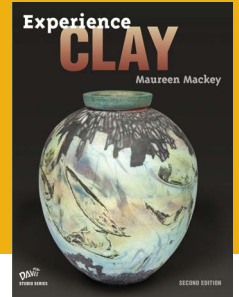




TEKS 100% Compliance Lesson Extensions

Experience Clay 2E, Teacher Edition

ART LEVEL III



Experience Clay 2E, Teacher Edition				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
1.A.IV	Analyze visual characteristics of sources to think imaginatively	Chapter 2 Working with Clay: Studio Experience: Create It	47	Create It: Make sure students have analyzed examples of architecture from the cultures they have selected. Students should think imaginatively to plan their structures using geometric forms and texture.
		Chapter 3 Hand-Built Forms: Studio Experience: Setup	98	Setup: Encourage students to analyze the examples of allegorical and fantasy animals from various cultures you provide. Students should use their analysis to think imaginatively when creating their sketches.
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: Teaching Tip	39	Teaching Tip: Encourage students to consider verbal tools from a consumer's point of view. How might the characteristics of a ceramic work influence a consumer's decision to purchase a ceramic work? As an artist, how might students address consumer choices when creating ceramic works?
		Chapter 7 Mixed Media: Aesthetic Scanning for Mixed Media and Installation Art: Teaching Tip	243	Teaching Tip: Students can 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 students take these scanning tips into consideration in order to address consumer choices?

ART LEVEL III TEKS Lesson Extensions for Experience Clay 2E

Experience Clay 2E,
Teacher Edition

ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
<p>2.C.I</p>	<p>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</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 preexisting 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 (Computer-generated Decal Transfers)</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>

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Experience Clay 2E, Teacher Edition				
ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
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: Art History	221	<p>Art History: Explain to students that appropriation is the borrowing of preexisting 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>
		Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)	162	<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>
2.D.I	Create original artwork to communicate thoughts, feelings, ideas, or impressions	Chapter 1 Introduction to Clay: Studio Experience: Studio Objectives	22	<p>Studio Objectives: Communicate thoughts, feelings, and ideas</p>
		Chapter 3 Hand-Built Forms: Studio Experience: Studio Objectives	98	<p>Studio Objectives: Combine elements of different animals and objects to symbolically represent thoughts, feelings, or ideas</p>

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Experience Clay 2E,
Teacher Edition

ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
<p>2.F.IX</p>	<p>Select from a variety of art media to express intent in photography</p>	<p>Chapter 5 Surface Decoration: Teaching Tip (Photo Emulsions)</p>	<p>162</p>	<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. How can students incorporate photography into their ceramics to express intent? Remind students that the images will not be permanent.</p>
		<p>Chapter 5 Surface Decoration: Teaching Tip (Computer-generated Decal Transfers)</p>	<p>162</p>	<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. Students should make sure their decal designs express intent within the context of their finish ceramic pieces.</p>
<p>2.F.X</p>	<p>Select from a variety of art media to express intent in jewelry</p>	<p>Chapter 5 Surface Decoration: Design Extension</p>	<p>143</p>	<p>Design Extension: What texture-making tools 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. How can students express intent in a piece of jewelry?</p>
		<p>Chapter 7 Mixed Media: Design Extension</p>	<p>225</p>	<p>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. Encourage students to express intent in their jewelry designs.</p>

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Experience Clay 2E, Teacher Edition				
ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.XIII	Select from a variety of art tools to express intent in painting	Chapter 2 Working with Clay: Studio Experience: Studio Objectives	46	Studio Objectives: Students will xpress intent in their design.
		Chapter 5 Surface Decoration: Studio Experience: Studio Objectives	179	Studio Objectives Students will xpress intent in their designs.
2.F.XX	Select from a variety of art tools to express intent 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. How can students incorporate photography into their ceramics to express intent? 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. Students should make sure their decal designs express intent within the context of their finish ceramic pieces.</p>

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		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. Encourage students to express intent in their jewelry designs.
2.F.XXII	Select from a variety of art tools to express intent in mixed media	Chapter 7 Mixed Media: Multiple-Form Construction: Teacher Tip	236	Teacher Tip Encourage students to express intent in their multiple-form construction (MFC) mixed media pieces.
		Chapter 7 Mixed Media: Studio Experience: Studio Objectives	249	Studio Objectives: Students will express intent in a multi-media, three-segment wall piece.
3.D.I	Examine a plan of action for career art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?

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
3.D.II	Examine a plan of action for entrepreneurial art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
3.D.III	Examine a plan of action for avocational art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
3.D.IV	Research a plan of action for career art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
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ART LEVEL III TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
3.D.V	Research a plan of action for entrepreneurial art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
3.D.VI	Research a plan of action for avocational art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
3.D.VII	Develop a plan of action for career art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
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		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
3.D.IX	Develop a plan of action for avocational art opportunities within a global economy	Chapter 1 Introduction to Clay: Career Profile	24	Teaching Tip: Encourage students to use the Career Profile interviews at the end of each chapter to learn about career, entrepreneurial, and avocational art opportunities. The interviews can lead to further research into the field of ceramics, particularly opportunities within a global economy. Students can use the information they learn from the interviews and their research to develop their own plan of action for future ceramics endeavors.
		Chapter 5 Surface Decoration: Teaching Tip	181	Teaching Tip: As students research careers for "Writing about Art," encourage them to think about opportunities for that career within a global economy. In addition to a plan of action for a career in ceramics, what are possible entrepreneurial and avocational opportunities?
4.A.II	Interpret artistic decisions in artwork based on evaluation of competency in problem solving	Chapter 1 Introduction to Clay: Digital Connection	6	Digital Connection: As students explore museum websites, ask them to interpret decisions made by the artists. Have students evaluate the ways in which artists solved problems they may have encountered while creating ceramic works. Do students feel the artists made the best artistic decisions to solve problems?
		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 interpretations of artistic decisions to solve problems. How would students evaluate the success of the problem solving methods they interpret?

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