustrator/using/symbols.html ● https://www.agitraining.com/adobe/illustrator/tutorials/adding-a-symbol-to-your-artwork ● http://www.annenbergdl.org/tutorials/how-to-easily-create-mandalas-in-adobe-illustrator/

Unit #9: Illustrative Drawing

Pacing: 4 Weeks

<u>Essential Questions:</u> What is an illustration? <u>Compelling Questions:</u> What is the difference between an illustration and a drawing? <u>Supporting Questions:</u> What is required for a reference for a illustration?	<u>Core Student Understanding</u> Students will understand the how to use the pen tool to create strokes, paths, and shapes. Students will understand how to use stoke, fill, and gradient. The student will understand how to apply effects to shapes.	<u>Targeted Outcomes (FY)</u> Students will be able to place a reference image in Adobe Illustrator. Students will be able to illustrate the image using the pen tool to create strokes, paths and shapes. Students will be able to use stoke, fill, and gradient. Students will be able to apply effects to shapes.	<u>Essential Vocabulary</u> • Analogous • Anchor Points • Asymmetrical • Color • Complimentary • Composition • Cool • Elliptical • Form • Geometric • Layer • Monochromatic • Organic • Palette • Pen Tool • Primary • Scale • Secondary • Shade • Shape • Spray Tool • Stroke • Symbol • Symmetrical • Tint • Transform • Warm
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<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Illustrator CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Secret Life... ● Logo design ● Robot ● Portrait ● Landscape ● Pop Art ● Advertising Posters	● http://www.differencebetween.net/miscellaneous/difference-between-a-drawing-and-an-illustration/ ● https://design.tutsplus.com/tutorials/101-adobe-illustrator-tutorials--cms-29782

Unit #10: Introduction to Animation

Pacing: 4 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What is an animation? <u>Compelling Questions:</u> Why is it important to sketch out designs before animating? How do the principles of art and design fit into animation? Who are the important figures in the history of animation? <u>Supporting Questions:</u> How can an animator control the speed / timing of an animation?	Students will understand the 12 principles of animation. Students will understand the importance of Disney's Nine Old Men and how it applies to animation.	Students will be able to identify the 12 principles of animation and include them in planning their animations and characters in a story board. Students will be able to create their own animations using Adobe Premiere Pro and/or Adobe Flash Animation.	● Action ● Animation ● Anticipation ● Appeal ● Arcs ● Characters ● Exaggeration ● Fill ● Follow Through And Overlapping ● Keyframes ● Pose To Pose ● Secondary Action ● Slow-out And Slow-in ● Squash And Stretch ● Staging ● Storyboard ● Straight Ahead ● Timing

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Illustrator ● Adobe Photoshop ● Adobe Premiere CC ● Adobe Flash Animate CC ● Adobe After Effects ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks ● Digital Camera	● Animation a music beat ● Brick falling from a shelf onto the ground ● Simple character head turn ● Flour Sack	● https://www.animationisland.com/51-great-animation-exercises-to-master/?v=7516fd43adaa ● http://thinkinganimation.com/animation-exercises/ ● https://www.khanacademy.org/partner-content/pixar/animate

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Unit #11: Video Editing

Pacing: 3 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What do you feel makes a video or movie a good one? <u>Compelling Questions:</u> Can transitions between scenes or clips hinder the flow of the video? Should transitions flow and match between scenes and clips? <u>Supporting Questions:</u> How would you correct video clips or frames that are too long? Is it important to fade music at the end of the video?	Students will understand how to create a video or montage in Adobe Premiere Pro. Students will understand the terms that are used in video production and how to apply them in their own videos or montages. Students will understand how to import transitions, video effects, and how to fade clips and music in and out in a video or montage.	Students will be able to create a montage using individual images and/or video clips. Students will be able to use transitions in order to create a video or montage that flows smoothly. Students will be able to use video effects within their work that will create a video or montage that is interesting.	● Audio ● Bin ● Cross Cutting ● Dissolve ● Establishing Shot ● Fade ● Film ● Final Cut ● High Definition (HD) ● Interpolation ● Keyframes ● Matched Cut ● Montage ● NTSC ● PAL ● Pen Tool ● Razor tool ● Rough Cut ● Slow in/Slow out ● Still Frame Default Duration ● Timing ● Timeline ● Transitions ● Video Effects

			Wipe
<u>Assessment</u> - Dialogue and Class Discussion - Class Critique - Rubric - Completion of Project	<u>Technology Used</u> - Adobe Premiere CC - Adobe Flash Animate CC - Interactive SmartBoard - Digital Presentation - PowerPoint - Google Slides - File Sharing - Netop - Websites - Chromebooks - Digital Camera	<u>Activities (FY)</u> - Montage of student artwork - Museum montage - Video shorts	<u>Additional Resources</u> https://www.youtube.com/watch?v=FujHIqPXZVY https://helpx.adobe.com/premiere-pro/atv/cs6-tutorials/add-a-transition-between-2-clips.html https://blog.pond5.com/6248-getting-started-with-video-transitions-and-effects-in-premiere-pro/

Unit #12: Cartoon Animation

Pacing: 4 Weeks

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
How does animation occur?	Students will understand the importance of keyframes in determining action.	Students will be able to animate their storyboards character scenery and props using keyframes and tweens.	● Action ● Animation ● Anticipation ● Appeal ● Arcs ● Audio ● Exaggeration ● Fill ● Follow Through And Overlapping ● Keyframes ● Pose To Pose ● Rigging ● Secondary Action ● Slow-out And Slow-in ● Squash And Stretch ● Staging ● Storyboard ● Straight Ahead ● Timing ● Tweens
<u>Compelling Questions:</u>			
What are some styles of animation?	Students will understand the use of tweens in providing characters motion between frames.	Students will be able to add music and narration to punctuate the actions of the characters.	
<u>Supporting Questions:</u>			
What is the difference between a tween and a keyframe?			

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities (FY)</u>	<u>Additional Resources</u>
● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	● Adobe Premiere Pro ● Adobe Flash Animate CC ● Adobe Photoshop CC ● Adobe Illustrator CC ● Interactive SmartBoard ● Digital Presentation ○ PowerPoint ○ Google Slides ○ File Sharing ○ Netop ● Websites ● Chromebooks	● 2 character conflict ● Aesop's Fable ● Character Animation ● Cartoon Animation ● Object Animation	● The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators Paperback – September 25, 2012 by Richard Williams

New York State Learning Standards for the



TOGETHER WE • CREATE • PRESENT
PRODUCE • PERFORM • RESPOND • CONNECT



Visual Arts

At-A-Glance Standards

New York State Learning Standards for the



TOGETHER WE • CREATE • PRESENT
PRODUCE • PERFORM • RESPOND • CONNECT



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.

Table of Contents

Anchor Standard • Artistic Process • Process Components	p.
Anchor Standard 1 • Creating • Investigate, Plan, Make	3
Anchor Standard 2 • Creating • Investigate, Consider, Respect, Make	4-5
Anchor Standard 3 • Creating • Reflect, Refine, Continue	5
Anchor Standard 4 • Presenting • Select, Preserve	6
Anchor Standard 5 • Presenting • Curate	6
Anchor Standard 6 • Presenting • Share, Relate	7
Anchor Standard 7 • Responding • Perceive, Analyze	8
Anchor Standard 8 • Responding • Interpret	9
Anchor Standard 9 • Responding • Evaluate	9
Anchor Standard 10 • Connecting • Synthesize	10
Anchor Standard 11 • Connecting • Interrelate, Extend	11

Visual Arts Example

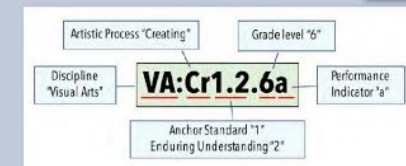
Example Performance Indicator

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

Use brainstorming to formulate an artistic investigation if personally relevant content for creating



Example Code

TOGETHER WE • CREATE • PERFORM • RESPOND • CONNECT
PRESENT
PRODUCE

Page 2 of 11, VISUAL ARTS
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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.

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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Page 4 of 11, VISUAL ARTS
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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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Page 5 of 11, VISUAL ARTS
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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.

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 .

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.

Sample Assessments:

Sample Rubric		Date: _____
Student Name: _____		
You MUST save your final project with your last name in the Bird file on HSArtshare. 5 pts off each missing item or if it is saved in the wrong folder.	10 pts	
The parts of your bird and the original image must be on separate layers. 1 pt off each layer that is on the original or on your background layer.	10 pts	
Your work must be the correct dimensions, letter size print document (8.5" by 11"). Either landscape or portrait orientation, if your original image is landscape, then your Illustrator document must be landscape and visa versa.	10 pts	
There must be NO pre-existing symbols or images, all images must be made by you.	5 pts	
Your final result must resemble the bird you chose. 2 pts off each part that does not resemble your animal.	10 pts	
You must include all details such as eyes, nose, mouth, ears, etc. 2 pts off each detail missing.	10 pts	
The final image must be as close to realistic, the symbol sprayer may be used as texture for feathers, texture on wood, leaves, insects that the bird eats, etc. Points off if not used in the manner listed.	5 pts	
You must be neat with your lines, whether using the pen tool, the pencil tool, or the paint brush. All shapes must be closed off in order to fill properly. 1 pt off each shape not closed off properly.	5 pts	
You must create your own background in on a separate layer. No images from the internet allowed. 2 pts off each part not from your original image.	10 pts	
Your bird must have the same or similar colors as your original image. 1 pt off each color that is different from the original.	5pts	
Your final image must look as close as possible to the original image of your bird in texture, color, and shape. 1 pt off each missing detail.	10 pts	
Class Participation: You must be on time to class, follow all rules and instructions, and work on your art project at all times.	10 pts	
TOTAL	100 pts	
2 Points off each day the project is late.		

Complimentary color pair's rubric Mr. Horton Media Arts	10 Points each.
(Photoshop document PSD) File name: last name first name complimentary color pairs.	
Artwork label first and last name 12 point text in the corner.	
Were the 6 colors arranged in 3 complimentary color pairs?	6 points each
Red/ green	
Blue/orange	
Yellow/violet	
Were the complimentary color pairs overlapping each other on your canvas?	
Red/ green	
Blue/orange	
Yellow/violet	
Did you use layers and not work on the background layer?	
Red/ green	
Blue/orange	
Yellow/violet	
Did the shapes of the complimentary color pairs interact with each other and Create a strong design on your canvas?	
Red/ green	
Blue/orange	
Yellow/violet	
Were the colors used at 50-75% opacity?	
Red/ green	
Blue/orange	
Yellow/violet	
	20 points
CLASS PARTICIPATION: The student arrives on time and promptly starts to work. Student always participates in class discussion. Student communicates well with classmates and the teacher. Student uses class time effectively. Student follows proper computer lab procedures and use of equipment. Student is always courteous to classmates and teacher. Student's comments are appropriate and constructive during critique.	
Complimentary color pair's rubric TOTAL	100

VIDEO PRODUCTION RUBRIC

A video is an important tool for capturing and preserving action events. It may also be used to preserve a person's remembrances, memoirs or physical surroundings that might lend itself to the spoken word. It can take you to the scene of the action in real time.

Category	4 points	3 points	2 points	1 point
Titles & Credits	All titles and credits are accurate, legible and draw the viewer's attention.	Most titles and credits are accurate, legible and draw the viewer's attention.	Some titles and credits are accurate, legible and draw the viewer's attention.	Few (less than 75%) titles and credits are accurate, legible and draw the viewer's attention.
Videography-Techniques Clarity	Video did not rock/shake and the focus was excellent throughout	Video occasionally had slight movement but the focus was excellent throughout	Video was unstable or the focus was poor throughout	Video was unsteady and moved while the focus was poor.
Design	Many different "takes", camera angles, sound effects, and/or careful use of zoom provided variety in the video.	Some variation in "takes", camera angles, sound effects, and/or careful use of zoom provided variety in the video.	Few different "takes", camera angles, sound effects, and/or careful use of zoom provided variety in the video. Had a sameness to it.	Most shots taken from one camera angle, and the zoom was not well used.
Audio	The video's sound was sufficiently loud and clear at all times.	The video's sound sometimes faded out and was clear part of the time.	The video's sound was poor and not clear at all times.	The video's sound was insufficient and difficult to make out.
Editing	The video was well conceived and shows good organization of the content.	The video shows good organization of the content.	The video was not well conceived or shows poor organization of the content.	The video was poorly done and shows little or no organization of the content.
Knowledge	The video demonstrates a thorough knowledge of the subject investigated.	The video demonstrates good knowledge of the subject investigated.	The video demonstrates some knowledge of the subject investigated.	The video demonstrates very little knowledge of the subject investigated.
Communicative Properties	Exceptionally clear and insightful	Generally clear and insightful	Somewhat clear and insightful	Neither clear nor insightful
Level of Conceptual Ideas	Addresses complex visual and/or conceptual ideas. Shows evidence of risk-taking.	Shows evidence of creative thinking, i.e., it conveys a sense that it is about something	Shows some manipulation of ideas.	Solves problems simplistically. Shows limited artistic decision-making.

Key Vocabulary Definitions:

Action: the fact or process of doing something, typically to achieve an aim. (Unit 10, 12)

Aerial Perspective: refers to the technique of creating an illusion of depth by depicting distant objects as paler, less detailed, and usually bluer than near objects. (Unit 5)

Analogous Colors: Any one of a group of related colors that are near each other on the color wheel. (Unit 3, 8, 9)

Anchor Points: A path is the black line that appears when you draw a line in Adobe Illustrator. A path is made up of a series of points called “anchor points” and line segments between these points. (Unit 7, 8, 9)

Animation: a way of making a movie by using a series of drawings, computer graphics, or photographs of objects (such as puppets or models) that are slightly different from one another and that when viewed quickly one after another create the appearance of movement. (Unit 10, 12)

Anticipation: pose or drawing is a preparation for the main action of an animated scene, as distinct from the action and the reaction. (Unit 10, 12)

Appeal: Where the live action actor has charisma, the animated character has appeal. Audiences like to see a quality of charm, pleasing design, simplicity, communication, or magnetism. A weak drawing or design lacks appeal. A design that is complicated or hard to read lacks appeal. Clumsy shapes and awkward moves all have low appeal. (Unit 10, 12)

Arc: Most natural action tends to follow an arched trajectory, and animation should adhere to this principle by following implied "arcs" for greater realism. This technique can be applied to a moving limb by rotating a joint, or a thrown object moving along a parabolic trajectory. The exception is mechanical movement, which typically moves in straight lines. As an object's speed or momentum increases, arcs tend to flatten out in moving ahead and broaden in turns. In baseball, a fastball would tend to move in a straighter line than other pitches; while a figure skater moving at top speed would be unable to turn as sharply as a slower skater, and would need to cover more ground to complete the turn. An object in motion that moves out of its natural arc for no apparent reason will appear erratic rather than fluid. For example, when animating a pointing finger, the animator should be certain that in all drawings in between the two extreme poses, the fingertip follows a logical arc from one extreme to the next. Traditional animators tend to draw the arc in lightly on the paper for reference, to be erased later. (Unit 10, 12)

Artboard: in Illustrator works like a piece of paper on a physical desk. ...Illustrator artboards work in a similar way. They contain areas for your artwork that can be printed or exported. A single Illustrator file can contain up to 100 artboards. **(Unit 7)**

Asymmetrical: A form of balance attained when the visual units on balance either side of a vertical axis are not identical but are placed in positions within the picture plane so as to create a “felt” equilibrium of the total form concept. **(Unit 3, 8, 9)**

Audio: sound, especially when recorded, transmitted, or reproduced. **(Unit 11, 12)**

Background: the part of a scene or picture that is farthest from the viewer : the part of a scene that is behind a main figure or object in a painting, photograph, etc. : a surface or color that is behind or around something (such as a printed design) : a position that attracts little attention. **(Unit 5)**

Balance: A feeling of equality in weight, attention, or attraction of the various visual elements within the pictorial field as a means of accomplishing organic unity. **(Unit 4)**

Bin: can contain source files, sequences, and other bins. You can use bins in the following ways: a) To store offline clips for batch capture, b) To store main sequences and backup sequences, c) to organize files by type, such as video, still images, and audio files. **(Unit 11)**

Bit Map: (often spelled "bitmap") defines a display space and the color for each pixel or "bit" in the display space. A Graphics Interchange Format and a JPEG are examples of graphic image file types that contain bit maps. **(Unit 7)**

Brightness/Contrast: adjustment lets you make simple adjustments to the tonal range of an image. Moving the **brightness** slider to the right increases tonal values and expands image highlights, to the left decreases values and expands shadows. **(Unit 6)**

Burn: Increases the amount of exposure in an area making it darker. **(Unit 6)**

Character: in animation character animation is a specialized area of the animation process, which involves bringing animated characters to life. The role of a Character Animator is analogous to that of a film or stage actor, and character animators are often said to be "actors with a pencil" (or a mouse). Character animators breathe life in their characters, creating the illusion of thought, emotion and personality. Character animation is often distinguished from creature animation, which involves bringing photo-realistic animals and creatures to life. **(Unit 10)**

Clone Stamp: allows you to duplicate part of an image. The process involves setting a sampling point in the image which will be used as a reference to create a new **cloned** area. **(Unit 6)**

Color: is the element of art that is produced when light, striking an object, is reflected back to the eye. **(Unit 1, 3, 8, 9)**

Complementary Colors: The colors that are opposite each other on the color wheel. A complement of a color absorbs all the

light waves the color reflects and is the strongest contrast to the color. **(Unit 3, 8, 9)**

Composition: The organization or grouping of the different parts of a work of art so as to achieve a unified whole. **(Unit 1, 2, 3, 8, 9)**

Content Aware (Fill): Fills a selection in with surrounding pixels to remove a blemish, object, or unwanted part of your image. **(Unit 6)**

Contour Line: A contour line defines the outline of a form, as well as interior structure, without the use of shading. **(Unit 2)**

Converging Lines: Lines that meet on the horizon line. **(Unit 5)**

Cool Colors: is used to describe any color that is calm or soothing in nature: blue, green, and purple. **(Unit 3, 8, 9)**

Cross Cutting: Cutting back and forth quickly between two or more lines of action, indicating they are happening simultaneously. **(Unit 11)**

Curved Line: A line that deviates from straightness in a smooth, continuous fashion. **(Unit 2)**

Desaturate: This tool decreases the intensity of a color. **(Unit 6)**

Design: a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is built or made : he has just unveiled his design for the new museum. the art or action of conceiving of and producing such a plan or drawing : good design can help the reader understand complicated information | the cloister is of late twelfth century design. an arrangement of lines or shapes created to form a pattern or decoration: pottery with a lovely blue and white design. **(Unit 2)**

Diagonal Line: is made out of a straight line that's set at an angle instead of straight up or across. **(Unit 2)**

Dissolve: A gradual scene transition. The editor overlaps the end of one shot with the beginning of the next one. **(Unit 11)**

Dodge: Decreases the amount of exposure in an area making it lighter. **(Unit 6)**

Elliptical: Makes an elliptical selection (or a circle, when used with the Shift key). **(Unit 3, 8, 9)**

Establishing Shot: A shot, normally taken from a great distance or from a “bird’s eye view” that establishes where the action is about to occur. **(Unit 11)**

Exaggeration: Exaggeration is an effect especially useful for animation, as animated motions that strive for a perfect imitation of reality can look static and dull. The level of exaggeration depends on whether one seeks realism or a particular style, like a caricature or the style of a specific artist. The classical definition of exaggeration, employed by Disney, was to remain true to reality, just presenting it in a wilder, more extreme form. Other forms of exaggeration can involve the supernatural or surreal,

alterations in the physical features of a character; or elements in the storyline itself. It is important to employ a certain level of restraint when using exaggeration. If a scene contains several elements, there should be a balance in how those elements are exaggerated in relation to each other, to avoid confusing or overawing the viewer. **(Unit 10, 12)**

Fade: Allows images, clips, and audio to fade in or out. **(Unit 11)**

Fill: an area, that is similar in color value to the pixels you click. You can fill an area with the foreground color or a pattern. **(Unit 7)**

Film: is 24 Frames per second (fps). **(Unit 11)**

Final Cut: The finished edit of a film, approved by the director and the producer. This is what the audience views. **(Unit 11)**

Follow through and overlapping action: is a general heading for two closely related animation techniques which form part of the 12 basic principles of animation, identified by Frank Thomas and Ollie Johnston in their authoritative 1981 book on Disney Animation, The Illusion of Life. **(Unit 10, 12)**

Foreground of a composition is the visual plane that appears closest to the viewer. **(Unit 5)**

Form: Objects having three dimensions. Like a shape, a form has height and width, but it also has depth. Forms are either geometric or freeform. **(Unit 1, 3, 8, 9)**

Geometric: Resembling or employing the simple rectilinear or curvilinear lines or figures used in geometry. **(Unit 2, 3, 8, 9)**

Healing Brush: allows you to fix image imperfections such as scratches, blemishes, etc. By sampling the surrounding area or using a predefined pattern you can blend the imperfections into the rest of the image. **(Unit 6)**

High Definition (HD): Removes PAL and makes all frames 24 fps. **(Unit 11)**

Horizon line” and “eye level” are often used synonymously. The Horizon line/eye level refers to a physical/visual boundary where sky separates from land or water. It is the actual height of the viewer's eyes when looking at an object, interior scene, or an exterior scene. **(Unit 5)**

Horizontal Line: is one which runs from left to right across the page. It comes from the word 'horizon', in the sense that **horizontal lines** are parallel to the horizon. The horizon is **horizontal**. **(Unit 2)**
illumination. **(Unit 3, 8)**

Image Size: This adjusts the size of the image proportionally. **(Unit 6)**

Interpolation: is the process of filling in the unknown data between two known values. **(Unit 11)**

Keyframes: marks the point in time where you specify a value, such as spatial position, opacity, or audio volume. (Unit 10, 11, 12)

Layer: is the term used to describe the different levels at which you can place an object or image file. (Unit 3, 4, 7, 8, 9)

Layer masks: use only white, black, and all the shades of gray in between, and they use these three colors (white, black and gray) to control the transparency of a layer. White in a layer mask means 100% visible. Black in a layer mask means 100% transparent. (Unit 3, 4)

Levels: to correct the tonal range and color balance of an image by adjusting intensity levels of image shadows, midtones, and highlights. The Levels histogram is a visual guide for adjusting the image key tones. (Unit 6)

Linear perspective: a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line. (Unit 5)

Line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. (Unit 2)

Magic Wand: selects pixels based on tone and color. (Unit 6)

Matched Cut: A cut joining two shots that compositional elements match. It helps to establish strong continuity of action. (Unit 11)

Middleground: is the visual plane located between both the foreground and background. (Unit 5)

Monochromatic: Of, relating to, or having tones of one color. (Unit 3, 8, 9)

Montage: the process or technique of selecting, editing, and piecing together separate sections of film to form a continuous whole. (Unit 11)

NTSC: Video is 29.97 fps, which is faster than film. (Unit 11)

Opacity: is often used in graphics software to **define** how "non transparent" an image is. In other words, the more transparent an image or image layer is, the lower its **opacity**. (Unit 6)

Opaque: Not transparent, can not be seen through. (Unit 4)

Organic: Referring to a free-form shape, as opposed to geometric shapes. (Unit 2, 3, 8, 9)

PAL: it is 25 fps. This format is used in Europe and parts of Asia and South America because of their voltage. (Unit 11)

Palette: the range of colors used by a particular artist or in a particular picture. (Unit 3, 8, 9)

Patch Tool: it initially operates in a lasso selection mode that can be used to **define** the area to **patch** from or **patch** to. (Unit 6)

Path: is the black line that appears when you draw a line in Adobe Illustrator. A path is made up of a series of points called “anchor points” and line segments between these points. The anchor points on the either end of a path have “control handles” and these can be used to control the direction of the curved path. (Unit 7)

Pattern: can be described as a repeating unit of shape or form. (Unit 2, 3, 4)

Pen Tool: allows you to create anchor points in Illustrator and keyframes in Premiere. (Unit 9, 11)

Pixel: is the basic unit of programmable color on a computer display or in a computer image. (Unit 1, 7)

Polygonal Lasso Tool: left-click on various points to create a selection with a series of straight edges. You can also hold down the Alt key (Windows) or Option key (Mac OS) to draw freehand sections. (Unit 6)

Pose-to-Pose: is when the animator carefully plans out the animation, draws a sequence of poses, i.e., the initial, some in-between, and the final poses and then draws all the in-between frames (or another artist or the computer draws the inbetween frames). This is used when the scene requires more thought and the poses and timing are important. (Unit 10)

Primary Colors: A color, as red, yellow, or blue, that in mixture yields other colors. (Unit 3, 8, 9)

Razor Tool: is used to cut a clip in the timeline into two separate clips. Click on the clip at the point where you want the cut to be made. (Unit 11)

Red Eye Tool: in portraits is caused when the flash source is used too close to the lens axis and the pupils of the eye are wide open. The tool removes the red in the eye. (Unit 6)

Repetition: The use of the same visual element a number of times in the same composition. (Unit 2, 4)

Resolution: is typically described in PPI (pixels per inch), which refers to how many pixels are displayed per inch of an image. Higher resolutions mean that there more pixels per inch (PPI), resulting in more pixel information and creating a high-quality, crisp image. (Unit 1, 5, 6)

RGB: Stands for "Red Green Blue." It refers to the three hues of light (**red, green, and blue**, for those of you that are a little slow), that can mix together to form any color. When the highest intensity of each color is mixed together, white light is created. (Unit 6)

Rigging: is the process of creating a skeleton for a 3D model so it can move. Most commonly, characters are rigged before they are animated because if a character model doesn't have a rig, they can't be deformed and moved around. (Unit 12)

Rough Cut: The editor's first pass at assembling the shots into a film before tightening and polishing occurs. (Unit 11)

Saturate: is the intensity, or richness, of that color. This tool will either increase the intensity of a color. (Unit 6)

Scale: Refers to the size of an object (a whole) in relationship to another object (another whole). (Unit 3, 8, 9)

Secondary Action: is an action that results directly from another action. Secondary actions are important in heightening interest and adding a realistic complexity to the animation. (Unit 10, 12)

Secondary Colors: Colors that are made from primary colors: Orange, Purple and Green. (Unit 3, 8, 9)

Shades: The degree of darkness of a color, determined by the quantity of black or by the lack of light. (Unit 3, 9)

Shape: A shape is created when a line is enclosed. (Unit 1, 2, 3, 8, 9)

Slow in and slow out: This refers to the spacing of the inbetween frames at maximum positions. It is the second and third order continuity of motion of the object. Rather than having a uniform velocity for an object, it is more appealing, and sometimes more realistic, to have the velocity vary at the extremes. (Unit 10, 11, 12)

Space: can be positive or negative, open or closed, shallow or deep, and two-dimensional or three-dimensional. (Unit 1)

Spray Tool: Illustrator tool that works like a can of spray paint that sprays, rather than paints, *symbols*. (Unit 8, 9)

Squash and Stretch: is a technique that is applied to an animated or in-motion characters to give them a more exaggerated movement. (Unit 10, 12)

Staging: is the presentation of an idea so that it is clear. This idea can be an action, a personality, an expression, or a mood. The key idea is that the idea is made clear to the viewer. (Unit 12)

Still Frame Default Duration: The duration specifies how much time the image occupies in the Quick view/Expert view timeline. You can set a default duration for all still images that you add, and you can change their duration in the Quick view/Expert view timeline. (Unit 11)

Storyboard: a sequence of drawings, typically with some directions and dialogue, representing the shots planned for a movie or television production. (Unit 10, 11, 12)

Straight Ahead: in hand drawn animation is when the animator starts at the first drawing in a scene and then draws all of the subsequent frames until he reaches the end of the scene. This creates very spontaneous and zany looking animation and is used for wild, scrambling action. (Unit 10)

Stroke: An outline around an image or part of an image created with the Stroke command. (Unit 3, 4, 7, 8, 9)

Symbol: a mark or character used as a conventional representation of an object, function, or process. (Unit 7, 8, 9)

Symmetrical: A form of balance achieved by the use of identical balance compositional units on either side of a vertical axis within the picture plane. (Unit 3, 8, 9)

Texture: is an illusion of texture created by an artist. (Unit 1, 3, 8)

Timeline: The timeline panel is where your video takes shape. By dragging items from the project panel or source monitor and placing them in the desired order, you create a sequence of clips and events which play in the timeline from left to right. (Unit 11)

Timing: or the speed of an action, is an important principle because it gives meaning to movement. The speed of an action defines how well the idea will be read to the audience. (Unit 11, 12)

Tint: A color diluted with white; a color of less than maximum purity, chroma, or saturation. (Unit 3, 8, 9)

Transform: This command lets you apply transformations (rotate, scale, skew, distort, and perspective) in one continuous operation. (Unit 3, 8, 9)

Transitions: is what the author shows between two shots or clips. The joining of those clips is the transition from one to the other. Transitions can be an instant scene or image change, a fade, fade to black, dissolve, pan from one person to another, or any digital effect. (Unit 11)

Transparent: Allows light to pass through so that objects can be distinctly seen. (Unit 4)

Tweens: Short for inbetweening, the process of generating intermediate frames between two images to give the appearance that the first image evolves smoothly into the second image. (Unit 10, 12)

Value: The element of art that describes the darkness or lightness of an object. Value depends on how much light a surface reflects. Value is also one of the three properties of color. (Unit 1, 4)

Vanishing Point: The point at which receding parallel lines viewed in perspective appear to converge. The point at which something that has been growing smaller or increasingly faint disappears altogether. (Unit 5)

Vector: These programs use mathematical equations and geometric primitives (points, lines, and shapes) to create art that is clean, camera ready, and can be scaled infinitely, without any loss of quality or fidelity. **(Unit 7, 8)**

Vertical Line is nothing but a straight **line** drawn from top to bottom. Any **line** parallel to Y-axis is known as a **vertical line**.

Vertical line can be mostly used in graph. In graph **vertical line** is called as y-axis. **(Unit 2, 5)**

Video Effects: in Premier are like filters in Photoshop. **(Unit 11)**

Visual Texture: refers to the illusion of the surface's texture. **(Unit 4)**

Warm Colors: is used to describe any color that is vivid or bold in nature: red, orange, and yellow. **(Unit 3, 8, 9)**

Wipe: Visible on screen as a bar traveling across the frame, pushing one shot off and pulling the next shot into place. Rarely used in contemporary film, but common in films from the 1930's and 1940's. **(Unit 11)**

ZigZag: line drawn in a zigzag shape makes a lot of short, sharp turns. The letter Z is a zigzag itself, and a thunderbolt is also often represented as a zigzag. **(Unit 2)**

Suggested Field Trips:

For any Media 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 website.

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 MOMA QNS, 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.

Museum of the Moving Image: Website: <http://www.movingimage.us/>, Located at 36-01 35 Ave, Astoria, NY 11106, 718 777 6888, Wed-Thu: 10:30 a.m.-5:00 p.m.

Fri: 10:30 a.m.-8:00 p.m.

Sat-Sun: 10:30 a.m.-6:00 p.m.

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

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>