

**PLAINVIEW-OLD BETHPAGE
CENTRAL SCHOOL DISTRICT**

2019-2020

Art Department
Photography II

August 2019

Writers:
Linda Curran
Julia Fizzinoglia

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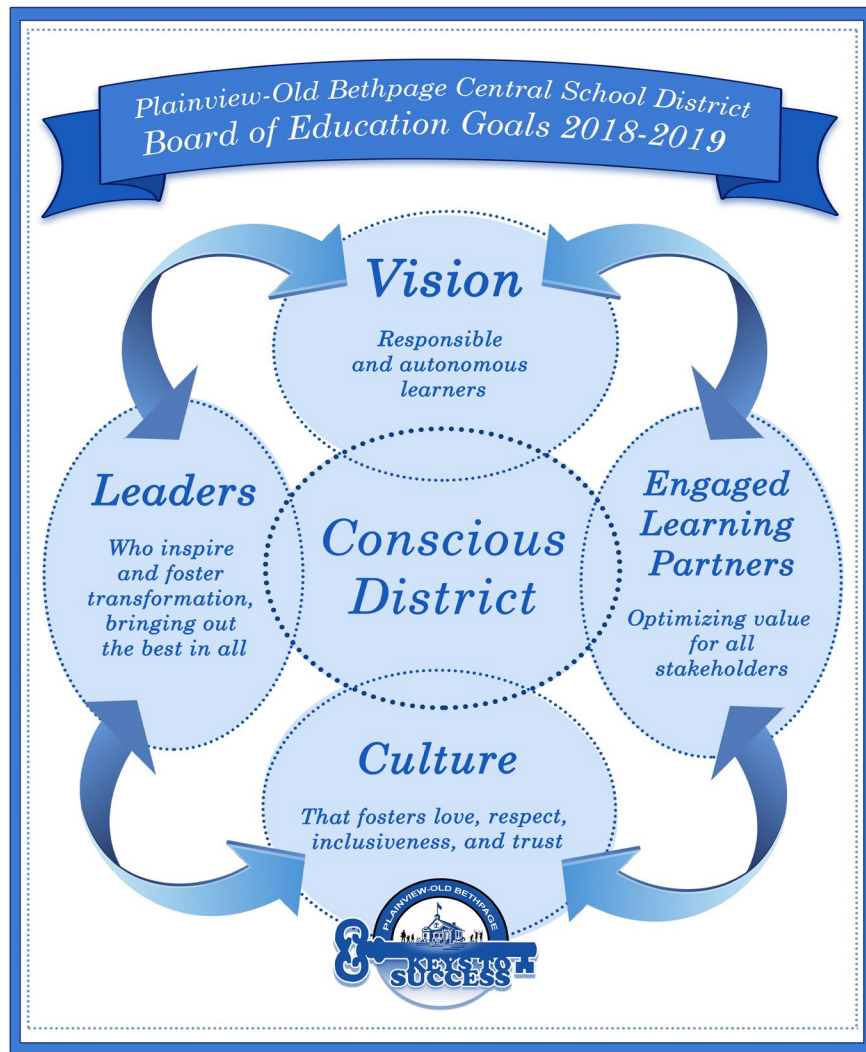
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The Plainview-Old Bethpage School District, under the requirements of Title IX, Part 86, does not discriminate on the basis of sex in the educational program or activities which it operates either in the employment of personnel or the administration of students. The Plainview-Old Bethpage Central School District hereby gives notice that it does not discriminate on the basis of handicap in violation of ADA or section 504 of the Rehabilitation Act of 1973. The school district further gives notice that it does not discriminate in admission or access to its programs and activities.

Mission Statement

The mission of the Plainview-Old Bethpage Central School District is to provide an academically challenging and stimulating environment for all students, and to enable them to realize their full potential to be happy, ethical and analytical citizens of the world. We do this by:

- making tolerance, acceptance, respect, honesty and kindness expectations for all students, and for members of the Plainview-Old Bethpage school community;
- identifying each student's academic, social-emotional, aesthetic and physical needs, and striving to meet those needs; and
- encouraging communication between and among students, teachers, parents, administrators, and community members.



COURSE NAME: *Photography II*

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OVERVIEW STATEMENT

The purpose of the *Photography II* 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 and case studies and activities consistent with the New York State Art Learning Standards. The content of this course will cover a range of photographic mediums 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	<i>Photoshop and Camera Review</i>	<u>1</u> week
Unit 2	<i>Darkroom and Film Processing Review</i>	<u>1</u> week
Unit 3	<i>Composition Review</i>	<u>2</u> weeks
Unit 4	<i>Lighting/Night Photography</i>	<u>3</u> weeks
Unit 5	<i>Landscape</i>	<u>2</u> weeks
Unit 6	<i>Architecture</i>	<u>3</u> weeks
Unit 7	<i>Editorial and Fashion Photography</i>	<u>3</u> weeks

Unit 8	<i>Abstraction</i>	<u>2</u> weeks
Unit 9	<i>Alternative Darkroom Processes</i>	<u>3</u> weeks
Unit 10	<i>Studio Lighting</i>	<u>3</u> weeks
Unit 11	<i>Illusions</i>	<u>4</u> weeks
Unit 12	<i>Creating a Portfolio</i>	<u>2</u> weeks
Unit 13	<i>Documentary Photography/Photojournalism</i>	<u>4</u> weeks
Unit 14	<i>Exploring Sustained Investigations</i>	<u>4</u> weeks

*estimated time frame

Unit #1: Photoshop and Camera Review Pacing: 1 Week

<u>Essential Questions:</u> How does Photoshop interact with a digital camera? How can you utilize Photoshop to improve your photographs? <u>Compelling Questions:</u> Does camera raw allow for better adjustments in Photoshop than jpeg? <u>Supporting Questions:</u> What is the best adjusting software to use for editing photographs?	<u>Core Student Understanding</u> Students will understand how to use Photoshop to adjust and improve their photographs. Students will understand the settings on their digital cameras and to shoot in camera raw.	<u>Targeted Outcomes (FY)</u> Students will demonstrate their knowledge of the tools in Photoshop. Students will be able to demonstrate their knowledge of the digital camera and all its functions.	<u>Essential Vocabulary</u> ● Camera Raw ● Resolution ● F-Stop ● Aperture ● Shutter Speed ● ISO
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Computer ● Digital Camera ● Film Camera	<u>Activities</u> ● Still Life ● Portrait ● Abstract	<u>Additional Resources</u> ● https://helpx.adobe.com/photoshop/how-to/camera-raw.html ● https://helpx.adobe.com/lightroom-cc/tutorials.html

Unit #2: Darkroom and Film Processing Review Pacing: 1 Week

<u>Essential Questions:</u> How important is light to the darkroom and film process? <u>Compelling Questions:</u> What tools can you use to add or remove light from a print in the darkroom? <u>Supporting Questions:</u> Are the tools used in film and the darkroom the same as digital tools and what is the largest difference between the two mediums?	<u>Core Student Understanding</u> Students will understand how to develop film and prints in the darkroom. Students will understand the use of the darkroom enlarger. Students will understand all the functions of the film camera.	<u>Targeted Outcomes</u> Students will be able to use a film camera accurately. Students will be able to develop their own film and prints in the darkroom.	<u>Essential Vocabulary</u> ● Enlarger ● Fixer ● Developer ● Dodge ● Burn ● Agitate
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● Still Life ● Portrait ● Abstract	<u>Additional Resources</u> ● https://www.amateurphotographer.co.uk/technique/expert_advice/essential-guide-to-darkroom-printing-44370 ● https://www.canva.com/learn/film-photography-not-dead-8-reasons-go-analog-increasingly-digital-world/

Unit #3: Composition Review**Pacing: 1 Week**

<u>Essential Questions:</u> What is a composition? <u>Compelling Questions:</u> How do the Elements and Principles of art factor into a photographic composition? <u>Supporting Questions:</u> What composition elements are used primarily for photography?	<u>Core Student Understanding</u> Students will understand how composition works in a photograph. Students will understand the elements and principles of art within a composition. Students will understand the elements unique to the photographic medium.	<u>Targeted Outcomes (FY)</u> Students will take photographs using the elements and principles of art. Students will be able to discuss composition as well as the elements and principles of art within a photograph.	<u>Essential Vocabulary</u> ● Rule of Thirds ● Horizon Line ● Golden Hour ● Elements of Art ● Principles of Art ● Depth of Field ● Contrast ● Value ● Focal Point
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● PowerPoint or Google Slide Presentation ● Landscape ● Portrait ● Still Life	<u>Additional Resources</u> https://digital-photography-school.com/rule-of-thirds/ https://www.photopills.com/articles/understanding-golden-hour-blue-hour-and-twilight

Unit #4: Lighting/Night Photography

Pacing: 3 Weeks

<u>Essential Questions:</u> How does light work with both digital and film cameras? <u>Compelling Questions:</u> What settings and/or equipment would be required to successfully shoot photography at night? <u>Supporting Questions:</u> Why is light important and how would you overcome bad lighting situations?	<u>Core Student Understanding</u> Students will understand how to manipulate lighting situations for optimal photographs. Students will understand how to use their camera effectively in low-light or night photography.	<u>Targeted Outcomes (FY)</u> Students will be able to take sharp photographs in multiple lighting situations. Students will be able to develop either a darkroom or digital print in low-light/night photography that does not have noise.	<u>Essential Vocabulary</u> ● ISO ● Bulb Setting ● Noise ● Tripod ● Golden Hour ● Diffuse Light ● Cable Release ● Lens Hood ● Reflection
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● Drama and Shadow ● Reflections ● Silhouettes ● Still Life ● Night Photography	<u>Additional Resources</u> https://digital-photography-school.com/ultimate-guide-night-photography/

Unit #5: Landscape Pacing: 2 Weeks

<u>Essential Questions:</u> What is a landscape? <u>Compelling Questions:</u> What are the different types of landscape photography? <u>Supporting Questions:</u> How would you use your F-Stop to create the landscape composition you envisioned?	<u>Core Student Understanding</u> Students will understand how to use depth of field to control the focal point of their landscape. Students will understand how to use light to capture their chosen landscape in the most flattering way.	<u>Targeted Outcomes (FY)</u> Students will use the appropriate settings for the type of landscape they are photographing. Students will be able to distinguish between the different types of landscape photography.	<u>Essential Vocabulary</u> ● Landscape ● Seascape ● Cityscape ● Depth of Field ● Focal Point ● Shutter Speed
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities (FY)</u> ● Skylines ● Landscapes ● Parks ● Villages ● Beaches ● Hiking Trails ● Lakes ● Rivers	<u>Additional Resources</u> https://digital-photography-school.com/11-surefire-tips-for-improving-your-landscape-photography/ https://www.nationalgeographic.com/photography/photo-tips/landscape-photography-tips/

Unit #6: Architecture Pacing: 3 Weeks

<u>Essential Questions:</u> What is architecture? What is an architectural element? <u>Compelling Questions:</u> What photographic elements can be used for optimal architectural photographs? Architectural elements? <u>Supporting Questions:</u> How would you photograph architecture? An architectural element?	<u>Core Student Understanding</u> Students will understand how to photograph architecture and architectural elements. Students will understand which photographic tools to use in which light setting.	<u>Targeted Outcomes</u> Students will be able to assess architecture, angles, and lighting to take a compositionally compelling photograph. Students will be able to understand what architectural elements are and how to best photograph them in different light settings.	<u>Essential Vocabulary</u> ● Architecture ● Architectural Element ● Framing ● Perspective ● Balance ● Fish Eye ● Shape ● Form ● Filled Frame
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● Architecture (buildings, houses, stores, skyscrapers, etc.) ● Architectural Elements (fixtures, statues, stairs, windows, etc.)	<u>Additional Resources</u> https://digital-photography-school.com/architectural-photography/ https://digital-photography-school.com/8-quick-tips-improve-photos-architectural-details/

Unit #7: Editorial and Fashion Photography Pacing: 3 Weeks

<u>Essential Questions:</u> What is fashion photography? What does editorial photography consist of? <u>Compelling Questions:</u> What is the difference between fashion photography and portraiture? <u>Supporting Questions:</u> How would you shoot fashion photography as opposed to editorial photography?	<u>Core Student Understanding</u> Students will understand what elements make for fashion photography and how to photograph it. Students will understand what elements make for editorial photography and how to photograph it.	<u>Targeted Outcomes (FY)</u> Students will be able to recognize and photograph fashion and fashion accessories. Students will be able to recognize and photograph editorial images.	<u>Essential Vocabulary</u> ● Fashion ● Editorial Photography ● Beauty Shot ● Haute Couture ● Street Style ● Head Shot ● Accessories
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities (FY)</u> ● Fashion Shoot ● Food Photography ● Song or Poem Interpretation ● Editorial Photo Shoot	<u>Additional Resources</u> https://petapixel.com/2015/01/13/8-steps-arranging-fashion-editorial-shoot/ https://www.bhphotovideo.com/explora/photography/tips-and-solutions/glossary-glossies-52-fashion-terms-photographers

Unit #8: Abstraction Pacing: 2 Weeks

<u>Essential Questions:</u> What is a photographic abstraction? <u>Compelling Questions:</u> What are the key elements to a good abstract photograph? <u>Supporting Questions:</u> How would you use the elements of design in your abstract photograph?	<u>Core Student Understanding</u> Students will understand how to photograph objects or people abstractly. Students will understand abstraction in photography.	<u>Targeted Outcomes</u> Students will be able to use a variety of methods and tools to create a photographic abstraction.	<u>Essential Vocabulary</u> ● Abstract ● Texture ● Tonal Value ● Filled Frame ● Simplicity ● Composition ● Angle of View ● Lighting ● Harmony ● Mystery ● Macro ● Elements of Designs
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● Abstract ● Texture ● Macro ● Pattern ● Line ● Light and Shadow	<u>Additional Resources</u> https://www.adorama.com/alc/abstract-photography-for-beginners-9-tips-for-capturing-stunning-abstract-images https://www.smashingmagazine.com/2009/06/35-examples-of-stunning-macro-photography/

Unit #9: Alternative Darkroom Processes Pacing: 3 Weeks

<u>Essential Questions:</u> What defines an alternative darkroom process? <u>Compelling Questions:</u> What makes a darkroom process alternative as opposed to traditional? <u>Supporting Questions:</u> How much control do you, the photographer, have over an alternative darkroom process?	<u>Core Student Understanding</u> Students will understand what constitutes an alternative process in darkroom photography. Students will understand the techniques involved in creating an alternative darkroom print.	<u>Targeted Outcomes (FY)</u> Students will be able to create their own alternative process print in the darkroom. Students will be able to identify different types of alternative process prints.	<u>Essential Vocabulary</u> ● Solarization ● Mackie Lines ● Sabattier Prints ● Sepia ● Cyanotype ● Transfer Print ● Albumen ● Daguerreotype ● Pinhole
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom	<u>Activities</u> ● Chlorophyll Process ● Solarization ● Transfer Printing ● Cyanotypes ● Sun Prints ● Color Toning ● Painting with Developer ● Pinhole	<u>Additional Resources</u> https://petapixel.com/2017/03/31/8-beautiful-alternative-processes-photographers/ http://www.alternativephotography.com/processes/

Unit #10: Studio Lighting Pacing: 3 Weeks

<u>Essential Questions:</u> How would you photograph portraits with studio lighting? <u>Compelling Questions:</u> How would you use the classroom as a portrait studio? <u>Supporting Questions:</u> Would the result of natural light versus studio light be the same or different in your photograph?	<u>Core Student Understanding</u> Students will understand how to manipulate studio lights to create optimal light within a portrait. Students will understand the different techniques used in studio lighting as well as the equipment used.	<u>Targeted Outcomes</u> Students will be able to take portraits using studio lighting equipment. Students will be able to manipulate portrait models to create a photograph using studio light.	<u>Essential Vocabulary</u> ● Rembrandt Lighting ● Butterfly Lighting ● Halo Lighting ● Light Umbrella ● Reflector ● Diffuser ● Key Light ● Fill Light ● Soft Light
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom ● Studio Light Kit	<u>Activities</u> ● Portraiture ● Emotions ● Self Portrait ● Self Portrait as a Character ● Still Life	<u>Additional Resources</u> https://www.adorama.com/alc/8496/article/portrait-lighting-101-crash-course-beginner-portrait-photographers https://www.adorama.com/alc/012694/article/Self-Portrait-Photography-AdoramaTV

Unit #11: Illusion Pacing: 4 Weeks

<u>Essential Questions:</u> What constitutes an illusion? <u>Compelling Questions:</u> How would you create a digital illusion? How would you create an illusion in the darkroom? <u>Supporting Questions:</u> Is there a correct way to create an illusion?	<u>Core Student Understanding</u> Students will understand how to create several types of digital illusions in Photoshop. Students will understand how to use the enlarger or multiple enlargers to create film illusions.	<u>Targeted Outcomes</u> Students will be able to create a digital illusion using several different techniques in Photoshop. Students will be able sandwich negatives and use multiple enlargers to create film illusions.	<u>Essential Vocabulary</u> ● Illusion ● Sandwiched Negatives ● Layer Mask ● Forced Perspective ● Optical Illusion
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom ● Studio Light Kit	<u>Activities</u> ● Digital Illusions ● Sandwiched Negatives ● Dreams and Nightmares ● Optical Illusions ● Fairytales	<u>Additional Resources</u> https://digital-photography-school.com/forced-perspective/ https://www.insider.com/photoshop-optical-illusions-2018-6 https://nicolasbrunophotography.com/

Unit #12: Creating a Portfolio Pacing: 2 Weeks

<u>Essential Questions:</u> What is a portfolio? <u>Compelling Questions:</u> What would you use a portfolio for? <u>Supporting Questions:</u> What type of artwork goes into a portfolio?	<u>Core Student Understanding</u> Students will understand how to create a portfolio of their artwork. Students will understand how to use their portfolio for a variety of reasons.	<u>Targeted Outcomes</u> Students will be able to create a portfolio in either Google Slides or PowerPoint using their own artwork. Students will be able to create a supplemental portfolio for different applications.	<u>Essential Vocabulary</u> ● Portfolio ● Resolution
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● PowerPoint ● Google Slides	<u>Activities</u> ● Supplemental Portfolio ● Photography Portfolio	<u>Additional Resources</u> https://www.canva.com/learn/portfolio/ https://www.aiga.org/4-easy-steps-to-create-a-beautiful-design-portfolio

Unit #13: Documentary Photography/Photojournalism Pacing: 4 Weeks

<u>Essential Questions:</u> Why would a photographer create a photo essay or photo documentary? <u>Compelling Questions:</u> What is the impact of photojournalism in society? <u>Supporting Questions:</u> Is documentary photography or photojournalism literal?	<u>Core Student Understanding</u> Students will understand how to create either a documentary photographic essay or a photojournalism piece. Students will understand how to manipulate camera angles within their work.	<u>Targeted Outcomes</u> Students will be able to create a photographic documentary or photojournalistic piece using a variety of photographic techniques. Students will be able to use camera, digital, and darkroom manipulations to tell a photographic story.	<u>Essential Vocabulary</u> ● Photo Essay ● Photojournalism ● Visual Expression ● Literal Interpretation ● Selective Focus ● Photo Illustration ● Composition
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom ● Studio Light Kit	<u>Activities</u> ● A Photographic Series (for example: Landscape, Everyday Objects, Cityscape, etc.) ● Extended Photo Essay ● Parts of a Whole ● Political, Environmental, Moral, etc. Photo Essay	<u>Additional Resources</u> https://digital-photography-school.com/forced-perspective/ https://www.insider.com/photos-hop-optical-illusions-2018-6 https://nicolasbrunophotography.com/

Unit #14: Exploring a Sustained Investigation Pacing: 4 Weeks

<u>Essential Questions:</u> What is a sustained investigation? <u>Compelling Questions:</u> Why photograph a sustained investigation? Are some topics better than others for a sustained investigation? <u>Supporting Questions:</u> What topics can be used as your sustained investigation?	<u>Core Student Understanding</u> Students will understand what a sustained investigation entails. Students will understand how to photograph images that follow their chosen sustained investigation.	<u>Targeted Outcomes</u> Students will be able to create photographs based on a central theme. Students will be able to understand and write about what their sustained investigation is.	<u>Essential Vocabulary</u> ● Sustained Investigation ● Concept ● Genre
<u>Assessment</u> ● Dialogue and Class Discussion ● Class Critique ● Rubric ● Completion of Project	<u>Technology Used</u> ● Adobe Photoshop CC ● Adobe Lightroom CC ● Interactive SmartBoard ● Websites ● Digital Camera ● Film Camera ● Darkroom ● Studio Light Kit	<u>Activities</u> ● Using a central topic to create a series of photographs that relate to the student's chosen topic.	<u>Additional Resources</u> https://apcentral.collegeboard.org/series/ap-studio-art-2-d-design/portfolio/2016-student-samples/sustained-investigation-concentration https://apcentral.collegeboard.org/series/ap-studio-art-2-d-design/portfolio/2017-student-samples/sustained-investigation-concentration

New York State Learning Standards for the



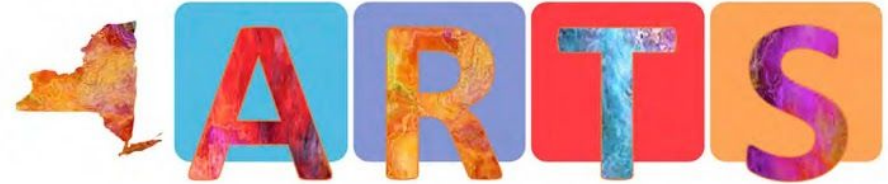
TOGETHER WE • CREATE • PRESENT
PRODUCE • PERFORM • RESPOND • CONNECT



Visual Arts

At-A-Glance Standards

New York State Learning Standards for the



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Visual Arts

At-A-Glance Standards

NYS Learning Standards for the Arts Revision Committee VISUAL ARTS

* Denotes Committee Chair

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



NYS Arts Standards Coding System

Each discipline is assigned an alphabetic abbreviation using uppercase letters

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

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

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

Each anchor standard is assigned a number

Creating

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

Performing/Presenting/Producing

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

Responding

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

Connecting

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

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

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

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

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

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

Ordering

- First** position indicates the discipline. It is always followed by a colon (:).
- Second** position (following the colon) indicates the Artistic Process.
- Third** position indicates the Anchor Standard number and Enduring Understanding number, which are separated by a ".".
- Fourth** position indicates the Grade Level.
- Fifth** position indicates the Performance Indicator.

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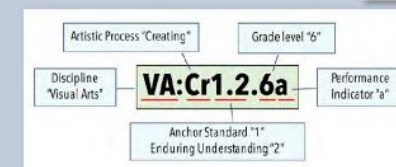
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Anchor Standard 10 • Connecting • Synthesize	10
Anchor Standard 11 • Connecting • Interrelate, Extend	11

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



Example Code

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

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

Anchor Standard 1 Generate and conceptualize artistic ideas and work.

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

Essential Questions

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

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

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

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

Essential Questions

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

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

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

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



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

Anchor Standard 2 Organize and develop artistic ideas and work.

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

Essential Questions

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

Artistic Process • CREATING
Process Component • INVESTIGATE

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

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

Essential Questions

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

Artistic Process • CREATING
Process Components • CONSIDER, RESPECT

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



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Anchor Standard 2 (cont'd)

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

Essential Questions

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

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

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

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

Anchor Standard 3 Refine and complete artistic work.

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

Essential Questions

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

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

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



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

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

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

Essential Questions

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

Artistic Process • PRESENTING
Process Components • SELECT, PRESERVE

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

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

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

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

Essential Questions

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

Artistic Process • PRESENTING
Process Component • CURATE

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

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:

Student Name:

Unit #

Digital Rubric	Possible Points	Total Points
Shooting Students set the lighting equipment up properly and put everything away when done.	5	
Student has shot the required photos for this assignment.	5	
Content Student has considered the required elements of the assignment while shooting the images- Unit ?.	10	
Understanding Use of Film Camera Photography Correct shooting mode was used (aperture priority, shutter priority, macro, manual, white balance, etc.).	5	
Composition Student used rule of thirds, horizon line, balance, framing, lighting etc. while composing images.	5	
The student created images that are both original and interesting using Butterfly light.	5	
Image must be cropped correctly.	5	
Image Quality The image must be in focus.	5	
The resolution of the digital image must be greater than 300 pixels per inch.	5	
The image size must be no larger than 10.8 on the LONGEST side and no larger than 8 on the shorter side.	5	
The image must have tonal value throughout, unless it is a high contrast image, then the whites must not be blown out (no shading) and the blacks must be crisp, not muddy.	5	

You MUST shoot in Manual mode!!!!	5	
You must add an adjustment layer for levels or curves and they must be accurate.	5	
The lighting must not create pixilation or noise.	5	
Tools The student has used all the tools and/or filters they were instructed to use. All tools had the proper modifications. Tools/filters were used to create the best and most interesting effect possible.	5	
Class Participation The student must work quietly and concentrate on their work. The student must work only on their art project during the entire class period.	5	
The student must be respectful of the teacher and other students in class. The student must be respectful of the equipment they used as well as other students' artwork. The student must be polite and follow directions the first time given.	5	
Submissions The student submitted the required number of prints and in the paper size the assignment called for in film and digital format. # Prints	10	
Total Score	100	

Student Name:

Unit #

Film Rubric	Possible Points	Total Points Earned
Shooting Student has shot the minimum required rolls of film (2).	5	
Content Student has considered the required elements of the assignment while shooting the images- Unit # .	5	
Project Parameters:	5	
Understanding Use of Film Camera Photography Correct shooting mode, F-stop, and shutter speed was used. All shots were bracketed.	5	
Composition Student used rule of thirds, horizon line, balance, framing, lighting etc. while composing images.	5	
The student created images that are both original and interesting using light.	5	
The negative space (background) compliments the photo, not detracts from the photo.	5	
Image Quality The image must be in focus.	10	
The whites within the image must have some shade of gray and contrast. The whites should not be the same white as the paper's border.	5	
The image must have several shades of gray.	5	
The black within the image must have some depth and contrast and should not appear flat.	5	

All the borders around the image should be even. There must be no black borders from unaligned negatives within the print.	5	
The negative must be cleaned prior to placing in the enlarger, there should be no dust or fingerprints on the final print and free of chemical stains.	5	
Tools The student has used all the tools and/or filters they were instructed to use. All tools had the proper modifications. Tools/filters were used to create the best and most interesting effect possible.	5	
Prints were either dodged or burned where needed to create the best possible print.	5	
Class Participation The student must work quietly and concentrate on their work. The student must work only on their art project during the entire class period.	5	
The student must be respectful of the teacher and other students in class. The student must be respectful of the equipment they used as well as other students' artwork. The student must be polite and follow directions the first time given.	5	
Submissions The student submitted the required number of prints and in the paper size the assignment called for in film and digital format. # of Prints	10	
Total Score	100	

Key Vocabulary Definitions:

Camera Raw: A camera RAW image is an unprocessed photograph captured with a digital camera. It contains the raw image data captured by the camera's sensor (or CCD), saved in proprietary file format specific to the camera manufacturer. ... The result is an efficiently processed JPEG image. (Units 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)

Resolution: Image resolution is the detail an image holds. The term applies to raster digital images, film images, and other types of images. Higher resolution means more image detail. Image resolution can be measured in various ways. (Units 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14)

F-Stop: A camera setting corresponding to a particular f-number. It is determined by the focal length of the lens divided by the diameter of the aperture.
(All Units)

Aperture: The unit of measurement that defines the size of the opening in the lens that can be adjusted to control the amount of light reaching the film or digital sensor. The size of the aperture is measured in F-stop. (All Units)

Shutter Speed: Shutter speed or exposure time is the length of time when the film or digital sensor inside the camera is exposed to light, also when a camera's shutter is open when taking a photograph. The amount of light that reaches the film or image sensor is proportional to the exposure time. (All Units)

ISO: **ISO** measures the sensitivity of the image sensor. The lower the number the less sensitive your camera is to light and the finer the grain. ... By choosing a higher **ISO** you can use a faster shutter speed to freeze the movement. (All Units)

Enlarger: An apparatus for enlarging or reducing negatives or positives.
(Unit 2)

Fixer: A mix of chemicals used in the final step in the photographic processing of film or paper. The fixer stabilises the image, removing the unexposed silver halide remaining on the photographic film or photographic paper, leaving behind the reduced metallic silver that forms the image. (Unit 2)

Developer: One or more chemicals that convert the latent image to a visible image. Generally, the longer a developer is allowed to work, the darker the image. (Unit 2)

Dodge: The process of covering over part of the light hitting the paper, creating a shadowed area that does not receive the same light exposure as the rest of the scene. Because this decreases the amount of light hitting the paper, it lets more of the white paper show through, effectively lightening the image in that area. (Unit 2)

Burn: Is to only allow light into one area of the image to increase the exposure time in that region and create a darker image for that area. (Unit 2)

Agitate: A term used in darkroom developing. Agitation is the process of keeping the chemicals (developer, stop bath, or fixer), in a mild even motion while paper is being processed. (Unit 2)

Rule of Thirds: The rule of thirds involves mentally dividing up your image using 2 horizontal lines and 2 vertical lines, as shown below. You then position the important elements in your scene along those lines, or at the points where they meet. A rule of thirds grid. (Unit 3)

Horizon Line: The terms “horizon line” and “eye level” are often used synonymously. Horizon line/eye level refer 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 3)

Golden Hour: The period of daytime shortly after sunrise or before sunset, during which daylight is redder and softer than when the Sun is higher in the sky. (Unit 3)

Elements of Art: A work of art can be analyzed by considering a variety of aspects of it individually. These aspects are often called the elements of art. A commonly used list of the main elements include form, shape, line, color, value, space and texture. (Unit 3)

Principles of Art: A set of criteria which are used to explain how the visual elements are arranged in a work of art. These principles are possibly the closest thing we have to a set of objective criteria for analyzing and judging art. Balance, emphasis, variety, proportion, movement, rhythm, and harmony. (Unit 3)

Depth of Field: The zone of acceptable sharpness within a photo that will appear in focus. Three main factors that will affect how you control the depth of field of your images are: aperture (f-stop), distance from the subject to the camera, and focal length of the lens on your camera. (Unit 3)

Contrast: Contrast is a tool that photographers use to direct viewers' attention to their subject. There are two types: **Tonal Contrast** and **Color Contrast**. TC refers to the difference in tones from the lightest tone to the darkest tone, in other words, the difference in tones from white to gray to black. CC refers to the way colors interact with each other. (Unit 3)

Value: The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray. (Unit 3)

Silhouettes: A view of an object or a scene consisting of the outline and a featureless interior, with the silhouetted object usually being black. (Unit 4)

Bulb Setting: a momentary-action **mode** that holds shutters open for as **long** as a photographer depresses the shutter-release button. (Unit 4)

Noise: Image noise is random variation of brightness or color information in images, and is usually an aspect of electronic noise. (Unit 4)

Tripod: It is used to stabilize and elevate a camera, a flash unit, or other photographic equipment. All photographic tripods have three legs and a mounting head to couple with a camera. Tripods are usually made from aluminum, carbon fiber, steel, wood or plastic. (Unit 4)

Diffuse Light: A soft light with neither the intensity nor the glare of direct light. (Unit 4)

Cable Release: A device consisting of a flexible wire that is pressed at one end to trip a shutter mechanism on a camera. (Unit 4)

Lens Hood: A device used on the front end of a lens to block the Sun or other light sources to prevent glare and lens flare. (Unit 4)

Reflection: Is when you use reflective surfaces to create an artistic echo of a scene. (Unit 4)

Landscape: Shows spaces within the world, sometimes vast and unending, but other times microscopic. Landscape photographs typically capture the presence of nature but can also focus on man-made features or disturbances of landscapes. (Unit 5)

Seascape: A seascape is a photograph, painting, or other work of art which depicts the sea, in other words an example of marine art. (Unit 5)

Cityscape: In the visual arts a cityscape (urban landscape) is an artistic representation, such as a painting, drawing, print or photograph, of the physical aspects of a city or urban area. (Unit 5)

Depth of Field: Is the distance between the closest and the farthest objects in your image that are acceptably sharp. It's measured in feet or meters. The depth of field can be shallow (narrow) or large. When it's shallow, just a small part of your photograph appears sharp. (Unit 5)

Focal Point: A point of interest that makes a work of art unique. A focal point can broadly be seen as a photographer's point of view. (Unit 3, 5)

Architecture: The art or practice of designing and constructing buildings. (Unit 6)

Architectural Element: The unique details and component parts that, together, form the architectural style of houses, buildings and structures. (Unit 6)

Framing: Using elements of a scene to create a frame within your frame. (Unit 6)

Perspective: The sense of depth or spatial relationships between objects in the photo, along with their dimensions with respect to the viewpoint (Unit 6)

Balance: Is achieved by shifting the frame and juxtaposing subjects within it so objects, tones, and colors are of equal visual weight. An image is balanced when subject areas command a viewer's attention equally. (Unit 6)

Fish Eye: A fisheye lens is an ultra wide-angle lens that produces strong visual distortion intended to create a wide panoramic or hemispherical image. (Unit 6)

Shape: The way subjects connect to each other in a photo forms shapes that draw the eye from subject to subject. (Unit 6)

Form: When shape takes on three dimensions. Form is created by shadows and highlights on an object in the photograph. (Unit 6)

Filled Frame: To get in close, to make your subject a significant portion of the final photograph. (Unit 6, 8)

Fashion: A popular trend, especially in styles of dress and ornament or manners of behavior. (Unit 7)

Editorial Photography: The pictures in a magazine that aren't ads. The photographs that go along with the articles – even the cover of the magazine. (Unit 7)

Beauty Shot: A shot or scene that emphasizes someone's or something's beauty or attractive aspects or qualities. (Unit 7)

Haute Couture: Expensive, fashionable clothes produced by leading fashion houses. (Unit 7)

Street Style: Fashion that is considered to have emerged not from studios, but from the grassroots streetwear. Street fashion is generally associated with youth culture, and is most often seen in major urban centers. (Unit 7)

Head Shot: A photograph of a person's head (Unit 7)

Accessories: A thing which can be added to something else in order to make it more useful, versatile, or attractive. (Unit 7)

Simplicity: The quality or condition of being easy to understand or do. (Unit 8)

Composition: The composition of an image is simply the way all the individual subjects within a frame combine to form the final image. (Unit 1, 2, 3, 8)

Angle of View: A measure of how much of a scene or subject a lens can take in. Expressed in degrees, the angle of view can be measured horizontally, vertically or diagonally across an image. (Unit 8)

Lighting: The illumination of scenes to be photographed. A photograph simply records patterns of light, color, and shade; lighting is all-important in controlling the image. (Unit 8)

Harmony: Creating a visually stimulating image by combining similar elements throughout the frame. Some elements that can be used are color, shape, and texture. (Unit 8)

Mystery: Something that is difficult or impossible to understand or explain. (Unit 8)

Macro: Photographing objects that are very close to the lens. (Unit 8)

Elements of Design: Visual design elements and principles describe fundamental ideas about the practice of visual design. Line, color, shape, space, texture, typography, scale, emphasis. (Unit 8)

Rembrandt Lighting: A lighting technique that is used in studio portrait photography. It can be achieved using one light and a reflector, or two lights, and is popular because it is capable of producing images which appear both natural and compelling with a minimum of equipment. (Unit 9)

Butterfly Lighting: A portrait lighting pattern where the key light is placed above and directly centered with a subject's face. This creates a shadow under the nose that resembles a butterfly. It's also known as 'Paramount lighting,' named for classic Hollywood glamour photography. (Unit 9)

Halo Lighting: The effect created by backlighting at least half the perimeter of an object, visually lifting it from its surroundings. (Unit 9)

Light Umbrella: Umbrellas are used primarily as diffusers in photography. They are used either to diffuse light by reflective diffusion, or shoot-through diffusion. Reflective diffusion: A flash light is fired directly into the underside of a blackumbrella with a white or silver lining. (Unit 9)

Reflector: An improvised or specialised reflective surface used to redirect light towards a given subject or scene. (Unit 9)

Diffuser: Any material that diffuses or scatters light in some manner to transmit soft light. (Unit 9)

Key Light: The key light is the first and usually most important light that a photographer, cinematographer, lighting cameraman, or other scene composer will use in a lighting setup. The purpose of the key light is to highlight the form and dimension of the subject. (Unit 9)

Fill Light: Supplementary light mainly used to lighten shadows in an image. (Unit 9)

Soft Light: Light that tends to "wrap" around objects, casting shadows with soft edges. Soft light is when a light source is large relative to the subject. (Unit 9)

Illusion: An impression of a visible object or phenomenon that is not appropriate to reality, to make us take a closer look at the photograph. (Unit 11)

Sandwiched Negatives: Is the process of taking two different negatives and stacking them up together before placing the film in the enlarger to be developed. This allows the enlarger to cast through the two negatives and project the new stacked image onto the photo paper. (Unit 11)

Layer Mask: They allow you to selectively modify the opacity (transparency) of the layer they belong to. This differs from the use of the layer Opacity slider as a mask has the ability to selectively modify the opacity of different areas across a single layer. (Unit 11)

Forced Perspective: Technique which employs optical illusion to make an object appear farther away, closer, larger or smaller than it actually is. (Unit 11)

Optical Illusion: something that tricks your eyes and makes you think you see something that is not really there, or see it differently from how it really is (Unit 11)

Portfolio: An artist's portfolio is an edited collection of their best artwork intended to showcase an artist's style or method of work. A portfolio is used by artists to show employers their versatility by showing different samples of current work. (Unit 12)

Photo Essay: A photo-essay is a set or series of photographs that are made to create a series of emotions in the viewer. A photo essay will often show pictures in deep emotional stages. Photo essays range from purely photographic works to photographs with captions or small comments to full text essays illustrated with photographs. (Unit 13)

Photojournalism: the art or practice of communicating news by photographs, especially in magazines. (Unit 13)

Visual Expression: Visual literacy is the ability to interpret, negotiate, and make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text. (Unit 13)

Literal Interpretation: an interpretation based on the exact wording. (Unit 13)

Selective Focus: In photography the term 'selective focus' refers to a technique where the photographer selectively focuses on the subject of an image, essentially ignoring all other aspects of the scene. ... The contrast of the sharp subject against the soft image background creates powerful, contemplative images. (Unit 13)

Photo Illustration: The term photo-illustration has a slightly more specific meaning in the world of commercial photography—here it means any photo that is designed to tell a story or illustrate a concept—much advertising photography would come under that category. (Unit 13)

Sustained Investigation: is the concept of producing a series of sequential visual forms—forms growing from forms—to explore in greater depth a particular visual concern. (Unit 14)

Concept: something conceived in the mind : THOUGHT, NOTION; an abstract or generic idea generalized from particular instances. (Unit 14)

Genre: a category of artistic composition, as in music or literature, characterized by similarities in form, style, or subject matter. (Unit 14)

Suggested Field Trips:

Arts Museums in New York City -

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

American Folk Art Museum

<https://folkartmuseum.org>

2 Lincoln Square, New York, NY 10023

(212) 595-9533

American Guitar Museum

<http://americanguitarmuseum.com>

1810 New Hyde Park Rd, New Hyde Park, NY 11040

(516) 488-5000

American Museum of the Moving Image

<http://www.movingimage.us>

36-01 35th Ave, Astoria, NY 11106

(718) 777-6800

Bronx Museum of the Arts

<http://www.bronxmuseum.org>

1040 Grand Concourse, The Bronx, NY 10456

(718) 681-6000

Brooklyn Bridge Park

<https://www.brooklynbridgepark.org>

334 Furman St, Brooklyn, NY 11201

(718) 222-9939

Brooklyn Botanic Gardens

<https://www.bbg.org>

990 Washington Ave, Brooklyn, NY 11225

(718) 623-7200

Brooklyn Museum of Art

<https://www.brooklynmuseum.org>

200 Eastern Pkwy, Brooklyn, NY 11238

1 (718) 638-5000

Central Park

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

New York, NY

(212) 310-6600

Children's Museum of the Arts

<https://cmany.org>

103 Charlton St, New York, NY 10014

(212) 274-0986

The Cloisters

<https://www.metmuseum.org/visit/plan-your-visit/met-cloisters>

99 Margaret Corbin Dr, New York, NY 10040

(212) 923-3700

Cooper-Hewitt, National Design Museum

<https://www.cooperhewitt.org>

2 E 91st St, New York, NY 10128

(212) 849-8400

Chelsea Piers

<https://www.chelseapiers.com>

(212) 336-6666

Czech Center New York

<http://new-york.czechcentres.cz>

321 E 73rd St, New York, NY 10021

(646) 422-3399

Dahesh Museum of Art

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

145 6th Ave, New York, NY 10013

(212) 759-0606

Dia Center for the Arts

<https://diaart.org>

535 W 22nd St, New York, NY 10011

(212) 989-5566

DUMBO

Acronym for Down Under the Manhattan Bridge Overpass

<http://dumbonyc.com>

El Museo del Barrio

<https://www.elmuseo.org>

1230 5th Ave, New York, NY 10029

(212) 831-7272

Forbes on Fifth

24 5th Ave, New York, NY 10011

Frick Collection

<https://www.frick.org>

1 E 70th St, New York, NY 10021

(212) 288-0700

Gray Gallery of Art

<https://greyartgallery.nyu.edu>

100 Washington Square E, New York, NY 10003

(212) 998-6780

Guggenheim Museum

<https://www.guggenheim.org>

1071 5th Ave, New York, NY 10128

(212) 423-3500

Highline- NYC

<https://www.thehighline.org/>

Gansevoort St. to 34th St. on Manhattan's West Side.

(212) 500-6035

Hudson Yards

<https://www.hudsonyardsnewyork.com/>

between 10th and 12th avenues from West 30th to West 34th Street

New York, New York 10001

212-385-1515

International Center of Photography

<https://www.icp.org>

1114 6th Ave, New York, NY 10036

(212) 857-0001

The Noguchi Museum

<https://www.noguchi.org>

9-01 33rd Rd, Queens, NY 11106

(718) 204-7088

Jacques Marchais Museum of Art

<https://www.tibetanmuseum.org/>

338 Lighthouse Ave, Staten Island, NY 10306

(718) 987-3500

The Jewish Museum

<https://thejewishmuseum.org/>

1109 5th Ave, New York, NY 10128

(212) 423-3200

The Metropolitan Museum of Art

<https://www.metmuseum.org/>

1000 5th Ave, New York, NY 10028

212-535-7710

Museum at the Fashion Institute of Technology

<https://www.fitnyc.edu/museum/>

227 W 27th St, New York, NY 10001

(212) 217-4558

Museum of the Moving Image

<http://www.movingimage.us/>

36-01 35th Ave, Astoria, NY 11106

(718) 777-6800

The Africa Center

<https://www.theafricacenter.org/>

1280 5th Ave, New York, NY 10029

(212) 444-9795

Museum of Modern Art

<https://www.moma.org/>

11 W 53rd St, New York, NY 10019

1 (212) 708-9400

The Paley Center For Media

<https://www.paleycenter.org/>

25 W 52nd St, New York, NY 10019

(212) 621-6600

National Academy of Design

<https://www.nationalacademy.org/>

1083 5th Ave, New York, NY 10128

(212) 369-4880

New Museum of Contemporary Art

<https://www.newmuseum.org/>

235 Bowery, New York, NY 10002

(212) 219-1222

New York Botanical Garden

<https://www.nybg.org>

2900 Southern Blvd, The Bronx, NY 10458

(718) 817-8700

New York Hall of Science

4701 111th St, Flushing, NY 11368

718-699-0005

<https://nysci.org/>

Pratt Sculpture Gardens

<https://www.pratt.edu/the-institute/visit-pratt/sculpture-park/>

200 Willoughby Ave, Brooklyn, NY 11205

(718) 636-3600

P.S. 1 Contemporary Art Center

<https://momaps1.org/>

22-25 Jackson Ave, Long Island City, NY 11101

(718) 784-2084

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

<https://queensmuseum.org/>

New York City Building, Corona, NY 11368

(718) 592-9700

Sculpture Center

4419 Purves St, Long Island City, NY 11101

718-361-1750

<http://www.sculpture-center.org/>

Society of Illustrators

128 E 63rd St, New York City, NY 10065

212-838-2560

<https://www.societyillustrators.org/index.php>

Studio Museum in Harlem

<https://www.studiomuseum.org/>

429 W 127th St, New York, NY 10027

(212) 864-4500

Visual Arts Museum

<http://www.sva.edu/events/archive/is-a-museum-a-database>

Whitney Museum of American Art

<https://whitney.org/>

99 Gansevoort St, New York, NY 10014

Williamsburg, Brooklyn

<http://freewilliamsburg.com>

Yeshiva University Museum

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

15 W 16th St, New York, NY 10011

(212) 294-8330

Long Island:

American Airpower Museum

1230 New Hwy, Hangar 3,

Farmingdale, NY 11735

631-293-6398

<https://americanairpowermuseum.com/>

Avalon Park and Preserve

200 Harbor Road, Stony Brook, NY 11790

631-689-0619

<https://avalonparkandpreserve.org/>

Bailey Arboretum

194 Bayville Rd, Locust Valley, NY 11560

<https://www.baileyarboretum.org/>

Baiting Hollow Hummingbird Sanctuary

Terry Farm Road, Baiting Hollow, NY

<http://lihummer.org/>

Bayard-Cutting Arboretum

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

440 Montauk Highway,

Great River, New York 11739

(631) 581-1002

Bethpage State Park

99 Quaker Meeting House Rd, Farmingdale, NY 11735

Cold Spring Harbor State Park

95 Harbor Rd, Cold Spring Harbor, Huntington, NY 11724

631-423-1770

Cradle of Aviation Museum

1 Davis Ave,

Garden City, NY 11530

516-572-4111

<https://www.cradleofaviation.org/>

Fire Island Lighthouse Preservation Society

4640 Captree Island

Captree Island, New York 11702

631-321-7028

<http://www.fireislandlighthouse.com/visit-contact.html>

Garvies Point Museum and Preserve

50 Barry Dr, Glen Cove, NY 11542

516-571-8010

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

Guild Hall

158 Main St, East Hampton, NY 11937

631-324-0806

<https://www.guildhall.org/>

Heckscher Museum of Art

2 Prime Avenue

Huntington, NY 11743

631-351-3250

Holocaust Memorial & Tolerance Center of Nassau County

100 Crescent Beach Rd, Glen Cove, NY

516-571-8040

Japanese Gardens

John P. Humes Japanese Stroll Garden

347 Oyster Bay Road, Mill Neck, NY 11765

(516) 676-4486

Islip Art Museum

50 Irish Lane, East Islip, NY 11730

631-224-5402

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

Long Island Children's Museum

11 Davis Ave,

Garden City, NY 11530

516-224-5800

<https://www.licm.org/>

Long Island Maritime Museum

88 West Ave,

West Sayville, NY 11796

631-854-4974

<https://www.limaritime.org/>

Long Island Museum of Art, History, and Carriages

100 Route 25A, Stony Brook, NY

631-751-0066

<https://longislandmuseum.org/>

Massapequa Preserve

<http://massapequapreserve.com>

Bethpage Bikeway, Massapequa Park, NY 11762

Mather House Museum

115 Prospect St, Port Jefferson, NY 11777

631-473-2665

<http://portjeffhistorical.org/pages/Museum.html>

Muttontown Preserve

Jericho Oyster Bay Rd, East Norwich, NY 11732

Nassau County Museum of Art

One Museum Drive

Roslyn Harbor, NY 11576

516-484-9338

<https://www.nassaumuseum.org/>

Old Bethpage Village Restoration

1303 Round Swamp Road

Old Bethpage, NY 11804

Tel: 516-572-8401

<https://www.obvrnassau.com/>

Old Westbury Gardens

www.oldwestburygardens.org

71 Old Westbury Rd
Old Westbury, NY 11568
(516) 333-0048

The Parrish Museum

279 Montauk Highway
Watermill, NY 11976
631-283-2118

Planting Fields

<http://www.plantingfields.org>
Planting Fields Arboretum State Historic Park
1395 Planting Fields Road
Oyster Bay, NY 11771

Reboli Center for Art and History

64 Main St, Stony Brook, NY 11790
631-751-7707
<http://rebolicenter.org/>

Roslyn Park Pond

Main St and Paper Mill Rd, Roslyn, NY 11576

Sagamore Hill National Historic Site

20 Sagamore Hill Rd,

Oyster Bay, NY 11771

516-922-4788

<https://www.nps.gov/sahi/index.htm>

Sands Point Preserve

95 Middle Neck Rd, Port Washington, NY 11050

516-571-7900

<http://sandspointpreserveconservancy.org/>

Tackapausha Museum and Preserve

2225 Washington Ave, Seaford, NY 11783

516-571-7443

<https://www.facebook.com/Tackapaushamuseum/>

Target Rock National Wildlife Refuge

12 Target Rock Rd, Huntington, NY 11743

631-286-0485

<https://www.recreation.gov/camping/gateways/1636>

Theodore Roosevelt Sanctuary

134 Cove Rd, Oyster Bay, NY 11771

The Vanderbilt Museum

180 Little Neck Road

Centerport, NY 11721

631-854-5555

Welwyn Preserve

100 Crescent Beach Rd, Glen Cove, NY

The playground at the Y

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

Mid Island Y JCC

45 Manetto Hill Rd

Plainview, NY 11803

Phone 516-822-3535

A List of Manhattan Galleries

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

Alexander and Bonin

132 Tenth Ave at 18th St

212-367-7474 fax 212-367-7337

gallery@alexanderandbonin.com

tues-sat 10-6; July tues-fri 11-5

Richard Anderson Fine Arts

453 W 17th 4th fl

212-463-0970 fax 212-463-8014

tues-sat 11-6

Atelier 14

601 W 26th 14th flr

212-675-1616

fax 212-675-1616

tues-sat 11-6

Pamela Auchincloss Project Space

601 W 26th 12th fl

212-727-2845 fax 212-727-9509

us@artsms.com

Audiello Fine Art Inc.

526 W 26th Ste. 519

212-675-9082 fax 212-675-8680

audiello@msn.com

tues-sat 11-6

Baumgartner Gallery

418 W 15th

212-633-2276 fax 212-633-2695

baumgartnr@aol.com

George Billis Gallery

508-526 W 26th 9th flr

212-645-2621 fax 212-645-2397

georgebillis@erols.com

tues-sat 11-6

Bonakdar Jancou

521 W 21st 2nd flr

212-414-4144 fax 212-414-1535

bjgallery@aol.com

tues-sat 10-6

Bound & Unbound

601 W 26th 12th flr

212-463-7348 fax 212-463-8948

tues-sat 12-6

Cynthia Broan Gallery

423 W 14th

212-633-6525 fax 212-633-2855

tues-sat 12-6

Gavin Browns Enterprise Corp.

36 W 15th St btwn 9th & 10th 10013

212-627-5258 fax 212-627-5261

passerby@bway.net

tues-sat 10-6

Cheim & Read

521 W 23rd ground flr

212-242-7727 fax 212-242-7737

gallery@cheimread.com

tues-sat 10-6

Clementine Gallery

526 W 26th 2nd flr

212-243-5937 fax 212-243-3927

tues-fri 11-6

Paula Cooper Gallery

534 W 21st

212-255-1105 fax 212-255-5156

mon-fri 10-5

Jeffrey Coploff

526 W 26th Ste. 211

212-741-1149 fax 212-674-1253

jcoploff@aol.com

tues-sat 11-6

Cristineroose Gallery

529 W 20th 2nd flr

212-206-0297 fax 212-206-8494

CRgallery@aol.com

tues-sat 11-6

DAmelio Terras

525 W 22nd

212-352-9460 fax 212-352-9464

tues-sat 10-6

DCA Gallery

525 W 22nd

212-255-5511 fax 212-255-8005

dcagallery@earthlink.net

De Chiara/Stewart

521 W 26th lower level

212-967-6007 fax 212-967-1604

dechiarastewart@earthlink.net

tues-sat 11-6

Debs & Co.

525 W 26th 2nd flr

212-643-2070 fax 212-643-0026

ndebs@aol.com

tues-sat 11-6

Dee Glasoe

529 W 20th 9th flr

212-924-7545 fax 212-924-7671

deeglasoe@aol.com

tues-sat 11-6

DIA Center For The Arts

548 W 22nd btw 10th & 11th

212-989-5566

weds-sun 12-6

Dorfman Projects

529 W 20th St 7th Fl E

212-352-2272 fax 212-352-2273

dorfman@nyct.com

weds-sat 12-6 or by appt

John Elder Gallery

529 W 20th 7th fl

212-462-2600 fax 212-462-2510

mail@johnelder.com

tues-sat 11-6

Derek Eller Gallery

526-30 W 25th

212-206-6411 fax 212-206-6977

derekeller@aol.com

tues-sat 11-6

Feature Inc.

530 W 25th

212-675-7772 fax 212-675-7773

tues-sat 11-6

Feigen Contemporary

535 W 20th

212-929-0500 fax 212-929-0065
gallery@feigencontemporary.com
www.artnet.com
tues-sat 11-6

Folin/Riva

529 W 20th 11th fl
212-242-3434 fax 212-242-3322
tues-sat 11-6

Kim Foster

529 W 20th 1st flr
212-229-0044 fax 212-229-0044
tues-sat 11-6

Fredericks Freiser Gallery

504 W 22nd
212-633-6555 fax 212-367-9502
fredericksgal@mindspring.com
tues-fri 11-5

Gagosian Gallery

555 W 24th St & 11th Ave

212-741-1111 fax 212-741-9611

info@gagosian.com

tues-sat 10-6

Klemens Gasser & Tanja Grunert

524 W 19th

212-807-9494 fax 212-807-6594

gasser@dti.net

tues-sat 10-6

Generous Miracles

529 W 20th 8th Fl W

212-352-2858 fax 212-352-2763

genmiracle@aol.com

tues-sat 11-6

Barbara Gladstone Gallery

515 W 24th

212-206-9300 fax 212-206-9301

bgg@gladstonegallery.com

tues-sat 10-6

Caren Golden Fine Art

526 W 26th Ste 215

212-727-8304 fax 212-727-8360

June tues-sat 11-6; July tues-fri 11-6

Deven Golden Fine Art

529 W 20th 7E

212-414-8456 fax 212-414-8458

tues-sat 11-6

Gorney Bravin & Lee

534 W 26th Ground Flr

212-352-8372 fax 212-352-8374

gbl@interport.net

June tues-sat 10-6

Greene Naftali

526 W 26th 8th Fl

212-463-7770 fax 212-463-0890

tues-sat 10-6

Barbara Greene Fine Art

525 W 22nd Unit 2E

212-462-4123 fax 212-352-0127

leafdreams4me@yahoo.com

Jay Grimm

505 W 28th

212-564-7662 fax 212-564-8193

jay@Jaygrimm.com

wed-sat 11-6

Elizabeth Harris

529 W 20th 6E

212-463-9666 fax 212-463-9403

ehg@dti.net

tues-sat 10-6

Heller

420 W 14th

212-414-4014 fax 212-414-2636

info@hellergallery.com

tues-sat 11-6 sun 12-5

I-20 Gallery

529 W 20th 11th fl

212-645-1100 fax 212-645-0198

judelson@i-20.com

tues-sat 10-6

Casey Kaplan

416 W 14th

212-645-7335 fax 212-645-7835

CaseyKaplan@aol.com

tues-sat 10-

Paul Kasmin Gallery

293 Tenth Ave@27th St

212-563-4474 fax 212-563-4494

PaulKasmin@aol.com

tues-sat 10-6

Jim Kempner Fine Art

501 W 23rd

212-206-6872 fax 212-206-6873

jkfa@interport.net

The Kitchen Art Gallery

512 W 19th

212-255-5793 fax 212-645-4258

info@thekitchen.org

Nicole Klagsbrun

526 W 26th Rm 213

212-243-3335 fax 212-243-1059

klagsbrun@earthlink.net

Thomas Korzelius

529 W 20th 6th Fl

212-206-9723 fax 212-206-9639

TMove@aol.com

weds-sat 12-6

Kravets/Wehby Gallery

529 W 21st

212-352-2238 fax 212-352-2239

kwgallery@mindspring.com

tues-sat 11-6

Andrew Kreps

518 W 20th

212-741-8849 fax 212-741-8163

andrewk@interport.net

tues-sat 11-6

LiebmanMagnan

552 W 24th 2nd Fl

212-255-3225 fax 212-229-1427

Magnan@erols.com

Lombard-Freid Fine Arts

531 W 26th

212-967-8040 fax 212-967-0669

lomfrd@echonyc.com

tues-fri 11-6 sat 12-6

Luhring Augustine

531 W 24th

212-206-9100 fax 212-206-9055

lagny@aol.com

tues-sat 10-6

Robert Mann Gallery

210 Eleventh Ave (btwn 24th & 25th)

212-989-7600 fax 212-989-2947

rmg@robertmann.com

tues-sat 11-6

Marlborough Chelsea

211 W 19th

212-463-8634 fax 212-463-9658

publicart@aol.com

tues-sat 10-6

Steffany Martz

529 W 20th 6th fl

212-206-3686 fax 212-206-3654

smartzgal@earthlink.net

tues-sat 12-6

Bill Maynes

529 W 20th 8th fl

212-741-3318 fax 212-741-3238

maynesglry@aol.com

tues-sat 11-6

Karen McCready Fine Art

425 W 13th 5th fl

212-243-0439 fax 212-243-0503

art@karenmccready.com

Sara Meltzer Gallery

516 W 20th

212-343-8256 fax 212-343-8260

smovgal@earthlink.net

tues-sat 11-6

Metro Pictures

519 W 24th

212-206-7100 fax 212-337-0070

June tues-sat 10-6

Robert Miller

524 W 26th ground flr

212-366-4774 fax 212-366-4454

rmg@robertmillergallery.com

mon-fri 10-6

Paul Morris

465 W 23rd

212-727-2752 fax 212-206-7351

pmgallery@mindspring.com

mon-fri 11-6

Nikolai Fine Art

505 W 22nd

212-414-8511 fax 212-414-2763

nikolaifineart@mindspring.com

tues-sat 11:30-6:30

Annina Nosei

530 W 22nd 2nd fl

212-741-8695 fax 212-741-2379

annina@earthlink.net

tues-sat 11-6

Postmasters

459 W 19th

212-727-3323 fax 212-229-2829

postmasters@thing.net

tues-sat 11-6

Max Protetch

511 W 22nd

212-633-6999 fax 212-691-4342

Mprotetch@aol.com

tues-sat 10-6

Rare

435 W 14th

212-645-5591 fax 212-645-5594

rare@spacelab.net

Ricco/Maresca

529 W 20th 3rd fl

212-627-4819 fax 212-627-5117

rmgal@aol.com

tues-sat 11-6

Andrea Rosen

525 W 24th

212-627-6000 fax 212-627-5450

Andrea@RosenGallery.com

Jack Shainman

513 W 20th

212-645-1701 fax 212-645-8316

Jshainman@aol.com

tues-sat 10-6

Brent Sikkema

530 W 22nd

212-929-2262 fax 212-929-2340

June tues-sat 10-6; July 5-Aug 18 mon-fri 10-5; Aug 19-Sept 4 closed

Silverstein Gallery

520 W 21st

212-929-4300 fax 212-929-7902

silvergallery@aol.com

tues-sat 10-6

Holly Solomon The Chelsea Hotel

222 W 23rd St #425

212-924-1191 fax 212-924-8545

tues-sat 10-6

Sonnabend

536 W 22nd

212-627-1018 fax 212-627-0489

tues-sat 10-6

Stefan Stux Gallery

529 W 20th 9th fl

212-352-1600 fax 212-352-0302

stuxgall@aol.com

tues-sat 10-6

Team

527 W 26th

212-279-9219

office@teamgal.com

tues-sat 11-6

Ten in One Gallery

526 W 26th #316

212-604-9660 fax 212-604-9484

teninonegallery@earthlink.net

tues-sat 11-6

Margaret Thatcher Projects

529 W 20th 9th Fl

212-675-0222 fax 212-675-1121

mtprojects@aol.com

Edward Thorp

210 Eleventh Ave 6th flr

212-691-6565 fax 212-691-4933

303 Gallery

525 W 22nd

212-255-1121 fax 212-255-0024

g303@interport.net

mon-fri 10-6

Trans Hudson Gallery

416 W 13th

212-242-3232 fax 212-242-8511

Transhdsn@aol.com

Henry Urbach Architecture

526 W 26th Rm 1019

212-627-0974 fax 212-645-7222

hua@huagallery.com

tues-sat 12-6 & by appt

Urban Architecture Inc.

210 Eleventh Ave. #401

Jan Van Der Donk - Rare Books Inc.

601 W 26th 12th flr

212-691-5973 fax 212-463-8948

jado@avantgardes.com

Von Lintel & Nusser

555 W 25th 2nd flr

212-242-0599 fax 212-242-0803

reopens Sept 7

Wessel + O'Connor

242 W 26th

212-242-8811 fax 212-242-8822

wesselocon@aol.com

mon-fri 11-6

White Box

525 W 26th

212-727-0767 fax 212-727-0807

whitebox@earthlink.net

tues-sat 12-6

White Columns

320 W 13th entr. on Horatio

212-924-4212 fax 212-645-4764

info@whitecolumns.org

Urban Architecture

1205 Manhattan Avenue

Brooklyn, New York 11222

PH~718.349.3837

info@urbanarchitecture.us