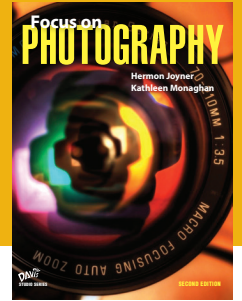




TEKS Correlations

Focus on Photography 2E

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



Focus on Photography 2E			TEKS Art, Level II																		● 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	4E	
CHAPTER 1	1-2	2-3																				
Photography Explained	5-7	4-5										●										
A Brief History	8-11	6-7											●									●
Photography Today	12-13	8														●						●
Art History: The Camera Obscura	14-15	9																				
Making Choices	16-36	10-22										●										
How to Build a Camera Obscura	24-26	14-15																				
Alternative Approaches: Adam Fuss	37	23																				
Studio Experience: Building and Using a Pinhole Camera	39-42	25-27										●					●					
Career Profile: Lynn Johnson	43-44	28														●						
Chapter Review	45	29																				●
CHAPTER 2	48-49	30-31																				
A Brief History of Black-and-White Photography	51-52	32-33																				
Why Black and White?	53	34																●				
Camera Basics	54	35																				
How to Load Film in 35mm Autofocus Cameras	55	36																				
How to Load Film in 35mm Manual Cameras	56	37																				
Elements of Exposure	59-66	38-43															●					
Putting It All Together	67	44																				

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																		● 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	4E	
Exposure Metering Basics	68-75	45-51			●																	
How to Bracket Your Exposures	76	52																	●		●	
Art History: Ansel Adams	77	53							●													
Alternative Approaches: Koichiro Kurita	78	54																				
Studio Experience: Bracketing to Create High-Key and Low-Key Photos	80-82	56-57		●								●								●		●
Career Profile: Chelsie Craig	83	58														●						
Chapter Review	84	59																		●		
CHAPTER 3	86-87	60-61																				
A Brief History of Digital Imaging	89	62																				
The Evolution of the Digital Camera	90	63																				
Types of Digital Cameras	91-93	64-66																				
Digital Cameras and ISO Film Speeds	94	67																				
Using the Histogram in Digital Cameras	95-96	68																				
Digital Image Basics	98-99	69-70										●										
Short-term and Long-term Storage	100-101	70-71										●									●	
How to Scan Flat Objects	102	72	●				●		●			●										
Image Formats and File Sizes	103	73																				
The Basic Image Workflow	104-115	74-85																				
How to Convert Color to Black and White in Digital	116-118	86-88																				
Alternative Approaches: Walid Ra'ad	119	89																				
Studio Experience: Making a Composite Image Using Scanned 3-D Objects	121-123	91-93	●				●		●			●								●	●	

TEKS Correlations

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LESSONS	Digital Pages	Print Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	
Career Profile: Maggie Taylor	124	94																				
Chapter Review	125	95										●					●					
CHAPTER 4	127-128	96-97																				
A Brief History of Photography as Art	130-131	98-99											●									●
Composition	132-133	100												●			●					●
The Elements of Art	134-142	101-107		●								●										
The Principles of Design	143-154	108-116			●																	●
Art History: Pure Photography	155	117											●									
Making Artistic Choices	156-163	118-123							●								●	●				●
How to Use Photoshop to Create a Pictorialist-Styled Image	164-165	124-125	●									●										
Alternative Approaches: Lindsay Richard	166	126																				
Studio Experience: Create an Image Collection	168-171	128-129						●						●			●	●				●
Career Profile: Eric Ferguson	172	130																				
Chapter Review	173	131		●	●												●	●				●
CHAPTER 5	176-177	132-133																				
A Brief History of Portrait Photography	179-180	134-135												●	●			●				●
Creating Portrait Photos	181-189	136-144	●		●	●					●	●										
Elements of Art: Shape and Form	183	138		●																		
The Formal Portrait	192-196	145-147						●								●						
Art History: Julia Margaret Cameron	197-198	148-149											●									
How to Shoot a Formal Portrait	199-200	150-151	●																			
The Candid Portrait	201-203	152-153														●						
The Environmental Portrait	204-205	154	●														●					
The Group Portrait	206-207	155-156																				●

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																		● 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	4E	
Art History: Irving Penn	208	157																				●
How to Retouch a Digital Portrait	209-210	158-159																				
The Self-Portrait	211-212	160-161	●														●					●
Alternative Approaches: Alexa Meade	213	162										●										●
Studio Experience: Fictional Self-Portrait	215-218	164-166	●			●	●			●		●					●					●
Career Profile: Fritz Liedtke	219-220	167-168																				
Chapter Review	221	169				●							●			●	●				●	●
CHAPTER 6	224-225	170-171																				
A Brief History of Photojournalism	227-228	172-173		●									●									●
Becoming a Photojournalist	229-234	174-177																				
Principles of Design: Emphasis	236	178			●																	
Art History: Gordon Parks	237	179												●								●
Documenting Subjects	238-239	180	●			●	●	●		●						●	●					●
The Single Image	240-241	181-182	●																			●
The Photo-Essay	242-243	183-184	●					●							●						●	●
Street Photography	244-248	185-188	●													●						
Can Photojournalism and Photoshop Coexist?	249	189																				
How to Explore Street Photography	250-251	190	●				●								●	●						●
Alternative Approaches: JR	252	191																				●
Studio Experience: Documenting Your Subculture	254-256	193-195	●	●	●		●	●		●		●			●	●	●		●	●	●	●
Career Profile: Jodi Cobb	257	196														●						
Chapter Review	258	197	●				●										●	●				●
CHAPTER 7	261-262	198-199																				
A Brief History of Action Photography	264-265	200-201																				●
Creating Action Photographs	266-279	202-209	●				●					●				●	●					●

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																	● 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	4E
Principles of Design: Rhythm and Movement	273-274	208			●												●				
How to Calculate Handheld Shutter Speed	275-277	210-211														●					
Freezing the Action	280-283	212-213																			
Blurring the Subject	284-287	214-216																			
How to Create Artificial Movement	288-289	217			●																
Panning	290-291	218																			
Alternative Approaches: Ernst Haas	293	219																			
Art History: Harold Edgerton	294	220																			●
Studio Experience: Photographing Sports	296-298	222-223	●				●	●				●					●				
Career Profile: Jerry Lodriguss	299	224														●					
Chapter Review	300	225															●	●		●	●
CHAPTER 8	303-304	226-227																			
A Brief History of Still Life Photography	306-309	228-231																			
Principles of Design: Unity and Variety	310	230-231			●																
Shooting Still Life Objects	311-319	232										●									
Art History: Edward Weston	320-321	238											●				●				●
Close-ups	322	239										●									
Natural History Specimens	323-325	240-241	●		●																
How to Combine Text and Images	326-327	242	●									●									
Narrative Still Life	329-330	243	●									●									●
Alternative Approaches: Nicole Croy	331	244																			
Studio Experience: Toy Portraits	333-336	246-247	●		●	●	●					●					●		●		●
Career Profile: Olivia Parker	337-338	248																			
Chapter Review	339	249										●	●				●	●		●	●

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																		● 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	4E	
CHAPTER 9	342-343	250-251																				
A Brief History of Architectural Photography	345-346	252-253																				
Photographing the Built Environment	347-356	254-261	●	●	●																	●
Elements of Art: Value and Texture	350	257		●	●																	
The Big View	357-358	262		●																		
How to Correct Perspective	359	263																				
Shadows	360	264																				
The Detail Shot	360-361	264	●																			
Interior Views	362-364	265	●			●				●												●
Alternative Approaches: Stephanie Jung	365	267																				
Art History: Berenice Abbott	367	269																				
Studio Experience: Creating an Indirect Portrait	368-370	270-271	●	●	●	●	●			●		●					●					●
Career Profile: Dan Forer	371	272																				
Chapter Review	372	273	●			●	●										●			●	●	
CHAPTER 10	375-376	274-275																				
A Brief History of Landscape Photography	378-379	276-277																				●
Art History: Laura Gilpin	380	278																				●
Photographing the Landscape	381-387	279-285	●		●		●															
Principles of Design: Composition, Balance, and the Rule of Thirds	382	280			●																	
The Grand Landscape	388-389	286	●	●		●																●
Landscape Details and Close-ups	390-391	287																				
How to Use Edge Burning	392	289																				
Abstracted Elements in the Landscape	393-394	290-291																				●
Alternative Approaches: Infrared Landscapes	395	292																				

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																		● 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	4E
Studio Experience: Photographing a Panoramic Landscape	397-399	294-295	●			●	●					●					●				
Career Profile: Howard Bond	401	296																			
Chapter Review	402	297	●	●			●														●
CHAPTER 11	405-406	298-299																			
A Brief History of Animal Photography	408-409	300-301																			●
Photographing the Animal World	410-417	302-309			●																
Principles of Design: Proportion	412	304			●																
Wildlife Photography	418-419	310-311	●																		
Zoo Portraits	420-421	312-313																			●
Pets	422-423	314-315														●					
Art History: Elliot Erwit	424	316																			
Bugs	425-426	317																			
Farm and Working Animals	428	318																			
How to Place One Object into Another Scene	429	319	●				●					●									
Alternative Approaches: Barbara Ess	430	320																			
Studio Experience: Creating a Portrait of a Person and a Pet	432-434	322-323	●				●									●	●			●	●
Career Profile: Tim Flach	435	324																			
Chapter Review	436	325															●	●			
CHAPTER 12	439-440	326-327																			
A Brief History of Commercial Photography	442-443	328-329											●								
Early Commercial Photography	444-445	330-331										●						●			●
Making Commercial Photographs	446-450	332-335						●			●	●			●	●	●				

TEKS Correlations

Focus on Photography 2E			TEKS Art, Level II																	● 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	4E
Principles of Design: Emphasis	451	336			●												●				●
How to Use Light Modifiers	452-454	337-339										●									
Basics of Image Copyright	455-456	340							●												
Art History: Hiro (Yasuhiro Wakabayashi)	457	341																			
Product Illustration Photography	458	342						●				●				●					
How to Make a Work Path	459	343										●									
Studio Experience: Create a Simple Product Shot	462-466	345-347						●				●					●				
Career Profile: Jose Martinez	467	348														●					
Chapter Review	468	349		●	●							●				●	●				●
CHAPTER 13	470-471	350-351																			
A Brief History of Commercial Photography Challenges	473-474	352-353																			
Art History: Edward Steichen	475	354																			●
Fashion and Model Photography	476-478	355-356									●	●				●					
Sport and Action in Advertising	480-484	358-362	●													●	●				
Art History: James Van Der Zee	485	363											●								●
Editorial or Lifestyle Photography	486-487	364-365						●													●
How to White Balance a Studio Photograph	488-489	366-367																			
Studio Experience: A Fashion Shoot with a Model	491-494	369-371						●			●	●				●	●				
Career Profile: Jaime Kahn	495	372																			
Chapter Review	496	373									●					●				●	●

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