

Nebraska Fine Art Standards: Visual Arts

Nebraska Visual Arts Standards Level:		Grades 9-12			
Davis Publications Program:		The Visual Experience 4E			
Content Area	Standard #	Standard	Citation	Page	SE/TE
Create	FA 12.2.1.a	Analyze multiple ideas and materials to demonstrate planning and refining.	5.12 Studio Experience: Actual Texture Transformations	182-185	SE and TE
			6.9 Studio Experience: Creating an Experimental Instrument	222-225	SE and TE
			8.12 Studio Experience: Experiment with Collagraph Prints	322-325	SE and TE
	FA 12.2.1.b	Create and communicate a personal voice, with intention, through a body of work.	4.12 Studio Experience: Representing Family through Abstract Sculpture	126-129	SE and TE
			Chapter 7 Review: For Your Portfolio	279	SE and TE
			11.11 Studio Experience: Getting Personal: Narrative, Needs, and Desires	440-443	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).	4.10 Studio Experience: Drawing with Expressive Line	118-121	SE and TE
			6.10 Studio Experience: Hybridity: Sculpture Utilizing the Element of Time	226-229	SE and TE
			10.15 Studio Experience: Recontextualization: Giving New Life to Familiar Objects	408-411	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.	3.8 Studio Experience: Seeing and Sharing Elements and Principles	80-83	SE and TE
			5.10 Studio Experience: Drawing with Linear Perspective	174-177	SE and TE
			7.15 Studio Experience: Advertising for a Cause	270-273	SE and TE
	FA 12.2.1.e	Synthesize knowledge of relationships between advanced technique, skill, and craftsmanship.	Chapter 2 Review: For Your Portfolio	53	SE and TE
			Chapter 4 Review: For Your Portfolio	135	SE and TE
			8.6 Printmaking: Write about Art	302	SE and TE
	FA 12.2.1.f	Demonstrate respect for accepted procedures regarding responsible care of equipment and materials.	5.8 Studio Experience: Picturing Value	166-169	SE and TE
			9.11 Studio Experience: 3D Photo Structure	358-361	SE and TE
			11.12 Studio Experience: Juxtaposition, Projection, Installation	444-447	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).	3.9 Studio Experience: I'm in Awe: Write about Art	86	SE
			8.13 Studio Experience: Layering a Landscape: Write about Art	328	SE
			9.12 Studio Experience: Poetry in Motion: Write about Art	364	SE
	FA 12.2.2.b	Create a portfolio, digital collection, or community display in a professional manner.	4.13 Studio Experience: A Collaborative Sculpture	130-133	SE and TE
			Chapter 9 Review: For Your Portfolio	371	SE and TE
			11.10 Studio Experience: Reimagined Spaces	436-439	SE and 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).	5.14 Studio Experience: Curating a Collection That Changes with Context	190-193	SE and TE
			6.6 Responding to Art: Life Is a Time-Based Medium by Diana Thater: Art Criticism	213	SE and TE
			Chapter 7 Review: For Your Sketchbook	279	SE and TE
Respond	FA 12.2.3.a	Identify and describe works of art that reveal different ideas (e.g., cultures, individuals).	5.7 Responding to Art: Scramble for Africa by Yinka Shonibare: Art Criticism	165	SE and TE
			Chapter 6 Review: Research	231	SE and TE
			11.3 Art History: What Role Does the Human Body Play in Performance Art?	422	SE and TE
	FA 12.2.3.b	Formulate a rationale addressing use of elements and principles in a work of art.	3.7 Responding to Art: Jo by Catherine Opie: Art Criticism	79	SE and TE
			4.8 Responding to Art: The Poplars at Saint-Rémy by Vincent van Gogh: Art Criticism	113	SE and TE
			Chapter 7 Review: Analyze	279	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).	6.5 Evolving Ideas: How Can Sound and Time Create Hybridity in Art?	211	SE and TE
			7.9 Art History: How Are Artists Influenced by the Work of Others?	256	SE and TE
			9.2 Art History: How Do Photographic Artists Emulate Other Art Forms?	341	SE and TE
	FA 12.2.3.d	Critique and defend how aesthetic choices impact the visual image and/or intended message.	2.4 A Critical Method	34-41	SE and TE
			7.12 Responding to Art: Silence = Death by Keith Haring: Art Criticism	261	SE and TE
			11.8 Responding to Art: What Is Missing? The Listening Cone by Maya Lin: Art Criticism	430	SE and TE

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Connect	FA 12.2.4.a	Investigate how artists define, shape, and empower their lives (e.g., personal life, lifelong opportunities, careers).	2.10 Career Profile: Nicole Croy: Photographer and Educator	52	SE and TE
			4.14 Career Profile: Samoa Jodha: Toy Designer	134	SE and TE
			8.14 Career Profile: Esteban Cabeza de Baca: Painter and Sculptor	330	SE and TE
	FA 12.2.4.b	Analyze and interpret works of art from a variety of contemporary, historical, cultural contexts, time periods, and cultural settings.	1.2 Understanding Works of Art	9-13	SE and TE
			2.9 Studio Experience: Engaging with Art	48-51	SE and TE
			11.6 Art History: How Can Installation Art Make Multiple Statements?	427	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).	1.5 Studio Experience: Art and Change	16-19	SE and TE
			2.2 Art History: How Do Artists Combine Function and Aesthetic Experience in a Single Object?	31	SE and TE
			Chapter 11 Review: Apply	449	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.	3.9 Studio Experience: I'm in Awe	84-87	SE and TE
			9.12 Studio Experience: Poetry in Motion	362-365	SE and TE
			11.12 Studio Experience: Juxtaposition, Projection, Installation	444-447	SE and TE