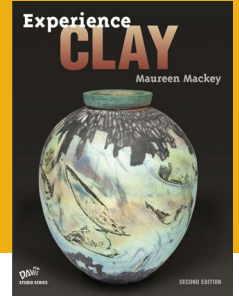




TEKS 100% Compliance Lesson Extensions

Experience Clay 2E, Teacher Edition

ART LEVEL II



**Experience Clay 2E,
Teacher Edition**

ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
<p>2.C.II</p>	<p>Use an understanding of public domain to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination</p>	<p>Chapter 7 Mixed Media: Collecting Useful Materials: Art History</p>	<p>221</p>	<p>Art History: Explain to students that appropriation is the borrowing of pre-existing images to create a new work of art. Images can be found from a variety of sources, such as other works of art or the media. Early 20th-century artists working in Cubism and Dada used found images directly in their work, often incorporating newspapers or everyday objects. Found images in art continued throughout the 20th century to the art of today, from Surrealism and Pop Art to Appropriation Art and street art.</p> <p>The concept of what constitutes an original work of art is often debated when using appropriated images. Artists such as Roy Lichtenstein continue to face scrutiny as the creators of the appropriated work seek compensation or recognition for their own contributions. Students should remember that the goal of appropriation is not to convince the viewer that they are the originator of the image, rather to draw attention to the image within in a new context.</p>
		<p>Chapter 5 Surface Decoration: Teaching Tip (Photo Emulsions)</p>	<p>162</p>	<p>Teaching Tip: If students choose to use images from the Internet, a book, or a magazine, remind them to be aware of whether the image is in the public domain or covered by copyright. Artworks are covered by copyright for the lifetime of the artists plus 70 years, after which they become part of the public domain. Artists often claim fair use when appropriating copyrighted materials, which includes the amount of the original work used, parody or commentary on the original work, transformation of the original work, and not negatively affecting sales of the original work.</p>

ART LEVEL II TEKS Lesson Extension for Experience Clay 2E

Experience Clay 2E, Teacher Edition				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.VII	Select from a variety of art media to communicate specific ideas in jewelry	Chapter 5 Surface Decoration: Design Extension	143	Design Extension: What texture-making tools do students think will work well for creating a piece of jewelry? Have students think of everyday objects that will create patterns and emphasis on the scale of a piece of jewelry.
		Chapter 7 Mixed Media: Design Extension	225	Design Extension: Rather than an addition to a work, ceramic buttons can become the focal point of a piece of mixed-media jewelry. Students can use a small cookie cutter or other hollow form to cut out the button shape. They can then use a ceramic knife to clean the edges of the clay. Designs can be applied with stamps or tools. Finally, use an awl or skewer to make holes. Once the buttons are glazed and fired, incorporate additional clay pieces, fabric, and other objects to make a piece of jewelry.
2.F.IX	Select from a variety of art media to communicate specific ideas in photography	Chapter 5 Surface Decoration: Teaching Tip (Photo Emulsions)	162	<p>Teaching Tip: If available, work with your school's photography equipment to experiment with the Photo Emulsion technique. You will need:</p> <ul style="list-style-type: none"> • Darkroom • Glazed, fired ceramic • liquid emulsion (preferably non-silver, such as diazo photopolymers) • photographic negative or transparency • developer • stop bath <p>First, have students produce, glaze, and fire a ceramic work. Then, coat the surface of the ceramic with the emulsion and let it dry. Apply the negative or transparency to the coated surface and expose to ultraviolet light. This will harden the exposed parts of the image. Wash off any unexposed sections with water.</p> <p>Encourage students to take advantage of the abstract, distorted quality of the resulting images. Remind students that the images will not be permanent.</p>
		Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)	162	<p>Teaching Tip: Create computer-generated decal transfers using digital photography. Encourage students to take photographs throughout the day, including around school and out in nature. Students should concentrate on images with strong contrast. Use photo-editing software to adjust contrast and color for an image that will transfer well.</p>

ART LEVEL II TEKS Lesson Extension for Experience Clay 2E

Experience Clay 2E, Teacher Edition				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.XVII	Select from a variety of art tools to communicate specific ideas in jewelry	Chapter 5 Surface Decoration: Design Extension	143	Design Extension: What texture-making tools do students think will work well for creating a piece of jewelry? Have students think of everyday objects that will create patterns and emphasis on the scale of a piece of jewelry.
		Chapter 7 Mixed Media: Design Extension	225	Design Extension: Rather than an addition to a work, ceramic buttons can become the focal point of a piece of mixed-media jewelry. Students can use a small cookie cutter or other hollow form to cut out the button shape. They can then use a ceramic knife to clean the edges of the clay. Designs can be applied with stamps or tools. Finally, use an awl or skewer to make holes. Once the buttons are glazed and fired, incorporate additional clay pieces, fabric, and other objects to make a piece of jewelry.
2.F.XIX	Select from a variety of art tools to communicate specific ideas in photography	Chapter 5 Surface Decoration: Teaching Tip (Photo Emulsions)	162	<p>Teaching Tip: If available, work with your school's photography equipment to experiment with the Photo Emulsion technique. You will need:</p> <ul style="list-style-type: none"> • Darkroom • Glazed, fired ceramic • liquid emulsion (preferably non-silver, such as diazo photopolymers) • photographic negative or transparency • developer • stop bath <p>First, have students produce, glaze, and fire a ceramic work. Then, coat the surface of the ceramic with the emulsion and let it dry. Apply the negative or transparency to the coated surface and expose to ultraviolet light. This will harden the exposed parts of the image. Wash off any unexposed sections with water.</p> <p>Encourage students to take advantage of the abstract, distorted quality of the resulting images. Remind students that the images will not be permanent.</p>
		Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)	162	<p>Teaching Tip: Create computer-generated decal transfers using digital photography. Encourage students to take photographs throughout the day, including around school and out in nature. Students should concentrate on images with strong contrast. Use photo-editing software to adjust contrast and color for an image that will transfer well.</p>

ART LEVEL II TEKS Lesson Extension for Experience Clay 2E

Experience Clay 2E, Teacher Edition				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
4.E.XII	Select exhibitions to form precise conclusions about historical contexts	Chapter 1 Introduction to Clay: Digital Connection	6	Digital Connection: As students explore museum websites, ask them what roles ceramics played within different cultures and time periods. When and where did pottery develop in various parts of the world? How do changes in pottery production reflect cultural changes throughout history?
		Chapter 2 Working with Clay: Digital Connection	48	Digital Connection: The Schein-Joseph International Museum of Ceramic Art website, ceramicsmuseum.alfred.edu , is an opportunity for students to explore exhibits solely dedicated to ceramics. Ask students to explore current and past exhibits, as well the museum's collections, for information about the role of ceramics within cultural and historical contexts. How can viewing exhibits featuring only ceramics expand their understanding of ceramic art, rather than displayed with a variety of objects from a specific culture or time period?
4.E.XIII	Select exhibitions to form precise conclusions about cultural contexts	Chapter 1 Introduction to Clay: Digital Connection	6	Digital Connection: As students explore museum websites, ask them what roles ceramics played within different cultures and time periods. When and where did pottery develop in various parts of the world? How do changes in pottery production reflect cultural changes throughout history?
		Chapter 2 Working with Clay: Digital Connection	48	Digital Connection: The Schein-Joseph International Museum of Ceramic Art website, ceramicsmuseum.alfred.edu , is an opportunity for students to explore exhibits solely dedicated to ceramics. Ask students to explore current and past exhibits, as well the museum's collections, for information about the role of ceramics within cultural and historical contexts. How can viewing exhibits featuring only ceramics expand their understanding of ceramic art, rather than displayed with a variety of objects from a specific culture or time period?

ART LEVEL II TEKS Lesson Extension for Experience Clay 2E

Experience Clay 2E, Teacher Edition				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
4.E.XXVII	Analyze exhibitions to form precise conclusions about historical contexts	Chapter 1 Introduction to Clay: Digital Connection	6	Digital Connection: As students explore museum websites, ask them what roles ceramics played within different cultures and time periods. When and where did pottery develop in various parts of the world? How do changes in pottery production reflect cultural changes throughout history?
		Chapter 2 Working with Clay: Digital Connection	48	Digital Connection: The Schein-Joseph International Museum of Ceramic Art website, ceramicsmuseum.alfred.edu , is an opportunity for students to explore exhibits solely dedicated to ceramics. Ask students to explore current and past exhibits, as well the museum's collections, for information about the role of ceramics within cultural and historical contexts. How can viewing exhibits featuring only ceramics expand their understanding of ceramic art, rather than displayed with a variety of objects from a specific culture or time period?
4.E.XXVIII	Analyze exhibitions to form precise conclusions about cultural contexts	Chapter 1 Introduction to Clay: Digital Connection	6	Digital Connection: As students explore museum websites, ask them what roles ceramics played within different cultures and time periods. When and where did pottery develop in various parts of the world? How do changes in pottery production reflect cultural changes throughout history?
		Chapter 2 Working with Clay: Digital Connection	48	Digital Connection: The Schein-Joseph International Museum of Ceramic Art website, ceramicsmuseum.alfred.edu , is an opportunity for students to explore exhibits solely dedicated to ceramics. Ask students to explore current and past exhibits, as well the museum's collections, for information about the role of ceramics within cultural and historical contexts. How can viewing exhibits featuring only ceramics expand their understanding of ceramic art, rather than displayed with a variety of objects from a specific culture or time period?

TEKS Descriptions

(1) Foundations: observation and perception. The student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artworks. The student is expected to:

- (A)** use visual comparisons to illustrate concepts and ideas from direct observation, original sources, experiences, narration, and imagination for original artworks
- (B)** identify and apply the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks
- (C)** identify and apply the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity in personal artworks
- (D)** explore suitability of art media and processes to express specific ideas such as content, meaning, message, appropriation, and metaphor relating to visual themes of artworks using art vocabulary accurately

(2) Creative expression. The student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. The student is expected to:

- (A)** create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent
- (B)** apply design skills in creating practical applications, clarifying presentations, and examining consumer choices in order to make successful design decisions
- (C)** use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination
- (D)** create original artwork to communicate thoughts, feelings, ideas, or impressions
- (E)** collaborate to create original works of art
- (F)** select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, mixed media, photography, and digital art and media

(3) Historical and cultural relevance. The student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures. The student is expected to:

- (A)** examine selected historical periods or styles of art to identify general themes and trends
- (B)** analyze specific characteristics in artwork from a variety of cultures
- (C)** collaborate on community-based art projects
- (D)** examine and research career, entrepreneurial, and avocational opportunities in art

(4) Critical evaluation and response. The student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations. The student is expected to:

- (A)** interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites
- (B)** evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork
- (C)** use responses to artwork critiques to make decisions about future directions in personal work
- (D)** construct a physical or electronic portfolio by evaluating and analyzing personal original artworks to provide evidence of learning
- (E)** select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings