

Nebraska Visual Arts Standards Level:		Grades 9-12			
Davis Publications Program:		Focus on Photography 2E			
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: Making a Composite Image Using Scanned 3-D Objects	121-123 (SE digital) T-121 - T-123 (TE digital) 91-93 (SE and TE print)	SE and TE
			Studio Experience: Fictional Self-Portrait	215-218 (SE digital) T-215 - T-218 (TE digital) 164-166 (SE and TE print)	SE and TE
			Studio Experience: Photographing Sports	296-298 (SE digital) T-296 - T-298 (TE digital) 222-223 (SE and TE print)	SE and TE
	FA 12.2.1.b	Create and communicate a personal voice, with intention, through a body of work.	Studio Experience: Documenting Your Subculture	254-256 (SE digital) T-254 - T-256 (TE digital) 193-195 (SE and TE print)	SE and TE
			The Photo-Essay: Try It	243 (SE digital) 184 (SE print)	SE
			Studio Experience: Photographing a Panoramic Landscape	397-399 (SE digital) T-397 - T-399 (TE digital) 294-295 (SE and TE print)	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: Documenting Your Subculture	254-256 (SE digital) T-254 - T-256 (TE digital) 193-195 (SE and TE print)	SE and TE
			Studio Experience: Toy Portraits	333-336 (SE digital) T-333 - T-336 (TE digital) 246-247 (SE and TE print)	SE and TE
			Studio Experience: Creating an Indirect Portrait	368-370 (SE digital) T-368 - T-370 (TE digital) 270-271 (SE and TE print)	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: Bracketing to Create High-Key and Low-Key Photos	80-82 (SE digital) T-80 - T-82 (TE digital) 56-57 (SE and TE print)	SE and TE
			Thinking Artistically: Try It/Note It	182 (SE digital) 137 (SE print)	SE
			Natural History Specimens: Try It	325 (SE digital) 241 (SE and print)	SE
	FA 12.2.1.e	Synthesize knowledge of relationships between advanced technique, skill, and craftsmanship.	Studio Experience: Building and Using a Pinhole Camera: Check It	41 (SE digital) 27 (SE print)	SE
			Studio Experience: Photographing Sports: Check It	297 (SE digital) 223 (SE and print)	SE
			Studio Experience: Create a Portrait of a Person and a Pet: Check It	433 (SE digital) 323 (SE and print)	SE
	FA 12.2.1.f	Demonstrate respect for accepted procedures regarding responsible care of equipment and materials.	How to Scan Flat Objects	102 (SE digital) 72 (SE print)	SE
			How to Shoot a Formal Portrait	199-200 (SE digital) 150-151 (SE print)	SE
			Studio Experience: A Fashion Shoot with a Model	491-494 (SE digital) T-491 - T-494 (TE digital) 369-371 (SE and TE print)	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).	Studio Experience: Making a Composite Image Using Scanned 3-D Objects: Journal Connection	122 (SE digital) 92 (SE print)	SE
			Studio Experience: Fictional Self-Portrait: Interdisciplinary Connection	T-217 (TE digital) 165 (TE print)	TE
			The Photo-Essay: Interdisciplinary Connection/Journalism	T-242 (TE digital) 183 (TE print)	TE
	FA 12.2.2.b	Create a portfolio, digital collection, or community display in a professional manner.	Chapter 3 Review: For Your Portfolio	125 (SE digital) 95 (SE print)	SE
			Studio Experience: Documenting Your Subculture: Display	T-255 (TE digital) 194 (TE print)	TE
			Chapter 6 Review: For Your Portfolio	258 (SE digital) 197 (SE print)	SE
	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: Photographing Sports: Display	T-297 (TE digital) 223 (TE print)	TE
			Studio Experience: Toy Portraits: Display	T-335 (TE digital) 247 (TE print)	TE
			Studio Experience: Create a Portrait of a Person and a Pet: Display	T-433 (TE digital) 323 (TE print)	TE

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Respond	FA 12.2.3.a	Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).	Career Profile: Maggie Taylor: Art Criticism	T-124 (TE digital) 94 (TE print)	TE
			A Brief History of Portrait Photography: Art Criticism	T-180 (TE digital) 135 (TE print)	TE
			Art History: Laura Gilpin: Inquiry	T-380 (TE digital) 278 (TE print)	TE
	FA 12.2.3.b	Formulate a rationale addressing use of elements and principles in a work of art.	The Principles of Design: Proportion: Try It	154 (SE digital) 116 (SE print)	SE
			Studio Experience: Create an Image Collection	168-171 (SE digital) T-168 - T-171 (TE digital) 128-129 (SE and TE print)	SE and TE
			Principles of Design: Rhythm and Movement: Discuss It	274 (SE digital) 209 (SE print)	SE
	FA 12.2.3.c	Interpret and explain expressive qualities of artistic styles and movements (e.g., contemporary/pop cultural vs. historical art movements).	Use Photoshop to Create a Pictorialist-Styled Image: Discuss	T-165 (TE digital) 125 (SE print)	TE
			Chapter 5 Review: Analyze	221 (SE digital) T-221 (TE digital) 169 (SE and TE print)	SE and TE
			Abstracted Elements in the Landscape: Discuss It	394 (SE digital) 291 (SE print)	SE
	FA 12.2.3.d	Critique and defend how aesthetic choices impact the visual image and/or intended message.	Chapter 6 Review: Writing About Art	258 (SE digital) 197 (SE print)	SE
			Chapter 7 Review: Writing About Art	300 (SE digital) 225 (SE print)	SE
			Chapter 12 Review: Writing About Art	468 (SE digital) 349 (SE print)	SE
	Connect	FA 12.2.4.a	Investigate how artists define, shape, and empower their lives (e.g., personal life, lifelong opportunities, careers).	Career Profile: Lynn Johnson	43-44 (SE digital) 28 (SE print)
Art History: Hiro (Yasuhiro Wakabayashi)				457 (SE digital) 341 (SE print)	SE
Career Profile: Jose Martinez				467 (SE digital) 348 (SE print)	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.	Why Black and White: Art History/Art Criticism	T-53 (TE digital) 34 (TE print)	TE
			Chapter 8 Review: Writing About Art	339 (SE digital) 249 (SE print)	SE
			Art History: Hiro (Yasuhiro Wakabayashi): Teaching Tip	T-457 (TE digital) 341 (SE print)	TE
FA 12.2.4.c		Synthesize how the purpose and function of art reveals aesthetic theory (e.g., political, social, cultural, personal).	A Brief History of Portrait Photography: Research	T-180 (TE digital) 135 (TE print)	TE
			A Brief History of Photojournalism	227-228 (SE digital) T-227 - T-228 (TE digital) 172-174 (SE and TE print)	SE and TE
			Chapter 12 Review: Synthesize	468 (SE digital) T-468 (TE digital) 349 (SE and TE print)	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.	Studio Experience: Fictional Self-Portrait	215-218 (SE digital) T-215 - T-218 (TE digital) 164-166 (SE and TE print)	SE and TE
			Studio Experience: Documenting Your Subculture	254-256 (SE digital) T-254 - T-256 (TE digital) 193-195 (SE and TE print)	SE and TE
			Studio Experience: Creating an Indirect Portrait	368-370 (SE digital) T-368 - T-370 (TE digital) 270-271 (SE and TE print)	SE and TE