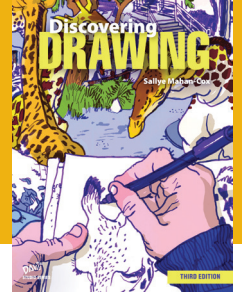




TEKS Correlations

Discovering Drawing 3E

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



Discovering Drawing 3E			TEKS Art, Level I																● Book Correlation	
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
CHAPTER 1	1-2	2-3																		
A Brief History of Drawing	4-5	4-5																		
The Purposes of Drawing	6-12	6-11	●				●	●				●				●			●	
Drawing for Design: Michael Graves Tea Kettle	8	8																		
Drawing Becomes: Roy Lichtenstein Sculpture	13	12																		
Criticism and the Critical Process	14-16	13-15		●										●			●	●		●
Art Fundamentals: Line in Mark-Making	17	16		●																
Drawing Media and Materials	18-24	17-20		●								●								
How to Create an Oil Pastel	25	21																		
Sketchbooks	26	22																		
Drawing on History: Delacroix's Moroccan Sketchbooks	27	23																		
Finding Inspiration	28-30	24-25	●						●											●
Originality	31	26																		
Study Drawings	32	27	●				●													●
Nontraditional Approaches: Sonja Hinrichsen	33	28													●					●
Studio Experience: Study Drawing and Original Drawing	35-37	30-31	●	●			●		●								●			●
Career Profile: Mohamed Zakariya	39-40	32																		

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
Chapter Review	41	33							●			●		●		●	●	●	●	●
CHAPTER 2	44-45	34-35																		
A Brief History of Drawing Elements and Principles	48-49	36-37											●							
The Formal Language of Art	50-59	38-45		●	●												●			●
Drawing for Design: Bauhaus Weaving Workshop	55	42										●								
Art Fundamentals: Color Theory	60	46		●																
Drawing on History: Goethe's Theory of Color	61	47		●																
Observational Drawing	62	48																		●
How to Draw a Tree from Observation	63-64	49	●																	
Line Drawing	65-66	48		●																
Basic Shapes	67	51		●																
Framing and Sighting	68-69	52-53										●								
How to Use Sighting	70-71	54-55	●		●							●								
Organizing a Composition	72-74	56-58		●																●
Drawing Becomes: Spoonbridge and Cherry	75	59										●								
Nontraditional Approaches: Drawbots	76	60										●								
Studio Experience: Conducting an Investigation	78-80	62-63	●	●	●												●			
Career Profile: Nancy Burns	82-83	64																		
Chapter Review	84	65											●				●		●	●
CHAPTER 3	87-88	66-67																		
A Brief History of Drawing Still Life	90-91	68-69											●							●
Organizing a Still Life	92	70																		
Defining Forms with Value	93-94	70	●	●			●										●			
How to Draw a Still Life in Contour Line	95-96	72																		

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
Drawing for Design: An Iconic Chair	97	73																		
Defining Forms in Space	98–99	74		●								●								
Single Object as Still Life	100	75																		
Drawing on History: The Index of American Design	101	76																		●
How to Draw a Paper Bag	102–103	77																		
Collage	104	78										●								
Drawing on History: Papier Collé	105	79																		
Still Life as Metaphor	106	80																		
Drapery	107	81																		
How to Draw Drapery Folds, Shadows, and Highlights	108–109	82																		
Drawing Becomes: Drapery Study for a Portrait	110	83																		
Space in Still Life	111–112	84		●																
Art Fundamentals: Space	113	85																		
Nontraditional Approaches: Katharine Morling	114	86										●								
Studio Experience: Draped Corner Still Life	116–118	88–89	●	●	●		●										●			
Career Profile: Sean Huxter	120–121	90																		
Chapter Review	122	91		●									●				●			●
CHAPTER 4	125–126	92–93																		
A Brief History of Drawing Landscapes	128–129	94–95																		●
Seeing and Organizing Landscapes	130	96															●	●		●
Drawing on History: Thomas Moran and the American Landscape	131	97																		
Organizing Space with Grounds	132	98																		
How to Organize a Landscape	133	99																		

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																● Book Correlation	
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
Alternative Ways of Seeing Landscape	134-135	100		●													●			●
Drawing Becomes: Kimono Art of Itchiku Kubota	136	101										●								
The Elements of Landscape	137-139	102-103																		
Art Fundamentals: Negative Space	140	104		●																
How to Develop a Night Landscape	141-142	105										●								
Creating Space with Aerial Perspective	143	106																		
Drawing for Design: The High Line	144	107													●					●
Eye Levels	145-146	108-109			●												●			●
Nontraditional Approaches: Monika Grzymala	147	110																		●
Studio Experience: Drawing a Landscape	149-151	112-113	●		●		●					●					●			
Career Profile: Derrick Wolbaum	153-154	114																		
Chapter Review	155	115															●			
CHAPTER 5	158-159	116-117																		
A Brief History of Drawing the Built Environment	161-162	118-119																		
Organizing Constructions in Space	163-171	120-126	●	●			●										●			
How to Draw a City Street in One-Point Perspective	167-168	124-125																		
Drawing on History: Kevin Lynch and The Image of the City	172	127																		●
Point of View and the Built Environment	173-174	128-129			●												●			●
Drawing for Design: The Holland Prize	175	130						●				●		●	●					●
How to Draw with Ink and Wash	176-177	131																		

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation	
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	
Art Fundamentals: Intentionality and Perspective	178	132																			●
More Ways to Look at the Built Environment	179–180	133	●										●								●
How to Create a Charcoal Wash	181–182	134		●	●							●									
Expressive Uses of the Built Environment	183–186	135–138	●				●				●	●			●		●				●
Drawing on History: Piranesi's Dark Visions	184	136																			●
Drawing Becomes: Christo and Jeanne-Claude's Wrapped Reichstag	187	139										●			●						●
Nontraditional Approaches: Terry Winters	188	140																			
Studio Experience: Drawing Your Home	190–192	142–143	●	●	●		●										●				
Career Profile: Shiyao Liu	193–194	144														●					
Chapter Review	195	145				●							●	●			●				●
CHAPTER 6	198–199	146–147																			
A Brief History of Figure Drawing	201–202	148–149										●									
Purposes of Figure Drawing	203–205	150–152										●									●
Ideal Figures	206–208	153–155										●		●			●				●
Drawing on History: The Classical Ideal	209	156										●									
Figure Anatomy	210–211	157–158																			
How to Draw with Continuous Line	212–213	159		●																	
Drawing for Design: Medical Illustration	214	160																			
The Artist and the Model	215	161																			
How to Draw a Sighted Figure	216–217	162–163			●							●									
Drawing Becomes: Michelangelo's Study for the Libyan Sibyl	219	164																			

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
Foreshortening the Figure	220-221	165																		
Art Fundamentals: Repetition and Intensity	222	166			●							●								●
Figure Poses and Movement	223-224	166-167			●															
Drawing on History: Abraham Walkowitz and Isadora Duncan	225	168																		
The Figure in Contour and Value	226-227	169-170																		
Drawing on History: Allan Houser's Ghost Dancers	228	171																		
Expression and the Figure	229-230	172-173	●																	●
Nontraditional Approaches: Heather Hansen	231	174																		●
Studio Experience: Drawing on the Canon	233-235	176-177	●		●		●			●							●			●
Career Profile: Karla Monterrosa	236-237	178																		
Chapter Review	238	179												●			●			●
CHAPTER 7	241-242	180-181																		
A Brief History of Drawing Portraits	244-245	182-183																		
Portraits as Documents	246-247	184																		
Portraits as Illustration and Exploration	248	185	●																	
Drawing Becomes: Making an Ukiyo-e Woodblock Print	249	186										●								
Working with a Model	250	187			●															
The Portrait Poses	251-252	188																		
Art Fundamentals: Contrast	253	189			●															
Anatomy and the Portrait	254-255	190-191															●			●
Drawing for Design: One-Sheet Movie Poster	256	192																		
Contour Portraits	257	193																		

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
How to Create Lighting Effects	258–259	194–195	●	●																
Focus on the Features	260–265	196–199			●															
How to Draw Facial Features	266–268	200–201																		
Drawing on History: Hockney's Camera Obscura	269	202																		
Relating the Features	270–272	203															●			
How to Create a Trois Crayons Portrait	273–274	206										●								
Expressions	275	207				●														●
Nontraditional Approaches: Marlene Dumas	276	208																		●
Studio Experience: Grounded Charcoal Portrait	278–280	210–211	●	●			●					●					●			
Career Profile: Robert Liberace	282–283	212																		
Chapter Review	284	213											●	●			●	●		●
CHAPTER 8	287–288	214–215																		
A Brief History of Drawing Animals	290–291	216–217											●							
Basic Shapes and Animal Anatomy	292–293	218–219		●																
Drawing Becomes: Henry Moore's Sheep	294	220										●								●
Observing Animals	295–296	221	●	●																
How to Create an Animal Value Study	297–298	222		●																
Drawing for Design: Beatrix Potter's Animals	299	223																		
Exotic Animals	300–301	224									●						●			
Drawing Animals in Motion	302–303	225		●	●										●					
Drawing on History: Muybridge's Motion Studies	304	226																		
Art Fundamentals: Visual of Implied Texture	305	227		●																●

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
Animals with a Message	306–307	228–229	●			●	●										●			●
How to Use Drawing with Digital Imaging	308–310	230–231	●	●			●		●			●								
Nontraditional Approaches: Kim Nam-Pyo	312	232																		
Studio Experience: A Hybrid Animal	314–316	234–235	●	●	●		●		●			●					●			
Career Profile: David Sibley	317–318	236																		
Chapter Review	319	237															●	●		●
CHAPTER 9	322–323	238–239																		
A Brief History of Making Meaning through Drawing	325–326	240–241																		●
The Artistic Process	327	242	●				●													
How to Create a Series	328	243										●								
Art Fundamentals: Rhythm and Movement Using Texture	329	244		●	●															
Exploring Big Ideas	330–334	245–249	●	●	●		●				●						●	●	●	●
How to Use Mark-Making as Visual Language	335	250	●	●	●					●										
Drawing for Design: Data Made Meaningful	336	251	●				●	●				●					●			
Personal Symbolism	337	252	●							●										●
Drawing Becomes: Aaron Douglas Illustrations	338	253												●						
Abstract and Nonobjective Art	339	254	●		●	●	●										●			
Drawing on History: Conceptual Drawing	340	255																		●
Nontraditional Approaches: Hew Locke	341	256												●						●
Studio Experience: Visual Conversation	343–345	258–259	●	●	●					●	●									
Career Profile: Lee Bontecou	347–348	260																		
Chapter Review	349	261		●	●	●								●			●	●	●	●

TEKS Correlations

Discovering Drawing 3E			TEKS Art, Level I																	● Book Correlation	
LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	
CHAPTER 10	352-353	362-363																			
A Brief History of Drawing Imaginary Worlds	355-356	264-265											●								
Creating Imaginary Worlds	357	266																			
Seeing the Real World Imaginatively	358	267																			
Drawing on History: The Lunar Lander	359	268																			
The Tools of the Imagination	360-362	269-270	●		●																
Art Fundamentals: Absurdity	363	271																			
Creating a Narrative	364	272					●														
Drawing for Design: Video Game Concept Art	365	273						●				●									
Cartoons and Comics	366	274																			●
Superheroes	367	275					●														
Monsters	368	276	●		●						●										
Drawing on History: Monster Myths	369	277																			
Drawing Becomes: Creature Creation	370	278										●									
How to Work with Markers	371-372	279																			
Nontraditional Approaches: Phlegm	373	280										●									●
Studio Experience: Making a Storyboard	375-377	282-283	●	●	●		●	●		●		●					●				
Career Profile: Sean Andrew Murray	379-380	284														●					
Chapter Review	381	285	●	●	●		●						●				●	●			●

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 artwork. The student is expected to:

- (A)** consider concepts and ideas from direct observation, original sources, experiences, and imagination for original artwork;
- (B)** identify and understand the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artwork;
- (C)** identify and understand the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artwork; and
- (D)** make judgments about the expressive properties such as content, meaning, message, and metaphor of artwork 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)** use visual solutions to create original artwork by problem solving through direct observation, original sources, experiences, narrations, and imagination;
- (B)** communicate a variety of applications for design solutions;
- (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; and
- (F)** demonstrate effective use of art media and tools in drawing, painting, printmaking, sculpture, ceramics, fiber art, design, 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)** compare and contrast historical and contemporary styles while identifying general themes and trends;
- (B)** describe general characteristics in artwork from a variety of cultures, which might also include personal identity and heritage;
- (C)** collaborate on community-based art projects; and
- (D)** compare and contrast career 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 verbal or written 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)** construct a physical or electronic portfolio by evaluating and analyzing personal original artwork to provide evidence of learning; and
- (D)** select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.