

| Nebraska Visual Arts Standards Level:                             |  | Grades 9-12  |  |           |           |
|---|--|--|--|-----------|-----------|
| Davis Publications Program:                                       |  | Experience Clay 3E   |  |           |           |
| Content Area  | Standard #   | Standard   | Citation   | Page      | SE/TE     |
| Create  | FA 12.2.1.a  | Analyze multiple ideas and materials to demonstrate planning and refining.   | Studio Experience: A Unique Chess Set  | 123-125   | SE and TE |
|   |  |  | Studio Experience: Luster and Metallic Overglaze   | 309-311   | SE and TE |
|   |  |  | Studio Experience: A Mixed-Media Sculpture   | 345-347   | SE and TE |
|   | FA 12.2.1.b  | Create and communicate a personal voice, with intention, through a body of work.   | Studio Experience: Personal Plate for a Dinnerware Party                                 | 215-217   | SE and TE |
|   |  |  | Studio Experience: Rhythm and Unity in Surface Design: Sketchbook Connection             | 265       | SE        |
|   |  |  | Big Ideas in Clay: Works in a Series: Try It   | 289       | SE and TE |
|   | FA 12.2.1.c  | Engage in making art to communicate and connect aesthetic theories to self-expression (e.g., imitationalism, expressionism, institutionalism, instrumentalism, formalism, contextualism).            | Studio Experience: An Expressive Sculpture   | 61-63     | SE and TE |
|   |  |  | Nontraditional Approaches: Roberto Lugo: Try It  | 88        | SE and TE |
|   |  |  | Studio Experience: Wordplay Sculpture  | 163-165   | SE and TE |
|   | FA 12.2.1.d  | Demonstrate and communicate understanding of relationships between elements of art and principles of design by developing multiple solutions to a visual problem.                                    | Studio Experience: An Expressive Sculpture   | 61-63     | SE and TE |
|   |  |  | Studio Experience: Clay Slab Sculpture   | 89-91     | SE and TE |
|   |  |  | Studio Experience: Rhythm and Unity in Surface Design: Sketchbook Connection             | 265       | SE        |
|   | FA 12.2.1.e  | Synthesize knowledge of relationships between advanced technique, skill, and craftsmanship.  | Studio Experience: Balloon-Form Storage Vessel: Check It/Rubric                          | 30-31     | SE        |
|   |  |  | Studio Experience: A Unique Chess Set: Check It/Rubric                                   | 124-125   | SE        |
| Studio Experience: Luster and Metallic Overglaze: Check It/Rubric |  |  | 310-311  | SE        |           |
| FA 12.2.1.f   | Demonstrate respect for accepted procedures regarding responsible care of equipment and materials. | How to Safely Prepare Clay   | 80   | SE and TE |           |
|   |  | How to Use the Potter's Wheel Safely   | 178  | SE and TE |           |
|   |  | Studio Experience: Luster and Metallic Overglaze   | 309-311  | SE and TE |           |
| Present   | FA 12.2.2.a  | Design a personal artist statement by choosing from a variety of methods (e.g., poetry, multimedia).   | Chapter 1 Review: For Your Portfolio   | 35        | SE        |
|   |  |  | Chapter 3 Review: For Your Portfolio   | 95        | SE        |
|   |  |  | Studio Experience: Personal Plate for a Dinnerware Party: Create It: 8                   | 216       | SE        |
|   |  |  | Chapter 2 Review: For Your Portfolio   | 67        | SE        |
|   | FA 12.2.2.b  | Create a portfolio, digital collection, or community display in a professional manner.   | Chapter 6 Review: For Your Portfolio   | 221       | SE        |
|   |  |  | Chapter 9 Review: For Your Portfolio   | 351       | SE        |
|   |  |  | How to Make a Mask from a Live Model: Documenting and Exhibiting Art                     | 143       | TE        |
|   | FA 12.2.2.c  | Compare and contrast the effectiveness of a presentation venue and how it affects the artist, artwork, and audience (e.g., reproduction, digital, social media, museum setting, gallery experience). | Studio Experience: Personal Plate for a Dinnerware Party: Documenting and Exhibiting Art | 216       | TE        |
|   |  |  | Installation Art: Try It   | 339       | SE        |
| Art History: Narratives on Clay: A Global Interest                |  |  | 26-27  | SE and TE |           |
| Respond   | FA 12.2.3.a  | Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).  | Chapter 1 Review: Writing about Art  | 35        | SE        |
|   |  |  | Chapter 4 Review: Writing about Art  | 129       | SE        |
|   |  |  | Elements of Art: Line: Try It  | 39        | SE        |
|   | FA 12.2.3.b  | Formulate a rationale addressing use of elements and principles in a work of art.  | Principles of Design: Proportion: Try It   | 48        | SE        |
|   |  |  | Chapter 2 Review: Writing about Art  | 67        | SE        |
|   |  |  | Art History: Casas Grandes Revival: Try It   | 77        | SE and TE |
|   | FA 12.2.3.c  | Interpret and explain expressive qualities of artistic styles and movements (e.g., contemporary/pop cultural vs. historical art movements).  | Art History: Rookwood Pottery: Try It  | 187       | SE        |
|   |  |  | Art History: Peter Voulkos and the Birth of Ceramic Art: Art Criticism                   | 292       | TE        |
|   |  |  | Studio Experience: Wordplay Sculpture: Before You Begin                                  | 163       | SE and TE |
|   | FA 12.2.3.d  | Critique and defend how aesthetic choices impact the visual image and/or intended message.   | Chapter 5 Review: Writing about Art  | 169       | SE        |
|   |  |  | Aesthetic Scanning for Mixed-Media and Installation Art: The Little Picture: Try It      | 342       | SE and TE |
|   |  |  | Nontraditional Approaches: Roberto Lugo  | 88        | SE and TE |
| Connect   | FA 12.2.4.a  | Investigate how artists define, shape, and empower their lives (e.g., personal life, lifelong opportunities, careers).   | Career Profile: Zemer Peled  | 166-167   | SE        |
|   |  |  | Nontraditional Approaches: Virgil Ortiz  | 308       | SE        |
|   |  |  | Art History: Narratives on Clay: A Global Interest: Discuss It                           | 27        | SE        |
|   | FA 12.2.4.b  | Analyze and interpret works of art from a variety of contemporary, historical, cultural contexts, time periods, and cultural settings.   | How to Look at Postmodern Principles in Ceramics: Discuss It                             | 51        | SE and TE |
|   |  |  | Art History: Casas Grandes Revival: Discuss It   | 78        | SE and TE |
|   |  |  | Studio Experience: Balloon-Form Storage Vessel: Before You Begin                         | 29        | SE and TE |
|   | FA 12.2.4.c  | Synthesize how the purpose and function of art reveals aesthetic theory (e.g., political, social, cultural, personal).   | Chapter 5 Review: Analyze  | 169       | SE and TE |
|   |  |  | Techniques for Using Color: Terra Sigillata: Discuss It                                  | 246       | SE        |
|   |  |  | Studio Experience: An Expressive Sculpture   | 61-63     | SE and TE |
|   | FA 12.2.4.d  | Connect images, objects, and a personal work of art to convey a story, familiar experience, or connection to the world.  | Nontraditional Approaches: Habiba El-Sayed: Try It                                       | 122       | SE        |
|   |  |  | Studio Experience: Personal Plate for a Dinnerware Party                                 | 215-217   | SE and TE |