

Mississippi Visual Arts Standards Scope and Sequence

Experience Clay Third Edition

Experience Clay 3E		Mississippi Visual Arts Standards HS Proficient														● Correlation
LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
CHAPTER 1 INTRODUCTION TO CLAY	2															
Earth, Water, Fire	4–5										●		●	●		
Origins of Ceramics	6–8									●	●		●			●
Early Techniques	9–25	●		●						●	●	●	●			●
How to Become a Clay Prospector	10			●												
Art Fundamentals: Contrast	18	●											●			
Art History: Narratives on Clay	26–27									●	●	●	●			
Nontraditional Approaches: Sharon Norwood	28												●			
Studio Experience: Balloon-Form Storage Vessel	29–31	●	●				●	●					●		●	
Chapter Review	35			●							●	●			●	●
CHAPTER 2 THE ART OF CERAMICS	36												●	●		
Elements of Art	38–43			●							●		●	●		
Art History: Amphora	44												●			
Principles of Design	45–49							●					●	●	●	
How to Look at Postmodern Principles in Ceramics	50–51										●	●	●			●
Art Fundamentals: Appropriation	52												●			
Aesthetics	53–59	●											●	●		
Nontraditional Approaches: Livia Marin	60												●			●
Studio Experience: An Expressive Sculpture	61–63	●	●				●	●					●		●	
Chapter Review	67	●						●								
CHAPTER 3 WORKING WITH CLAY	68															
Clay Body Types	70											●				
The Six Stages of Clay	71															
Clay Properties	72–76			●	●											
Art History: Casas Grandes Revival	77–78												●			

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Preparing the Clay	79–85			●												
How to Safely Prepare Clay	80				●											
Art Fundamentals: Emphasis	86							●			●	●	●			
Clay Tools	87	●		●	●										●	
Nontraditional Approaches: Roberto Lugo	88	●	●													●
Studio Experience: Clay Slab Sculpture	89–91	●					●	●					●			
Chapter Review	95															
CHAPTER 4 HAND-BUILT FORMS: PINCHING AND COILING	96												●			
Pinching	98–107	●	●	●	●			●			●	●	●		●	
How to Join Two Pieces of Clay	106			●	●											
Art History: Tea and Its Influence on Ceramics	108–109		●								●	●	●	●		●
Coiling	110–118	●		●	●			●	●	●	●	●	●		●	
How to Extrude Clay	113															
Art Fundamentals: Space	119	●							●				●			
Art History: Discovering Jomon Ware	120–121	●									●	●	●			
Nontraditional Approaches: Habiba El-Sayed	122	●	●			●										
Studio Experience: A Unique Chess Set	123–125	●					●								●	
Chapter Review	129			●									●	●	●	●
CHAPTER 5 HAND-BUILT FORMS: SLABS, MOLDS, AND TILES	130										●		●			
Slabs	132–134				●											
Molds	135–141	●		●							●		●			
How to Make a Mask from a Live Model	142–143		●				●	●								
Stiff Slabs	144–148	●		●	●								●			
Tiles	149–155	●	●		●	●										
Art History: Azulejo of Spain and Portugal	156												●	●		
Art Fundamentals: Unity	157	●														
Sculpture	158–161	●									●		●	●		●

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Art History: Mausoleum of Qin Shi Huang	160							●					●			●
Nontraditional Approaches: Tim Kowalczyk	162		●													
Studio Experience: Wordplay Sculpture	163-165	●					●						●		●	
Chapter Review	169		●										●	●		
CHAPTER 6 THROWN FORMS	170												●			
The Wheel	172-180	●		●			●						●			
How to Use the Potter's Wheel Safely	178				●											
Art Fundamentals: Balance	181												●			
Throwing the Cylinder	182-191	●		●					●	●			●			
How to Make an Oval Casserole Dish	185															
Art History: Rookwood Pottery	186-187							●			●	●	●	●		
Thrown Tableware	192-197	●		●					●	●	●	●	●	●		
Lids and Spouts	198-203	●		●			●						●	●		
How to Make a Spout	204			●									●			
Handles	205-210	●	●	●							●		●	●		
Teapots	211-213	●		●			●	●		●						
Nontraditional Approaches: Kenny Sing	214	●	●													
Studio Experience: Personal Plate for a Dinnerware Party	215-217	●	●				●	●					●	●	●	
Chapter Review	221			●				●					●	●	●	
CHAPTER 7 SURFACE DESIGN	222												●			●
Choosing Surface Treatment Techniques	224	●														
Texture	225-231	●		●				●			●	●	●			●
Color	232-241			●	●								●			
Art Fundamentals: Value	233												●			
Art History: Blue-and-White Ware	238-239			●							●	●	●			●
Techniques for Using Color	242-246			●	●								●			
Art Fundamentals: Pattern	247												●			
Glazes	248-255			●	●					●	●	●				

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
Applying Glazes	256-263	●	●	●	●			●								
How to Spray Glazes	260-261				●											
Nontraditional Approaches: Hitomi Hosono	264															
Studio Experience: Rhythm and Unity in Surface Design	265-267	●					●	●					●		●	
Chapter Review	271			●				●					●			
CHAPTER 8 THE FIRING PROCESS	272								●		●		●			
Common Kiln Types	274-275				●											
Variables in Firing	276-279				●								●			
Art Fundamentals: Color	277	●		●												
Stages of Firing	280-285				●						●	●	●			●
Firing Problems and Solutions	286-287				●						●		●			
Big Ideas in Clay	288-291	●	●			●		●					●	●	●	
Art History: Peter Voulkos and the Birth of Ceramic Art	292-293												●	●		●
Additional Firing Techniques	294-305	●		●	●			●			●	●	●			
How to Pit Fire Ceramics	297-298				●						●					
Overglazes	306-307	●			●											
Nontraditional Approaches: Virgil Ortiz	308										●					
Studio Experience: Luster and Metallic Overglaze	309-311	●			●		●						●		●	
Chapter Review	315			●	●								●		●	
CHAPTER 9 MIXED MEDIA	316												●	●		
Getting Started with Mixed Media	318	●											●	●		
Art History: Collage, Found Object Art, and Assemblage	319												●			
Adding Media	320-322	●									●	●				
Combining Media with Fired Clay	323-331	●											●			
How to Make a Vessel with Wooden Handles	326-327															
How to Create Polymer Clay Additions	328-329				●											
How to Make a Slab Sculpture with Media Additions	330															

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
Combining Media with Unfired Clay	332-334	●											●			
Printmaking Techniques	335-338		●	●	●			●								
How to Create Computer-Generated Decal Transfers	336				●											
Installation Art	339		●			●		●								
Art Fundamentals: Juxtaposition	340	●	●			●		●								
Aesthetic Scanning for Mixed-Media and Installation Art	341-342												●	●		
Aesthetics: Lauren Grossman Explains Her Work	343										●	●	●			
Nontraditional Approaches: Cristina Córdova	344												●			●
Studio Experience: A Mixed-Media Sculpture	345-347	●	●		●		●						●			
Chapter Review	351	●	●	●				●					●	●		

HS Proficient Performance Standards

- VA: Cr1.1.I** Use multiple approaches to begin creative endeavors.
- VA: Cr1.2.I** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
- VA: Cr2.1.I** Engage in making a work of art or design without having a preconceived plan.
- VA: Cr2.2.I** Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
- VA: Cr2.3.I** Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
- VA: Cr3.1.I** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
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- VA: Pr4.1.I** Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
- VA: Pr5.1.I** Analyze and evaluate the reasons and ways an exhibition is presented.
- VA: Pr6.1.I** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
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- VA: Re7.1.I** Hypothesize ways in which art influences perception and understanding of human experiences.
- VA: Re7.2.I** Analyze how one's understanding of the world is affected by experiencing visual imagery.
- VA: Re8.1.I** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- VA: Re9.1.I** Establish relevant criteria in order to evaluate a work of art or collection of works.
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- VA: Cn10.1.I** Document the process of developing ideas from early stages to fully elaborated ideas.
- VA: Cn11.1.I** Describe how knowledge of culture, traditions, and history may influence personal responses to art.

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CHAPTER 1 INTRODUCTION TO CLAY	2															
Earth, Water, Fire	4–5									●		●				
Origins of Ceramics	6–8									●			●			
Early Techniques	9–25		●	●					●	●		●	●			●
How to Become a Clay Prospector	10			●							●					
Art Fundamentals: Contrast	18		●										●			
Art History: Narratives on Clay	26–27										●		●			●
Nontraditional Approaches: Sharon Norwood	28		●		●	●							●			●
Studio Experience: Balloon-Form Storage Vessel	29–31		●	●			●	●	●				●		●	
Chapter Review	35							●								●
CHAPTER 2 THE ART OF CERAMICS	36												●			
Elements of Art	38–43			●							●		●	●		
Art History: Amphora	44									●			●			●
Principles of Design	45–49												●			●
How to Look at Postmodern Principles in Ceramics	50–51												●			●
Art Fundamentals: Appropriation	52				●								●			●
Aesthetics	53–59			●						●			●	●	●	●
Nontraditional Approaches: Livia Marin	60												●			●
Studio Experience: An Expressive Sculpture	61–63		●	●			●	●	●				●		●	
Chapter Review	67		●	●				●								
CHAPTER 3 WORKING WITH CLAY	68															
Clay Body Types	70			●												
The Six Stages of Clay	71															
Clay Properties	72–76			●												
Art History: Casas Grandes Revival	77–78												●			●

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Preparing the Clay	79–85			●												
How to Safely Prepare Clay	80															
Art Fundamentals: Emphasis	86									●						●
Clay Tools	87		●	●												
Nontraditional Approaches: Roberto Lugo	88		●	●											●	
Studio Experience: Clay Slab Sculpture	89–91		●	●	●		●	●	●				●			●
Chapter Review	95			●						●			●		●	
CHAPTER 4 HAND-BUILT FORMS: PINCHING AND COILING	96															
Pinching	98–107	●	●	●		●			●	●		●	●		●	●
How to Join Two Pieces of Clay	106			●												
Art History: Tea and Its Influence on Ceramics	108–109		●	●		●						●			●	●
Coiling	110–118	●	●	●	●					●					●	●
How to Extrude Clay	113			●												
Art Fundamentals: Space	119		●	●									●		●	
Art History: Discovering Jomon Ware	120–121		●	●											●	
Nontraditional Approaches: Habiba El-Sayed	122		●	●		●		●	●							
Studio Experience: A Unique Chess Set	123–125	●	●	●			●								●	
Chapter Review	129							●				●	●			●
CHAPTER 5 HAND-BUILT FORMS: SLABS, MOLDS, AND TILES	130															
Slabs	132–134			●												
Molds	135–141		●	●						●			●		●	
How to Make a Mask from a Live Model	142–143			●					●						●	
Stiff Slabs	144–148	●	●	●		●							●		●	
Tiles	149–155		●	●					●		●		●		●	●
Art History: Azulejo of Spain and Portugal	156										●	●	●	●		●
Art Fundamentals: Unity	157		●	●											●	
Sculpture	158–161		●	●						●			●		●	

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Art History: Mausoleum of Qin Shi Huang	160									●						●
Nontraditional Approaches: Tim Kowalczyk	162								●							
Studio Experience: Wordplay Sculpture	163-165	●	●	●			●	●							●	
Chapter Review	169		●										●			
CHAPTER 6 THROWN FORMS	170												●			
The Wheel	172-180		●	●			●			●		●	●		●	
How to Use the Potter's Wheel Safely	178															
Art Fundamentals: Balance	181												●			
Throwing the Cylinder	182-191			●						●			●		●	
How to Make an Oval Casserole Dish	185			●												
Art History: Rookwood Pottery	186-187									●						●
Thrown Tableware	192-197	●	●	●		●				●	●		●		●	●
Lids and Spouts	198-203	●	●	●		●	●						●		●	
How to Make a Spout	204			●									●			
Handles	205-210		●	●		●									●	●
Teapots	211-213		●	●		●		●	●						●	●
Nontraditional Approaches: Kenny Sing	214	●	●	●											●	
Studio Experience: Personal Plate for a Dinnerware Party	215-217	●	●	●			●	●	●						●	
Chapter Review	221			●				●					●			
CHAPTER 7 SURFACE DESIGN	222									●			●			
Choosing Surface Treatment Techniques	224	●	●	●												
Texture	225-231		●	●						●		●	●		●	●
Color	232-241		●	●									●		●	●
Art Fundamentals: Value	233															
Art History: Blue-and-White Ware	238-239		●			●				●		●	●		●	●
Techniques for Using Color	242-246			●						●			●			●
Art Fundamentals: Pattern	247															
Glazes	248-255			●						●						

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Nontraditional Approaches: Hitomi Hosono	264		●	●											●	
Studio Experience: Rhythm and Unity in Surface Design	265–267	●	●	●			●	●					●		●	
Chapter Review	271		●	●				●					●			
CHAPTER 8 THE FIRING PROCESS	272										●	●				
Common Kiln Types	274–275			●												
Variables in Firing	276–279			●												
Art Fundamentals: Color	277		●	●												
Stages of Firing	280–285			●						●		●				●
Firing Problems and Solutions	286–287			●						●			●			
Big Ideas in Clay	288–291	●	●	●		●		●	●				●	●	●	
Art History: Peter Voulkos and the Birth of Ceramic Art	292–293											●	●	●		●
Additional Firing Techniques	294–305	●	●	●						●						●
How to Pit Fire Ceramics	297–298			●												●
Overglazes	306–307		●	●												
Nontraditional Approaches: Virgil Ortiz	308															●
Studio Experience: Luster and Metallic Overglaze	309–311	●	●	●			●								●	
Chapter Review	315			●				●								
CHAPTER 9 MIXED MEDIA	316												●	●		
Getting Started with Mixed Media	318	●	●	●									●		●	
Art History: Collage, Found Object Art, and Assemblage	319												●			
Adding Media	320–322		●	●						●					●	●
Combining Media with Fired Clay	323–331	●	●	●				●	●				●		●	
How to Make a Vessel with Wooden Handles	326–327			●												
How to Create Polymer Clay Additions	328–329			●												
How to Make a Slab Sculpture with Media Additions	330		●	●												

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Combining Media with Unfired Clay	332-334	●	●	●				●		●			●		●	
Printmaking Techniques	335-338		●	●											●	●
How to Create Computer-Generated Decal Transfers	336		●	●	●											
Installation Art	339		●	●		●			●						●	
Art Fundamentals: Juxtaposition	340	●	●					●	●							
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Aesthetics: Lauren Grossman Explains Her Work	343											●	●			
Nontraditional Approaches: Cristina Córdova	344												●			
Studio Experience: A Mixed-Media Sculpture	345-347		●	●			●								●	
Chapter Review	351	●	●	●				●	●				●			

HS Accomplished Performance Standards

- VA: Cr1.1.II** Individually or collaboratively formulate new creative problems based on student's existing artwork.
- VA: Cr1.2.II** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
- VA: Cr2.1.II** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA: Cr2.2.II** Demonstrate awareness of ethical implications of making and distributing creative work.
- VA: Cr2.3.II** Redesign an object, system, place, or design in response to contemporary issues.
- VA: Cr3.1.II** 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.
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- VA: Pr4.1.II** Analyze, select, and critique personal artwork for a collection or portfolio presentation.
- VA: Pr5.1.II** Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
- VA: Pr6.1.II** Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
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- VA: Re7.1.II** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- VA: Re7.2.II** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
- VA: Re8.1.II** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- VA: Re9.1.II** Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
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- VA: Cn10.1.II** Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.
- VA: Cn11.1.II** 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.

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CHAPTER 4 HAND-BUILT FORMS: PINCHING AND COILING	96															
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Art History: Tea and Its Influence on Ceramics	108–109					●						●			●	●
Coiling	110–118				●				●	●		●				
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Art History: Discovering Jomon Ware	120–121											●			●	
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Studio Experience: A Unique Chess Set	123–125		●	●			●								●	
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Slabs	132–134															
Molds	135–141											●	●		●	
How to Make a Mask from a Live Model	142–143		●	●				●							●	
Stiff Slabs	144–148															
Tiles	149–155					●		●			●	●			●	●
Art History: Azulejo of Spain and Portugal	156											●				●
Art Fundamentals: Unity	157															
Sculpture	158–161											●			●	

Experience Clay 3E		Mississippi Visual Arts Standards HS Advanced														● Correlation
LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
Art History: Mausoleum of Qin Shi Huang	160									●		●				●
Nontraditional Approaches: Tim Kowalczyk	162	●				●		●		●						
Studio Experience: Wordplay Sculpture	163-165						●									
Chapter Review	169															
CHAPTER 6 THROWN FORMS	170															
The Wheel	172-180						●									●
How to Use the Potter's Wheel Safely	178															
Art Fundamentals: Balance	181															
Throwing the Cylinder	182-191															
How to Make an Oval Casserole Dish	185															
Art History: Rookwood Pottery	186-187									●		●				
Thrown Tableware	192-197					●									●	
Lids and Spouts	198-203						●									
How to Make a Spout	204															
Handles	205-210		●									●				
Teapots	211-213					●	●	●							●	
Nontraditional Approaches: Kenny Sing	214															
Studio Experience: Personal Plate for a Dinnerware Party	215-217		●				●	●							●	
Chapter Review	221															
CHAPTER 7 SURFACE DESIGN	222															
Choosing Surface Treatment Techniques	224															
Texture	225-231		●	●						●		●				●
Color	232-241		●													
Art Fundamentals: Value	233															
Art History: Blue-and-White Ware	238-239											●			●	●
Techniques for Using Color	242-246															
Art Fundamentals: Pattern	247															
Glazes	248-255															

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
Applying Glazes	256-263							●	●							
How to Spray Glazes	260-261															
Nontraditional Approaches: Hitomi Hosono	264															
Studio Experience: Rhythm and Unity in Surface Design	265-267		●				●									
Chapter Review	271															
CHAPTER 8 THE FIRING PROCESS	272															
Common Kiln Types	274-275															
Variables in Firing	276-279															
Art Fundamentals: Color	277															
Stages of Firing	280-285											●				●
Firing Problems and Solutions	286-287												●			
Big Ideas in Clay	288-291	●	●	●				●		●			●		●	
Art History: Peter Voulkos and the Birth of Ceramic Art	292-293										●			●		●
Additional Firing Techniques	294-305									●		●				●
How to Pit Fire Ceramics	297-298											●				●
Overglazes	306-307															
Nontraditional Approaches: Virgil Ortiz	308															
Studio Experience: Luster and Metallic Overglaze	309-311		●				●									
Chapter Review	315													●	●	
CHAPTER 9 MIXED MEDIA	316												●			
Getting Started with Mixed Media	318															
Art History: Collage, Found Object Art, and Assemblage	319															
Adding Media	320-322		●	●											●	
Combining Media with Fired Clay	323-331															
How to Make a Vessel with Wooden Handles	326-327															
How to Create Polymer Clay Additions	328-329															
How to Make a Slab Sculpture with Media Additions	330															

Experience Clay 3E		Mississippi Visual Arts Standards HS Advanced														● Correlation
LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
Combining Media with Unfired Clay	332-334															
Printmaking Techniques	335-338											●				
How to Create Computer-Generated Decal Transfers	336				●											
Installation Art	339	●	●	●		●		●		●					●	
Art Fundamentals: Juxtaposition	340		●			●		●		●						
Aesthetic Scanning for Mixed-Media and Installation Art	341-342												●	●		
Aesthetics: Lauren Grossman Explains Her Work	343															
Nontraditional Approaches: Cristina Córdova	344										●					
Studio Experience: A Mixed-Media Sculpture	345-347						●		●							
Chapter Review	351	●	●					●	●	●			●		●	

HS Advanced Performance Standards

- VA: Cr1.1.III** Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
- VA: Cr1.2.III** 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 based on a theme, idea, or concept.
- VA: Cr2.1.III** Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
- VA: Cr2.2.III** 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.
- VA: Cr2.3.III** Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
- VA: Cr3.1.III** Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
- VA: Pr4.1.III** Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
- VA: Pr5.1.III** Investigate, compare, and contrast methods for preserving and protecting art.
- VA: Pr6.1.III** Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.
- VA: Re7.1.III** Analyze how responses to art develop over time based on knowledge of and experience with art and life.
- VA: Re7.2.III** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
- VA: Re8.1.III** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
- VA: Re9.1.III** Construct evaluations of a work of art or collection of works based on differing sets of criteria.
- VA: Cn10.1.III** Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
- VA: Cn11.1.III** Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.