

COURSE NAME: STUDIO IN ART

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OVERVIEW STATEMENT

The purpose of the *Studio in Art* Curriculum Guide is to clearly identify the key objectives of the course, outline the units of study, and provide proper examples of material to enhance the content of the course. Additionally, the curriculum includes a timeline of instruction, pertinent instructional materials, including articles, case studies, and activities consistent with the New York State Art Learning Standards. The content of this course will cover a range of art 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>Line and Shape</i>	4 weeks
Unit 2	<i>Value and Shading</i>	3 weeks
Unit 3	<i>Perspective</i>	5 weeks
Unit 4	<i>Observational Drawing</i>	8 weeks
Unit 5	<i>Portraiture</i>	5 weeks

Unit 6	<i>Color Theory</i>	3 weeks
Unit 7	<i>Painting</i>	6 weeks
Unit 8	<i>Three Dimensional Art</i>	6 weeks

**estimated time frame*

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY*)</u>	<u>Essential Vocabulary</u>
How do artists utilize the Elements of Art within their work? <u>Compelling Questions:</u> How can line, shape, and form communicate a mood, tone, or feeling? <u>Supporting Questions:</u> Compare and contrast geometric and organic shapes. What are the different types of line?	Students will understand the different types of lines and how they function within an artwork. Students will understand the difference between geometric and organic shapes and forms. Students will understand the importance of line and shape within many pieces of artwork. Students will understand how famous artists used line and shape successfully throughout their work.	Students will create unique artistic compositions that demonstrates their knowledge of line and shape. <u>Targeted Outcomes (HY**)</u> Students will create a unique artistic composition that demonstrates their knowledge of line and shape. <i>* Full-Year Studio in Art</i> <i>** Half-Year Studio in Art</i>	● Line ● Shape ● Geometric ● Organic ● Design ● Composition ● Pattern ● Repetition ● Contour line

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>SculptGL</i>	● Teacher Demo: Line and Shape ● Project Introduction ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	http://thevirtualinstructor.com/line.html https://youtu.be/bJzGkZwkHt4 http://visualartspdsf.blogspot.com/2012/02/organic-and-geometric-shapes.html http://char.txa.cornell.edu/language/element/pattern/pattern.htm

Unit #2:**Value and Form****Pacing: 3 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
Why is value so important in creating two dimensional art?	Students will understand how to create form by using value and shading.	Students will create a large-scale observational drawing that demonstrates their understanding of value and form.	● Value ● Form ● Shading ● Depth ● Space ● Background ● Foreground
<u>Compelling Questions:</u> How can value and form add depth to artwork?	Students will understand the importance of value and form within any piece of artwork.	<u>Targeted Outcomes (HY)</u>	
<u>Supporting Questions:</u> What techniques can be used to create value and/or form within an artwork?	Students will understand how famous artists used value and form to create their artwork successfully.	Students will create an observational drawing that demonstrates their understanding value and form.	

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>SculptGL</i>	● Teacher Demo: Value and Form ● Project Introduction ○ <i>Students will create multiple observational compositions using value and form as their guide.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://youtu.be/bJzGkZwkHt4 http://www2.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf http://www.wcs.k12.mi.us/cousino/wcsart/Art%20Foundatons%20Site/space.html

Unit #3:**Perspective****Pacing: 5 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
How is perspective a foundation of art education?	Students will understand the difference between three-dimensional shapes and a two-dimensional surface.	Students will create drawings that demonstrate their knowledge of perspective using a horizon line, vanishing point, orthogonal lines, and converging lines.	● Vanishing point ● Horizon line ● Vertical line ● Background ● Mid ground ● Foreground ● Converging lines
<u>Compelling Questions:</u> How do we achieve accurate perspective through art techniques?	Students will understand the importance of perspective throughout the arts, and how they can utilize perspective to create interest in a piece of artwork.	<u>Targeted Outcomes (HY)</u> Students will create a drawing that demonstrates their knowledge of perspective using a horizon line, vanishing point, orthogonal lines, and converging lines.	
<u>Supporting Questions:</u> Compare linear and aerial perspective.	Students will understand how famous artists used perspective to create their artwork.		

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>Cura- 3D Modeling Software</i>	● Teacher Demo: Perspective ● Project Introduction ○ <i>Students will create multiple drawings that accurately demonstrates the use of perspective using a variety of mediums such as pencil, charcoal, and/or oil pastel.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://www.artfactory.com/perspective_drawing/perspective_index.html https://www.thoughtco.com/definition-of-perspective-2577690 http://www.studentartguide.com/articles/one-point-perspective-drawing http://thevirtualinstructor.com/twopointperspective.html

Unit #4:**Observational Drawing****Pacing: 8 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
How does an observational drawing help artists develop their skill to “see”? <u>Compelling Questions:</u> How does hand and eye coordination assist in observational drawing? <u>Supporting Questions:</u> Describe eye to hand coordination.	Students will understand the techniques used in observational drawing. Students will understand the difference between drawing from observation versus drawing from found imagery. Students will understand the importance of observational drawing in regards to developing their artistic ability. Students will understand how famous artists created their artwork from observational drawing techniques.	Students will create a large-scale observational drawing from a still life created by the teacher. <u>Targeted Outcomes (HY)</u> Students will be able to create an observational drawing from a still life created by the teacher.	● Still life ● Observational Drawing ● Background ● Mid ground ● Foreground ● Shading

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ PowerPoint ○ Google Slides ● Digital Cameras ● Interactive Smartboard ● Artistic Websites ● Chromebooks	● Teacher Demo: Observational Drawing ● Project Introduction ○ <i>Students will complete multiple drawings from observation.</i> ● Still-Life Construction ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	http://www.studentartguide.com/articles/realistic-observational-drawings http://www.creativeblog.com/advice/15-observational-drawing-tips

Unit #5:**Portraiture****Pacing: 5 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What can a portrait say about a culture or society?	Students will understand the proportions of human facial features.	Students will create a large-scale portrait that is proportionally sound and anatomically correct.	● Portrait ● Proportional ● Gridding Techniques ● Symmetry
<u>Compelling Questions:</u>	Students will understand the importance of portraiture throughout history, and how it often tells a story of many cultures and human experiences.	<i>(self-portrait included)</i>	
What different techniques can be used to create a portrait?			
<u>Supporting Questions:</u>	Students will understand how famous portraiture artists created a wide variety of portrait styles and techniques.	<u>Targeted Outcomes (HY)</u>	
What are the proportions of the face?		Students will create a portrait that is proportionally sound and anatomically correct.	

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Digital Cameras/Mirrors ● Interactive Smartboard ● Artistic Websites ● Chromebooks	● Teacher Demo: Portraiture ● Project Introduction ○ <i>Students will be able to create a portrait that is proportional.</i> ● The Human Face ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://www.artyfactory.com/portraits/pencil-portraits/drawing-portraits.html http://www.dueysdrawing.com/portrait_tutorial.html

Unit #6:**Color Theory****Pacing: 3 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
What is color?	Students will understand how color theory pertains to light and art.	Students will create a dynamic large-scale project utilizing colors from blending and mixing techniques.	● Primary ● Secondary ● Complimentary ● Analogous ● Tertiary ● Monochromatic ● Tone ● Shades ● Tints
<u>Compelling Questions:</u>			
How do artists utilize color in developing art?	Students will understand the importance of color theory through any artistic medium, and how color often affects the mood/feeling of a piece of artwork.	<u>Targeted Outcomes (HY)</u>	
<u>Supporting Questions:</u>			
How do artists build associations between color, mood, and tone?	Students will understand how famous artists have used color to create dynamic and impressive pieces of art.	Students will be able to create colors and blend and develop colors by mixing.	

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>Color Apps</i> ○ <i>Digital Color Wheel</i>	● Teacher Demo: Color Theory ● Project Introduction ○ <i>The Color Wheel</i> ○ <i>Students will use paint to create a color theory palette.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://www.colormatters.com/color-and-design/basic-color-theory http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm

Unit #7:**Painting****Pacing: 6 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
If practice makes perfect, what makes perfect practice? <u>Compelling Questions:</u> How can a painting reflect a person's view? <u>Supporting Questions:</u> What are the different techniques that artists use?	Students will understand painting techniques and applications. Students will understand how painting influenced many famous artistic styles/movements, as well as artists. Students will understand the versatility of painting versus other artistic mediums.	Students will create a large-scale painting using the learned painting techniques and styles studied throughout the unit. <u>Targeted Outcomes (HY)</u> Students will create a painting using the learned painting techniques and styles studied throughout the unit.	● Dry brush ● Wet on wet ● Dry on wet ● Stippling ● Plein air ● Wash ● Opaque ● Transparent ● Impasto ● Landscape ● Fresco ● Acrylic paint ● Watercolor ● Oil paint

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ○ <i>Smart Paint</i> ● Artistic Websites ● Chromebooks ○ <i>Google Drawings</i> ● Adobe Photoshop	● Teacher Demo: Painting ● Project Introduction ○ <i>Students will create multiple paintings using the learned techniques.</i> ● Thumbnail sketches ● Student Work Time ● Sketches ● Final composition	https://www.collinsdictionary.com/us/dictionary/english/acrylic-painting http://www.artistsnetwork.com/articles/art-demos-techniques/5-acrylic-paint-application-techniques http://www.explore-acrylic-painting.com/acrylic-painting-techniques.html

Unit #8:**Three Dimensional Art****Pacing: 6 Weeks**

<u>Essential Questions:</u>	<u>Core Student Understanding</u>	<u>Targeted Outcomes (FY)</u>	<u>Essential Vocabulary</u>
How has culture influenced the development of three dimensional art? <u>Compelling Questions:</u> What three dimensional artists can you personally associate with and why? <u>Supporting Questions:</u> Does the medium influence the end result of your sculpture?	Students will understand how to manipulate a wide variety of materials to achieve a three dimensional piece of art. Students will understand how three-dimensional artwork can be created, and how it differs from other art styles. Students will understand the influence of three-dimensional artwork on our culture, and how the art style can be utilized to evoke change and emotions.	Students will create a large-scale three dimensional piece of artwork using a variety of different materials. <u>Targeted Outcomes (HY)</u> Students will be able to create a three dimensional artwork using a variety of different materials.	● Coil ● Slab ● Pinch ● Slip ● Score ● Fire ● Clay ● Wire ● Kiln ● Bisque ● Leather hard ● Armature ● Paper Mache ● Found objects ● Mixed media

<u>Assessment</u>	<u>Technology Used</u>	<u>Activities</u>	<u>Additional Resources</u>
● Dialogue & Class Discussion ● Class Critique ● Project-Specific Rubric ● Completion of Project	● Digital Presentations ○ <i>PowerPoint</i> ○ <i>Google Slides</i> ● Interactive Smartboard ● Artistic Websites ● Chromebooks ○ <i>SculptGL</i> ○ <i>Cura- 3D Modeling Software</i> ● 3D Printer	● Teacher Demo: Three-Dimensional Artwork ● Project Introduction ○ <i>Students will create multiples three dimensional artworks using a variety of different materials.</i> ● Thumbnail sketches/ design ideas ● Student Work Time ● Sketches ● Final composition	https://www.merriam-webster.com/dictionary/three-dimensional https://www.merriam-webster.com/dictionary/three-dimensional http://www.thisiscolossal.com/tags/sculpture/ http://www.scholastic.com/browse/article.jsp?id=3753866 http://www.visual-arts-cork.com/sculpture/relief.htm https://www.timeout.com/newyork/art/top-famous-sculptures-of-all-time

New York State Learning Standards: Visual Arts

Standard 1: Creating, Performing and Participating in the Arts Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

Students will make works of art that explore different kinds of subject matter, topics, themes, and metaphors. Students will understand and use sensory elements, organizational principles, and expressive images to communicate their own ideas in works of art. Students will use a variety of art materials, processes, mediums, and techniques, and use appropriate technologies for creating and exhibiting visual art works.

Students:

- create a collection of artwork, in a variety of mediums, based on instructional assignments and individual and collective experiences to explore perceptions, ideas, and viewpoints
- create art works in which they use and evaluate different kinds of mediums, subjects, themes, symbols, metaphors, and images
- demonstrate an increasing level of competence in using the elements and principles of art to create art works for public exhibition
- reflect on their developing work to determine the effectiveness of selected mediums and techniques for conveying meaning and adjust their decisions accordingly

This is evident, for example, when students:

- ▲ do a series of drawings of posed figures and then incorporate one or more of those figures into a painting to express a specific theme
- ▲ use one medium or technique in more than two works to indicate their skill with that medium or technique
- ▲ develop an idea for a work of art, research the various ways in which that idea has been expressed by other artists and at other times, select the appropriate medium or technique for that work and complete the work
- ▲ produce a computer generated design in which they use their understanding of composition, color, line, space

Standard 2: Knowing and Using Arts Materials and Resources Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Students will know and use a variety of visual arts materials, techniques, and processes. Students will know about resources and opportunities for participation in visual arts in the community (exhibitions, libraries, museums, galleries) and use appropriate materials (art reproductions, slides, print materials, electronic media). Students will be aware of vocational options available in the visual arts.

Students:

- select and use mediums and processes that communicate intended meaning in their art works, and exhibit competence in at least two mediums
- use the computer and electronic media to express their visual ideas and demonstrate a variety of approaches to artistic creation (b)
- interact with professional artists and participate in school- and community-sponsored programs by art organizations and cultural institutions
- understand a broad range of vocations/avocations in the field of visual arts, including those involved with creating, performing, exhibiting, and promoting art

This is evident, for example, when students:

- ▲ select a process or medium for their intended work of art and describe their reasons for that selection
- ▲ interview a professional artist about what that artist does, his/her preparation, the organization of his/her business
- ▲ produce a mixed media work of art which uses the computer image, the camera, the copy machine and other electronic media

Standard 3: Responding to and Analyzing Works of Art Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Students will reflect on, interpret, and evaluate works of art, using the language of art criticism. Students will analyze the visual characteristics of the natural and built environment and explain the social, cultural, psychological, and environmental dimensions of the visual arts. Students will compare the ways in which a variety of ideas, themes, and concepts are expressed through the visual arts with the ways they are expressed in other disciplines.

Students:

- use the language of art criticism by reading and discussing critical reviews in newspapers and journals and by writing their own critical responses to works of art (either their own or those of others)
- explain the visual and other sensory qualities in art and nature and their relation to the social environment
- analyze and interpret the ways in which political, cultural, social, religious, and psychological concepts and themes have been explored in visual art
- develop connections between the ways ideas, themes, and concepts are expressed through the visual arts and other disciplines in everyday life

This is evident, for example, when students:

- ▲ discuss the point of view of a critic in a local newspaper who has reviewed a local exhibition
- ▲ analyze the way in which a work of art by Leon Golub expresses a political point of view
- ▲ write a review of a student exhibition

Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

Students will explore art and artifacts from various historical periods and world cultures to discover the roles that art plays in the lives of people of a given time and place and to understand how the time and place influence the visual characteristics of the art work. Students will explore art to understand the social, cultural, and environmental dimensions of human society.

Students:

- analyze works of art from diverse world cultures and discuss the ideas, issues, and events of the culture that these works convey (a)
- examine works of art and artifacts from United States cultures and place them within a cultural and historical context (b) • create artwork that reflect a variety of cultural influences (c).

This is evident, for example, when students:

- ▲ compare the way the human figure is depicted in Byzantine art with the way it is depicted in High Renaissance art and explore the reasons for the differences
- ▲ select a style of art from the 20th century, study the characteristics of that style, research one artist who painted in that style and make a work of art using that style but expressing the students' point of view or idea.

Sample Assessments:

STUDENT NAME: _____						
Assignment: _____						
Circle the number in pencil that best shows how well you feel that you completed that criterion for the assignment.	Has Exceeded Expectations	Has Met Expectations	Approaching Expectations	Below Expectations	Your Rating	Teachers Rating
Criteria 1: Elements & principles of design as it pertains to the assignment.	10	9-8-7	6-5-4	3-2-1		
Criteria 2: Creativity & originality as it pertains to this assignment.	10	9-8-7	6-5-4	3-2-1		
Criteria 3: Effort & perseverance as it pertains to this assignment.	10	9-8-7	6-5-4	3-2-1		
Criteria 4: Craftsmanship & skills as it pertains to this assignment.	10	9-8-7	6-5-4	3-2-1		
Criteria 5: Attitude & responsibility as it pertains to this assignment.	10	9-8-7	6-5-4	3-2-1		
Total: 50x2						
(possible points) GRADE:					Your Grade:	Final Grade:

What could have done to improve your work?

Key Vocabulary Definitions:

Line: A mark or stroke long in proportion to its breadth, made with a pen, pencil, tool, etc., on a surface: *a line down the middle of the page.*

Shape: A two-dimensional areas that is defined in some way. While a form has depth, a shape has only height and width.

Geometric: Resembling or employing the simple rectilinear or curvilinear lines or figures used in geometry.

Organic Shape: Referring to a free-form shape, as opposed to geometric shapes.

Design: To plan and fashion artistically or skillfully.

Composition: The organization or grouping of the different parts of a work of art so as to achieve a unified whole.

Contour Line: A line that defines the edges and surface ridges of an object.

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

Form: Objects having three dimensions. Like a shape, a form has height and width, but it also has depth. Forms are either geometric or freeform.

Shading: The use of light and dark lines to give the illusion of form.

Depth: Dimension taken through an object or body of material, usually downward from an upper surface, horizontally inward from an outer surface, or from top to bottom of something regarded as one of several layers.

Space: The element of art that refers to the emptiness or area between, around, above, below, or within objects. Shapes and forms are defined by space around and within them.

Background: The part of a painted or carved surface against which represented objects and forms are perceived or depicted.

Foreground: The ground or parts situated, or represented as situated, in the front; the portion of a scene nearest to the viewer (opposed to background).

Vanishing Point: The point toward which receding parallel lines appear to converge.

Horizon Line: This is a line horizontally oriented at your eye level regardless of the viewer's position. If the viewer looks up, the horizon line is lower in a picture plane; if s/he looks down, the line is higher on the picture plane, and if s/he looks straight ahead, the line is in the middle.

Convergence: The visual illusion of apparent parallel lines meeting at a central point in infinite space.

Still Life: Painting or drawing of inanimate (nonmoving) objects.

Observational Drawing: The practice of rendering by observation.

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

Symmetrical: A form of balance achieved by the use of identical balance compositional units on either side of a vertical axis within the picture plane.

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

Positive shapes: The enclosed areas that represent the initial selection of shapes planned by the artist. They may suggest recognizable objects or merely be planned non-representational shapes.

Negative shapes: These are unoccupied or empty space left after the positive shapes have been laid down by the artist however, because these areas have boundaries, they also function as shapes in the total pictorial structure.

Dominance: The principle of visual organization that suggests that certain elements should assume more importance than others in the same composition. It contributes to organic unity by emphasizing the fact that there is one main feature and that other elements are subordinate to it.

Repetition: The use of the same visual element a number of times in the same composition.

Primary Colors: A color, as red, yellow, or blue, that in mixture yields other colors.

Secondary Colors: Colors that are made from primary colors: Orange, Purple and Green.

Complementary Colors: The colors that are opposite each other on the color wheel. A complement of a color absorbs all the light waves the color reflects and is the strongest contrast to the color.

Analogous Colors: Any one of a group of related colors that are near each other on the color wheel, a circular chart that shows gradations of color: *Red, orange, and yellow are analogous colors.*

Tertiary Colors: A color, as brown, produced by mixing two secondary colors.

Monochromatic: Of, relating to, or having tones of one color.

Tone: A quality of color with reference to the degree of absorption or reflection of light; a tint or shade; value.

Shades of Color: The degree of darkness of a color, determined by the quantity of black or by the lack of illumination.

Tint: A color diluted with white; a color of less than maximum purity, chroma, or saturation.

Dry Brush: A technique of drawing or painting in which a brush having a small quantity of pigment or medium is applied to or dragged across a surface.

Wet on Wet: Using a wet brush onto wet paper.

Dry on Wet: Applying dry paint onto wet paper.

Stippling: Technique of shading using dots.

Plein-Air: Designating a painting executed out of doors and representing a direct response to the scene or subject in front of the artist.

Wash: Diluted watercolor applied in combination with drawing.

Opaque: Not transparent, can not be seen through

Transparent: Allows light to pass through so that objects can be distinctly seen.

Impasto: A technique used in painting where paint is laid on a surface in a thick manner where strokes are visible.

Fresco: A technique of mural painting executed upon freshly-laid, or wet-lime plaster. Water is used for the pigment to merge with the plaster. With the setting of the plaster, the painting becomes an intricate part of the wall.

Landscape: The category of aesthetic subject matter in which natural scenery is represented.

Acrylic Paint: Fast drying paint made from pigment suspended in acrylic polymer emulsion (water soluble).

Watercolor Paint: A painting method in which the paints are made of pigments suspended in a water-based solution.

Oil Paints: A type of slow drying paint the consists of particles of pigments suspended in a drying oil (linseed oil). The solvent is typically mineral spirits or turpenoid.

Portrait: A painting, drawing, photograph, or engraving of a person, especially one depicting only the face or head and shoulders.

Proportion: Forming a relationship with other parts or quantities; being in proportion. Properly related in size, degree, or other measurable characteristics.

Gridding Technique: A network of lines that cross one another at right angles to form a series of squares or rectangles .

Clay: A moist earth decomposed rock typically yellow, red, or bluish-gray in color.

Slip: Clay diluted with water to the consistency of cream; used for joining pieces to each other .

Coil: A method of creating even ropelike coil pots.

Wet Plastic: When clay is still moist and movable.

Leather Hard: The stage where some of the moisture has left the clay. this is the perfect time to carve in a design or add a handle to pottery.

Greenware: This is the most fragile stage of clay. All of the water is out of the clay. It is now dry and the clay has lightened in color.

Bisque: Now that the clay is dry, it is placed inside the KILN (a special oven that heats up to 1000 degrees). Once the clay has been fired, it is now called bisque clay/pottery.

Glaze: This is the decorative phase - where potters would add GLAZE (a liquid substance that gives a smooth, glossy surface to the form when fired a second time in the KILN).

Slab: Clay evenly rolled and formed.

Score: When the clay is scratched before it is attached.

Pinch: When clay is squeezed together using fingers or thumbs.

Kiln: The oven used to fire the clay.

Armature: Something to support the clay/paper mache while it is being formed.

Paper Mache: Glue mixed with water that is used with newspaper to create a sculpture.

Mixed Media: Different types of mixed objects.

Found Objects: Wood scraps, electrical, clocks, cloth, frames.

Suggested Field Trips:

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

Arts Museums in New York City

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

Art Museums in New York City

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

American Craft Museum

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

American Folk Art Museum

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

American Guitar Museum

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

American Museum of the Moving Image

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

Bronx Museum of the Arts

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

Brooklyn Museum of Art

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

Children's Museum of the Arts

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

The Cloisters Visitors Guide

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

Cooper-Hewitt, National Design Museum

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

Czech Center New York

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

Dahesh Museum of Art

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

Dia Center for the Arts

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

El Museo del Barrio

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

Forbes Magazine Galleries

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

Frick Collection

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

Gray Gallery of Art

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

Guggenheim Museum

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

International Center of Photography

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

Isamu Noguchi Garden Museum

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

Jacques Marchais Museum of Art

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

The Jewish Museum

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

Metropolitan Museum of Art

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

Museum at Fashion Institute of Technology

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

Museum for African Art

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

Museum of Modern Art

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

The Museum of Television and Radio

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

National Academy of Design

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

New Museum of Contemporary Art

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

P.S. 1 Contemporary Art Center

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

Queens Museum of Art

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

Studio Museum in Harlem

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

Visual Arts Museum

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

Whitney Museum of American Art

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

Yeshiva University Museum

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

Central Park:

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

Central Park covers 843 acres, which is 6% of Manhattan.
The Park stretches from Central Park South (59th St.) to 110th St. at the northern end and from 5th Ave. on the East Side to Central Park West (8th Ave.) on the West Side.
The Park Drive is closed to vehicular traffic - Weekdays: 10:00 am – 3:00 pm and 7:00 pm – 7:00 am.

Balto can be found at East 67th Street near the East Drive
Alice in Wonderland at East 75th Street just north of Conservatory Water
The Carousel is located mid-Park at 64th Street

Additional Museums and Galleries:

The Old Bethpage Village Restoration
Old Bethpage, Round Swamp Road (Exit 48 of the Long Island Expressway)
http://www.nassaucountyny.gov/agencies/Parks/Wheretogo/museums/central_nass_museum/old_bethpage_rest.html

The Playground At The Y

<http://www.miyjcc.org/>
Mid Island Y JCC
45 Manetto Hill Rd
Plainview, NY 11803
Phone 516-822-3535
Fax 516-822-3288

Japanese Gardens

<http://www.locustvalley.com/japanese%20stroll%20garden.html>
John P. Humes Japanese Stroll Garden

Planting Fields

<http://www.plantingfields.org>
Planting Fields Arboretum State Historic Park

Old Westbury Gardens

www.oldwestburygardens.org

A List of Manhattan Galleries:

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

