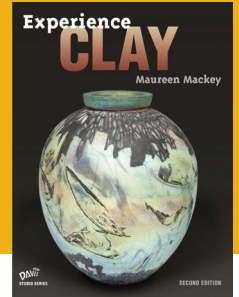




TEKS 100% Compliance Lesson Extensions

Experience Clay 2E, Student Book

ART LEVEL III



Experience Clay 2E, Student Book				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
1.B.I	Compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork	Chapter 4 Thrown Forms: Studio Experience: Check It	137	Check It: Compare and contrast the elements of art and principles of design in the pieces in your series. How does your use of the elements and principles create a unified series? In what ways is each piece in the series unique?
		Chapter 7 Mixed Media: Studio Experience: Check It	249	Check It: Compare and contrast the elements and principles in each section of your design. Does the use of the elements and principles contribute to a unified overall design? How was your use of the elements and principles affected by different media?
1.C.I	Compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork	Chapter 4 Thrown Forms: Studio Experience: Check It	137	Check It: Compare and contrast the elements of art and principles of design in the pieces in your series. How does your use of the elements and principles create a unified series? In what ways is each piece in the series unique?
		Chapter 7 Mixed Media: Studio Experience: Check It	249	Check It: Compare and contrast the elements and principles in each section of your design. Does the use of the elements and principles contribute to a unified overall design? How was your use of the elements and principles affected by different media?
1.D.I	Explore the suitability of art media	Chapter 7 Mixed Media: Multiple-Form Construction (MFC): Try It	236	Try It: How are the media you plan to include in your creation suitable for a Multiple-Form Construction (MFC), rather than a Single-Form Construction (SFC)?
		Chapter 7 Mixed Media: Studio Experience: Check It	249	Check It: How suitable were the various types of media you chose for your design? Would another technique or material used to attach the sections work better?

ART LEVEL III TEKS Lesson Extensions for Experience Clay 2E

Experience Clay 2E, Student Book				
ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.B.V	Develop multiple solutions for evaluating consumer choices in order to make successful design decisions	Chapter 2 Working with Clay: Tools: Physical and Verbal: Discuss It	39	Discuss It: How might these characteristics influence a consumer's decision to purchase a ceramic work? As an artist, how might you address consumer choices when creating ceramic works?
		Chapter 7 Mixed Media: Aesthetic Scanning for Mixed Media and Installation Art: Scanning Tips	243	Discuss It: Consider these scanning tips from the point of view of a person visiting an installation. As a consumer of art, the big picture and little picture of an installation, such as mood and balance, can greatly impact a person's experience of a work of art. As an artist, how can you take these scanning tips into consideration in order to address consumer choices?
2.C.I	Use an understanding of copyright to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination	Chapter 7 Mixed Media: Collecting Useful Materials	221	Note It: Appropriated images also work well in mixed-media projects. Research whether found images are covered by copyright or in the public domain when incorporating them into your work. If images are covered by copyright, be aware of fair use factors such as the amount of the original work used, parody of or commentary on the original work, and transformation of the original work.
		Chapter 5 Surface Decoration: Computer-generated Decal Transfers	162	Alternative to using student's own work: Locate an image online, in a book, or in a magazine. Research whether these found images are covered by copyright or in the public domain when incorporating them into your work. Be aware of factors such as the amount of the original work used, parody of or commentary on the original work, and transformation of the original work.
2.C.II	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	Chapter 7 Mixed Media: Collecting Useful Materials	221	Note It: Appropriated images also work well in mixed-media projects. Research whether found images are covered by copyright or in the public domain when incorporating them into your work. If images are covered by copyright, be aware of fair use factors such as the amount of the original work used, parody of or commentary on the original work, and transformation of the original work.
		Chapter 5 Surface Decoration: Computer-generated Decal Transfers	162	Alternative to using student's own work: Locate an image online, in a book, or in a magazine. Research whether these found images are covered by copyright or in the public domain when incorporating them into your work. Be aware of factors such as the amount of the original work used, parody of or commentary on the original work, and transformation of the original work.

ART LEVEL III TEKS Lesson Extensions for Experience Clay 2E

Experience Clay 2E, Student Book				
ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.D.I	Create original artwork to communicate thoughts, feelings, ideas, or impressions	Chapter 1 Introduction to Clay: Studio Experience: Check It	22	Check It: Were you able to communicate thoughts, feelings, and ideas in your narration?
		Chapter 3 Hand-Built Forms: Studio Experience: Check It	99	Check It: How did you combine elements of different animals and objects to symbolically represent thoughts, feelings, or ideas?
2.E.I	Collaborate to create original works of art	Chapter 4 Thrown Forms: Studio Exploration: Before You Begin	136	Before You Begin: As an alternative to an individual signature series, work in groups to collaborate on a series. Research pottery studios, such as Grueby Faience Company or Rookwood Pottery, to find examples of studio styles. How do studios have both a cohesive style and showcase individual expression?
		Chapter 7 Mixed Media: Studio Exploration: Before You Begin	248	Before You Begin: Work in groups of three to collaborate on a mixed-media wall piece. Although each member of the group can work independently on a segment of the piece, work together to make sure there is a cohesive overall design. How can you create your own style, while also working collaboratively?
2.F.I	Select from a variety of art media to express intent in drawing	Chapter 1 Introduction to Clay: Studio Experience: Check It	22	Check It: Were you able to successfully express your intent for the narrative using line drawing?
		Chapter 5 Surface Decoration: Studio Experience: Check It	179	Check It: How did you express intent in the design you drew onto your plate?
2.F.II	Select from a variety of art media to express intent in painting	Chapter 1 Introduction to Clay: Studio Experience: Check It	22	Check It: Were you able to successfully express your intention for the narrative using slip-paint?
		Chapter 5 Surface Decoration: Overglazes and Paints: Try It	169	Try It: How can you express intent in your colored overglaze painting?

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ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.VI	Select from a variety of art media to express intent in fiber art	Chapter 7 Mixed Media: Adding Extras: Textiles	224	Try It: Plan a ceramic work that incorporates textiles, such as fabric, yarn, or lace. How can you use textiles to express intent? Will the finished piece function as a work of art, wearable piece, or both?
		Chapter 7 Mixed Media: Combining Media with Fired Clay: Single-Form Construction (SFC)	229	Try It: Plan a single-form construction (SFC) that incorporates textiles. Follow the steps outlined in the "Single-Form Construction" section for planning how you will combine clay and textiles. How can you combine textiles with clay to express intent?
2.F.VIII	Select from a variety of art media to express intent in digital art and media	Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)	162	Try It: Follow the steps for creating a computer-generated decal transfer. Make sure your decal design expresses intent within the context of the finish ceramic piece.
		Chapter 7 Mixed Media: Combining Media with Fired Clay: Single-Form Construction (SFC)	229	Try It: If available, use a 3D printer to design a form to incorporate into a single-form construction (SFC). Follow the steps in the "Single-Form Construction (SFC)" section to plan how to combine the 3D printed object with fired clay. Have you successfully combined a 3D printed design with clay to express intent?
2.F.IX	Select from a variety of art media to express intent in photography	Chapter 5 Surface Decoration: Photo Emulsions	162	Try It: Create a ceramic work incorporating the photo emulsion process. How can you incorporate photography into your ceramics to express intent?
		Chapter 5 Surface Decoration: Computer-generated Decal Transfers	162	Try It: Create computer-generated decal transfers using digital photography. Use photo-editing software to adjust contrast and color for an image that will transfer well. Make sure your decal design expresses intent within the context of the finished ceramic piece.

ART LEVEL III TEKS Lesson Extensions for Experience Clay 2E

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ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.X	Select from a variety of art media to express intent in jewelry	Chapter 5 Surface Decoration: Impressing	143	Try It: Create a stamp using clay to make patterns for jewelry, such as earrings, pendants, brooches, or rings. Consider the scale of the jewelry when designing the stamp and pattern. Do you want to show just a section of a larger pattern or a small, repeating pattern? When working with clay for your finished piece, keep in mind any holes or findings you will need to make or incorporate in order to have a wearable piece of jewelry. What are the advantages to using stamps as jewelry surface decorations? How were you able to express intent in your design?
		Chapter 7 Mixed Media: Textiles	225	Try It: Use ceramic buttons as the basis for a mixed-media piece of jewelry. Consider incorporating ribbon, thread, and fabric to feature buttons as the focal point of a bracelet, necklace, or other piece of jewelry. How were you able to express intent in your design?
2.F.XII	Select from a variety of art tools to express intent in drawing	Chapter 1 Introduction to Clay: Studio Experience: Check It	22	Check It: Were you able to successfully express your intention for the narrative using line drawing?
		Chapter 5 Surface Decoration: Studio Experience: Check It	179	Check It: How did you express intent in the design you drew onto your plate?
2.F.XIII	Select from a variety of art tools to express intent in painting	Chapter 1 Introduction to Clay: Studio Experience: Check It	22	Check It: Were you able to successfully express your intention for the narrative using slip-paint?
		Chapter 5 Surface Decoration: Overglazes and Paints: Try It	169	Try It: How can you express intent in your colored overglaze painting?
2.F.XVII	Select from a variety of art tools to express intent in fiber art	Chapter 7 Mixed Media: Adding Extras: Textiles	224	Try It: Plan a ceramic work that incorporates textiles, such as fabric, yarn, or lace. How can you use textiles to express intent? Will the finished piece function as a work of art, wearable piece, or both?
		Chapter 7 Mixed Media: Combining Media with Fired Clay: Single-Form Construction (SFC)	229	Try It: Plan a single-form construction (SFC) that incorporates textiles. Follow the steps outlined in the "Single-Form Construction" section for planning how you will combine clay and textiles. How can you combine textiles with clay to express intent?

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2.F.XVIII	Select from a variety of art tools to express intent in design	Chapter 2 Working with Clay: Studio Experience: Check It	47	Check It: Explain how you were able to express intent in your design.
		Chapter 5 Surface Decoration: Studio Experience: Check It	179	Check It: Were you successful in expressing intent in your design?
2.F.XIX	Select from a variety of art tools to express intent in digital art and media	Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)	162	Try It: Follow the steps for creating a computer-generated decal transfer. Make sure your decal design expresses intent within the context of the finish ceramic piece.
		Chapter 7 Mixed Media: Combining Media with Fired Clay: Single-Form Construction (SFC)	229	Try It: If available, use a 3D printer to design a form to incorporate into a single-form construction (SFC). Follow the steps in the "Single-Form Construction (SFC)" section to plan how to combine the 3D printed object with fired clay. Have you successfully combined a 3D printed design with clay to express intent?
2.F.XX	Select from a variety of art tools to express intent in photography	Chapter 5 Surface Decoration: Photo Emulsions	162	Try It: Create a ceramic work incorporating the photo emulsion process. How can you incorporate photography into your ceramics to express intent?
		Chapter 5 Surface Decoration: Computer-generated Decal Transfers	162	Try It: Create computer-generated decal transfers using digital photography. Use photo-editing software to adjust contrast and color for an image that will transfer well. Make sure your decal design expresses intent within the context of the finish ceramic piece.
2.F.XXI	Select from a variety of art tools to express intent in jewelry	Chapter 5 Surface Decoration: Impressing	143	Try It: Create a stamp using clay to make patterns for jewelry, such as earrings, pendants, brooches, or rings. Consider the scale of the jewelry when designing the stamp and pattern. Do you want to show just a section of a larger pattern or a small, repeating pattern? When working with clay for your finished piece, keep in mind any holes or findings you will need to make or incorporate in order to have a wearable piece of jewelry. What are the advantages to using stamps as jewelry surface decorations? How were you able to express intent in your design?
		Chapter 7 Mixed Media: Textiles	225	Try It: Use ceramic buttons as the basis for a mixed-media piece of jewelry. Consider incorporating ribbon, thread, and fabric to feature buttons as the focal point of a bracelet, necklace, or other piece of jewelry. How were you able to express intent in your design?

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2.F.XXII	Select from a variety of art tools to express intent in mixed media	Chapter 7 Mixed Media: Multiple-Form Construction: Try It	236	Try It: Explain how you were able to express intent in your mixed media work.
		Chapter 7 Mixed Media: Studio Experience: Check It	249	Check It: Did you successfully express intent in your mixed media design?
3.C.I	Collaborate on community-based art projects	Chapter 3 Hand Built Forms: How to Make a Design with Clay Tiles	88	Try It: Collaborate with your classmates to create a mosaic mural for your community. Research the content of the mural, such as a community or school concern, history, or celebration. Work together to plan the overall design, and then create individual tiles to complete the mural. Discuss the best location for the mural, taking into consideration the technical concerns of installing mosaics.
		Chapter 7 Mixed Media: Studio Exploration	248	Studio Exploration: Work in groups of three to collaborate on a mixed-media wall piece. Although each member of the group can work independently on a segment of the piece, work together to make sure there is a cohesive overall design. When developing the subject of the wall piece, consider issues of importance to your school or community.
4.F.V	Select original exhibitions to demonstrate innovation	Chapter 1 Introduction to Clay: Early Techniques	7	Try It: Research museums and galleries in your community with ceramic collections and exhibits. Many museum websites list their collections, which will give you an idea of what you can see in person. Although some museums may have a ceramics department, often ceramics are categorized within geographic regions or time periods. How does viewing ceramics in this larger context inform your concept of the roles ceramics played within different cultures and historic periods? What similarities of form, surface quality, and technique can you find in a given culture or period? For what purpose were the objects created? Can you interpret any symbolic meaning in the design? Can you find examples of innovation in ceramics?
		Chapter 2 Working with Clay: Chapter Review	49	Writing about Art (new): Exhibitions of ceramic arts can give new appreciation and understanding of ceramic methods and contexts. Research museums specializing in ceramics online, such as the Schein-Joseph International Museum of Ceramic Art or Fuller Craft Museum, for exhibits primarily featuring ceramics. Write about the ways in which exhibits can showcase form and technique, as well as cultural and historic contexts. What can you understand about the artist's intent and meaning? Compare and contrast work in the exhibitions to show examples of innovation.

ART LEVEL III TEKS Lesson Extensions for Experience Clay 2E

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ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
<p>4.F.VI</p>	<p>Select original exhibitions to provide examples of in-depth exploration of qualities</p>	<p>Chapter 1 Introduction to Clay: Early Techniques</p>	<p>7</p>	<p>Try It: Research museums and galleries in your community with ceramic collections and exhibits. Many museum websites list their collections, which will give you an idea of what you can see in person. Although some museums may have a ceramics department, often ceramics are categorized within geographic regions or time periods. How does viewing ceramics in this larger context inform your concept of the roles ceramics played within different cultures and historic periods? What similarities of form, surface quality, and technique can you find in a given culture or period? For what purpose were the objects created? Can you interpret any symbolic meaning in the design? Can you find examples of innovation in ceramics?</p>
		<p>Chapter 2 Working with Clay: Chapter Review</p>	<p>49</p>	<p>Writing about Art: Exhibitions of ceramic arts can give new appreciation and understanding of ceramic methods and contexts. Research museums specializing in ceramics online, such as the Schein-Joseph International Museum of Ceramic Art or Fuller Craft Museum, for exhibits primarily featuring ceramics. Write about the ways in which exhibits can showcase form and technique, as well as cultural and historic contexts. What can you understand about the artist's intent and meaning? Compare and contrast work in the exhibitions to show examples of innovation.</p>
<p>4.F.XI</p>	<p>Analyze original exhibitions to demonstrate innovations</p>	<p>Chapter 1 Introduction to Clay: Early Techniques</p>	<p>7</p>	<p>Try It: Research museums and galleries in your community with ceramic collections and exhibits. Many museum websites list their collections, which will give you an idea of what you can see in person. Although some museums may have a ceramics department, often ceramics are categorized within geographic regions or time periods. How does viewing ceramics in this larger context inform your concept of the roles ceramics played within different cultures and historic periods? What similarities of form, surface quality, and technique can you find in a given culture or period? For what purpose were the objects created? Can you interpret any symbolic meaning in the design? Can you find examples of innovation in ceramics?</p>
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		<p>Chapter 2 Working with Clay: Writing about Art (new)</p>	<p>49</p>	<p>Writing about Art: Exhibitions of ceramic arts can give new appreciation and understanding of ceramic methods and contexts. Research museums specializing in ceramics online, such as the Schein-Joseph International Museum of Ceramic Art or Fuller Craft Museum, for exhibits primarily featuring ceramics. Write about the ways in which exhibits can showcase form and technique, as well as cultural and historic contexts. What can you understand about the artist's intent and meaning? Compare and contrast work in the exhibitions to show examples of innovation.</p>

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)** analyze visual characteristics of sources to illustrate concepts, demonstrate flexibility in solving problems, create multiple solutions, and think imaginatively
- (B)** compare and contrast the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork
- (C)** compare and contrast the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork
- (D)** explore the suitability of art media and processes and select those appropriate to express specific ideas such as content, meaning, message, and metaphor relating to visual themes to interpret the expressive qualities of artwork

(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 artworks using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent
- (B)** solve visual problems and develop multiple solutions for designing ideas, creating practical applications, clarifying presentations, and evaluating 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 express intent in drawing, painting, print-making, sculpture, ceramics, fiber art, design, digital art and media, photography, jewelry, and mixed 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)** research selected historical periods, artists, general themes, trends, and styles of art
- (B)** distinguish the correlation between specific characteristics and influences of various cultures and contemporary artworks
- (C)** collaborate on community-based art projects
- (D)** examine, research, and develop a plan of action for career, entrepreneurial, and avocational art opportunities within a global economy

(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 such as that in museums, local galleries, art exhibits, and websites based on evaluation of developmental progress, competency in problem solving, and a variety of visual ideas
- (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)** analyze personal artwork in order to create a written response such as an artist's statement reflecting intent, inspiration, the elements of art and principles of design within the artwork, and measure of uniqueness
- (D)** use responses to artwork critiques to make decisions about future directions in personal work
- (E)** construct a physical or electronic portfolio by evaluating and analyzing personal original artwork to provide evidence of learning
- (F)** select and analyze original artwork, portfolios, and exhibitions to demonstrate innovation and provide examples of in-depth exploration of qualities such as aesthetics; formal, historical, and cultural contexts; intentions; and meanings