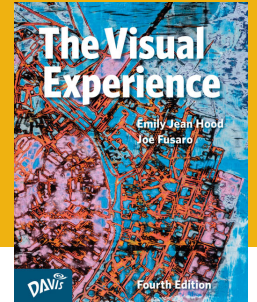




TEKS Correlations

The Visual Experience 4E

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



The Visual Experience 4E		TEKS Art, Level I																● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
CHAPTER 1	2-4																		
1.1 Looking Closely at Art	5-8											●							
1.2 Understanding Works of Art	9-13											●							●
1.3 Art History: A Consistent Desire to Create	14																		●
1.4 Evolving Ideas	15	●				●													
1.5 Studio: Art and Change	16-19											●				●			●
1.6 Career Profile: Juliet Feibel	20																		
Chapter Review	21											●				●		●	●
CHAPTER 2	22-25																		
2.1 Philosophy and Art	26-30																		
2.2 Art History: Function and Aesthetics	31																		
2.3 Criticism and Critics	32-33														●				
2.4 A Critical Method	34-41				●								●			●	●		
2.5 Images and Ethics	42-43							●											
2.6 Art History: Human Intention	44											●	●						●
2.7 Evolving Ideas	45															●			●
2.8 Responding to Art: <i>American Gothic</i> by Grant Wood	46-47				●											●	●		
2.9 Studio: Engaging with Art	48-51												●			●			●

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The Visual Experience 4E		TEKS Art, Level I																● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
2.10 Career Profile: Nicole Croy	52																		
Chapter Review	53				●											●	●	●	●
CHAPTER 3	54-57																		
3.1 Elements of Art	58-61																		
3.2 Principles of Design	62-65			●															●
3.3 Art History: An Artist's Point of View	66	●				●							●						
3.4 Art History: Eye of the Viewer	67											●							
3.5 Postmodern Principles of Art	68-76	●				●		●	●				●						●
3.6 Evolving Ideas: Juxtaposition	77			●															
3.7 Responding to Art: <i>Jo</i> by Catherine Opie	78-79												●				●		
3.8 Studio: Seeing and Sharing Elements and Principles	80-83	●	●	●		●										●			
3.9 Studio: I'm in Awe	84-87	●				●			●		●					●			●
3.10 Career Profile: Jennifer Morla	88																		
Chapter Review	89																	●	●
CHAPTER 4	90-93																		
4.1 Line	94-98	●	●			●													
4.2 Art History: Abstraction	99																		●
4.3 Shape	100-101		●																
4.4 Form	102-106		●																
4.5 Art History: Geometric Foundations	107											●							
4.6 Communicating Emotions	108-110		●																
4.7 Evolving Ideas: Layering	111									●									
4.8 Responding to Art: <i>The Poplars at Saint-Rémy</i> by Vincent van Gogh	112-113																●		

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
4.9 Studio: Explore Line Through Still Life	114-117	●	●			●										●			
4.10 Studio: Drawing with Expressive Line	118-121	●	●			●					●					●			
4.11 Studio: Drawing with Negative Shapes	122-125		●	●							●								
4.12 Studio: Representing Family Through Abstract Sculpture	126-129	●	●			●					●								
4.13 Studio: Collaborative Sculpture	130-133		●							●				●		●			
4.14 Career Profile: Samoa Jodha	134														●				
Chapter Review	135		●													●		●	●
CHAPTER 5	136-139																		
5.1 Light, Dark, and Value	140-143		●																
5.2 Color	144-152		●																
5.3 Space	153-158		●																
5.4 Art History: Space	159																		
5.5 Evolving Ideas: Recontextualization	160															●			●
5.6 Texture	161-163		●																
5.7 Responding to Art: <i>Scramble for Africa</i> by Yinka Shonibare	164-165				●								●			●	●		
5.8 Studio: Picturing Value	166-169		●													●			
5.9 Studio: Interpreting Color Harmonies	170-173		●								●								
5.10 Studio: Drawing with Linear Perspective	174-177		●													●			
5.11 Studio: Depth in Monochromatic Collage	178-181	●	●			●										●			
5.12 Studio: Actual Texture Transformations	182-185		●																●
5.13 Studio: Printing Implied Texture	186-189		●	●							●								

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
5.14 Studio: Curating a Collection That Changes with Context	190–193															●			●
5.15 Career Profile: Sarah Montross	194																		
Chapter Review	195		●															●	●
CHAPTER 6	196–199																		
6.1 Sound	200–203																		
6.2 Art History: Integration of Sound in Art	204																		●
6.3 Time	205–209					●													
6.4 Art History: Time	210																		●
6.5 Evolving Ideas: Hybridity	211																		●
6.6 Responding to Art: <i>Life Is a Time-Based Medium</i> by Diana Thater	212–213																		●
6.7 Studio: The Power of Sound	214–217								●										
6.8 Studio: Video with Sound and Movement	218–221										●								●
6.9 Studio: Creating an Experimental Instrument	222–225																		
6.10 Studio: Sculpture Utilizing the Element of Time	226–229																		
6.11 Career Profile: Andreas Burgess	230																		
Chapter Review	231																		●
CHAPTER 7	232–235																		
7.1 Exploring Principles in Composition and Design	236–237																		●
7.2 Unity	238–239			●															
7.3 Variety	240–241			●															
7.4 Emphasis	242–243			●															
7.5 Rhythm	244–245			●															
7.6 Movement	246–249			●															
7.7 Balance	250–253			●															

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																	● Book Correlation
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
7.8 Pattern	254-255			●															
7.9 Art History: Influences	256																		
7.10 Proportion	257-258			●															
7.11 Evolving Ideas: Appropriation	259	●				●		●						●					
7.12 Responding to Art: <i>Silence=Death</i> by Keith Haring	260-261																		●
7.13 Studio: Meaning in Everyday Objects	262-265															●			●
7.14 Studio: Comic Art: Movement and Narrative	266-269			●		●										●			
7.15 Studio: Advertising for a Cause	270-273			●			●	●			●				●				
7.16 Studio: Social Media Collage	274-277	●				●		●			●					●			●
7.17 Career Profile: Loveis Wise	278																		
Chapter Review	279																	●	●
CHAPTER 8	280-283																		
8.1 Drawing	284-287										●								
8.2 Art History: Tattoo	288												●						●
8.3 Painting	289-297										●								
8.4 Art History: Structure and Layering	298											●							
8.5 Mixed Media	299-301																		
8.6 Printmaking	302-306										●								
8.7 Evolving Ideas: Layering	307																		
8.8 Responding to Art: <i>My Backyard</i> by Georgia O'Keeffe	308-309															●			
8.9 Studio: Drawing a Visual Conversation	310-313									●	●								
8.10 Studio: Figure Study in Watercolor Wash	314-317			●							●								
8.11 Studio: Color Mixing and Collaboration	318-321		●							●	●								

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																	● Book Correlation
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
8.12 Studio: Experiment with Collagraph Prints	322-325										●								
8.13 Studio: Layering a Landscape	326-329	●				●					●								
8.14 Career Profile: Estaban Cabeza de Baca	330																		
Chapter Review	331															●			●
CHAPTER 9	332-335																		
9.1 Photography	336-340																		
9.2 Art History: Pictorialism	341																		
9.3 Film and Video	342-343																		
9.4 Digital Art	344										●								
9.5 Evolving Ideas: Interaction of Text and Images	345	●				●													
9.6 Animation	346-347						●												
9.7 Game Design	348-349										●				●				
9.8 Web Design	350-351										●								
9.9 Responding to Art: <i>Tear of the Cloud</i> by Tony Oursler	352-353																●		
9.10 Studio: Creative Photomontage	354-357										●								
9.11 Studio: 3D Photo Structure	358-361			●															
9.12 Studio: Poetry in Motion	362-365	●				●	●				●								
9.13 Studio: Word, Image, and Influence	366-369						●				●					●			
9.14 Career Profile: Hayley Morris	370														●				
Chapter Review	371																		●
CHAPTER 10	372-375																		
10.1 Categories of Sculpture	376-377																		
10.2 Carving	378-379																		
10.3 Art History: Human Form	380											●							

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																	● Book Correlation
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
10.4 Evolving Ideas: Recontextualization	381													●					
10.5 Modeling	382–383										●								
10.6 Casting	384–385																		
10.7 Construction and Assemblage	386–387										●								
10.8 Art History: Cultural Intentions	388												●						●
10.9 Kinetic Sculpture	389																		
10.10 Ceramics	390–393										●								
10.11 Fiber, Glass, and Jewelry	394–397										●								
10.12 Responding to Art: <i>The Family</i> by Marisol	398–399				●												●		
10.13 Studio: Expressive Clay Sculpture	400–403	●				●			●		●								
10.14 Studio: Architectural Relief Sculpture	404–407										●					●			●
10.15 Studio: Giving New Life to Familiar Objects	408–411										●					●			
10.16 Career Profile: Hyunsoo Kim	412																		
Chapter Review	413										●					●		●	●
CHAPTER 11	414–417																		
11.1 Conceptual Art	418–419																		
11.2 Performance Art	420–421																		
11.3 Art History: Performance	422																		●
11.4 Evolving Ideas: Juxtaposition	423	●				●													●
11.5 Installation Art	424–426																		●
11.6 Art History: Installation	427												●						●
11.7 Relational Art	428–429													●					
11.8 Responding to Art: <i>What Is Missing? The Listening Cone</i> by Maya Lin	430–431															●	●		

TEKS Correlations

The Visual Experience 4E		TEKS Art, Level I																● Book Correlation	
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D
11.9 Studio: A Collaborative Mural	432-435									●				●					
11.10 Studio: Reimagined Spaces	436-439	●				●										●			
11.1 Studio: Getting Personal: Narrative, Needs, and Desires	440-443	●				●			●							●			
11.2 Studio: Juxtaposition, Projection, Installation	444-447						●												●
11.3 Career Profile: Cedric Douglas	448																		
Chapter Review	449																	●	●

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.