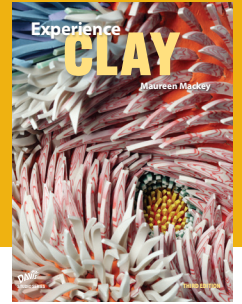




TEKS Correlations

Experience Clay 3E

Use this chart to identify exemplary lessons that match the TEKS. Additional matches can be found throughout the book.



Experience Clay 3E		TEKS Art, Level III																		● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F
CHAPTER 1	2-3																				
Earth, Water, Fire	4-5																				
Origins of Ceramics	6-8											●									
Early Techniques	9-25										●	●									●
How to Become a Clay Prospector	10														●						
Art Fundamentals: Contrast	18																				
Art History: Narratives on Clay: A Global Interest	26-27											●									
Nontraditional Approaches: Sharon Norwood	28							●													
Studio Experience: Balloon-Form Storage Vessel	29-31	●				●	●		●												
Career Profile: George Rodriguez	32-33														●						
Chapter Review	35				●							●				●		●		●	
CHAPTER 2	36-37																				
Elements of Art	38-43		●																		
Art History: Amphora	44																				
Principles of Design	45-49			●												●					●
How to Look at Postmodern Principles in Ceramics	50-51				●		●	●				●	●		●			●			●
Art Fundamentals: Postmodern Principles: Appropriation	52					●		●													
Aesthetics	53-59	●	●	●	●		●					●				●	●	●	●		●

TEKS Correlations

Experience Clay 3E		TEKS Art, Level III																			● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F	
Nontraditional Approaches: Livia Marin	60																					●
Studio Experience: An Expressive Sculpture	61-63	●	●			●	●		●		●					●		●				
Career Profile: Rainy Naha	64-65														●							
Chapter Review	67		●	●												●		●		●	●	
CHAPTER 3	68-69																					
Clay Body Types	70																					●
The Six Stages of Clay	71																					
Clay Properties	72-76										●											
Art History: Casas Grandes Revival	77-78											●				●						
Preparing the Clay	79-85																					
How to Safely Prepare Clay	80																					
Art Fundamentals: Emphasis	86											●										
Clay Tools	87										●										●	
Nontraditional Approaches: Roberto Lugo	88				●	●	●															
Studio Experience: Clay Slab Sculpture	89-91	●	●				●				●	●				●						
Career Profile: Dawn Candy	92-93																					
Chapter Review	95															●		●		●		
CHAPTER 4	96-97																					
Pinching	98-107	●			●						●											
How to Join Two Pieces of Clay	106																					
Art History: Tea and Its Influence on Ceramics	108-109											●										
Coiling	110-118																					
How to Extrude Clay	113																					
Art Fundamentals: Space	119																					
Art History: Discovering Jomon Ware	120-121											●										

TEKS Correlations

Experience Clay 3E		TEKS Art, Level III																		● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F
Nontraditional Approaches: Habiba El-Sayed	122						●			●				●	●						●
Studio Experience: A Unique Chess Set	123-125	●		●		●	●				●					●		●			
Career Profile: Cheryl Tall	126-127														●						
Chapter Review	129												●			●				●	●
CHAPTER 5	130-131																				
Slabs	132-134										●										
Molds	135-141										●										
How to Make a Mask from a Live Model	142-143				●	●															
Stiff Slabs	144-148																				
Tiles	149-155					●					●	●	●				●				
Art History: Azulejo of Spain and Portugal	156											●	●								
Art Fundamentals: Unity	157																				
Sculpture	158-161				●	●					●										
Art History: Mausoleum of Qin Shi Huang	160																				
Nontraditional Approaches: Tim Kowalczyk	162																				●
Studio Experience: Wordplay Sculpture	163-165	●			●	●	●				●	●				●		●	●		
Career Profile: Zemer Peled	166-167														●						
Chapter Review	169															●					
CHAPTER 6	170-171																				
The Wheel	172-180										●										
How to Use the Potter's Wheel Safely	178																				
Art Fundamentals: Balance	181																				
Throwing the Cylinder	182-191										●										
How to Make an Oval Casserole Dish	185																				
Art History: Rookwood Pottery	186-187											●									
Thrown Tableware	192-197						●														

TEKS Correlations

Experience Clay 3E		TEKS Art, Level III																		● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F
Lids and Spouts	198-203						●														
How to Make a Spout	204																				
Handles	205-210						●														
Teapots	211-213						●														
Nontraditional Approaches: Kenny Sing	214										●										
Studio Experience: Personal Plate for a Dinnerware Party	215-217	●			●	●	●		●	●	●	●				●		●			●
Career Profile: Eric Heerspink	218-219														●						
Chapter Review	221															●	●		●		
CHAPTER 7	222-223																				
Choosing Surface Treatment Techniques	224										●									●	●
Texture	225-231				●		●					●									
Color	232-241																				
Art Fundamentals: Value	233																				●
Art History: Blue-and-White Ware	238-239											●	●								
Techniques for Using Color	242-246										●					●					
Art Fundamentals: Pattern	247																				
Glazes	248-255										●										
Applying Glazes	256-263										●					●					
How to Spray Glazes	260-261																				
Nontraditional Approaches: Hitomi Hosono	264																				
Studio Experience: Rhythm and Unit in Surface Design	265-267	●		●		●	●				●					●			●		
Career Profile: Joe Taylor	268-269														●						
Chapter Review	271														●					●	
CHAPTER 8	272-273																				
Common Kiln Types	274-275														●						
Variables in Firing	276-279																				
Art Fundamentals: Color	277																				
Stages of Firing	280-285																				

TEKS Correlations

Experience Clay 3E		TEKS Art, Level III																		● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F
Firing Problems and Solutions	286-287																				
Big Ideas in Clay	288-291	●			●	●			●			●			●			●			●
Art History: Peter Voulkos and the Birth of Ceramic Art	292-293											●									
Additional Firing Techniques	294-305																				
How to Pit Fire Ceramics	297-298																				
Overglazes	306-307										●										
Nontraditional Approaches: Virgil Ortiz	308																				●
Studio Experience: Luster and Metallic Overglaze	309-311	●			●	●			●		●								●		
Career Profile: Sid Henderson	312-313														●						
Chapter Review	315				●											●		●			●
CHAPTER 9	316-317																				
Getting Started with Mixed Media	318	●																			●
Art History: Collage, Found Object Art, and Assemblage	319							●													
Adding Media	320-322										●										
Combining Media with Fired Clay	323-325										●				●						
How to Make a Vessel with Wooden Handles	326																				
How to Create Polymer Clay Additions	328-329																				
How to Make a Slab Sculpture with Media Additions	330-331																				
Combining Media with Unfired Clay	332-334										●										
Printmaking Techniques	335-338							●			●										
How to Create Computer-Generated Decal Transfers	336										●										
Installation Art	339						●			●	●			●							●

TEKS Correlations

Experience Clay 3E		TEKS Art, Level III																		● Book Correlation		
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	4F	
Art Fundamentals: Postmodern Principles: Juxtaposition	340																					●
Aesthetic Scanning for Mixed-Media and Installation Art	341-342															●	●					●
Aesthetics: Lauren Grossman Explains Her Work	343																					●
Nontraditional Approaches: Cristina Córdova	344																					
Studio Experience: A Mixed-Media Sculpture	345-347	●			●	●	●	●			●								●			
Career Profile: Paul Andrew Wandless	348-349														●							
Chapter Review	351						●				●							●		●	●	

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 artwork 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 artwork
- (C)** collaborate on community-based art projects
- (D)** examine, research, and develop a plan of action for relevant 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