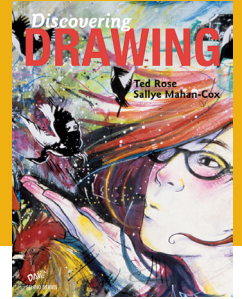




TEKS Correlations

Discovering Drawing, Student Book

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



Discovering Drawing, Student Book		TEKS																		● Printed Textbook Correlation
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E
CHAPTER 1	2-3																			
The Purposes of Drawing	4-9	●				●	●								●					
Criticism and the Critical Process	10-11		●													●	●			●
Drawing Media and Materials	12-17				●						●									
Sketchbooks	18-21			●											●					
Study Drawings	22-23		●					●												
Studio Experience	24-27	●				●		●				●	●		●	●		●	●	●
CHAPTER 2	28-29																			
Line	30																			
Shape and Form	31		●																	
Value	32-33		●																	
Color	34																			
Texture	34-35		●			●														
Space	36		●																	
Contrast	36-37			●																
Emphasis	38-39			●																
Balance	40			●																
Pattern	40-41			●								●								
Rhythm and Movement	42			●																
Unity	43			●																
Studio Experience	44-47		●	●							●							●	●	●

Discovering Drawing, Student Book		TEKS																		● Printed Textbook Correlation
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E
CHAPTER 3	48-49																			
Observational Drawing	50-51	●				●														
Line Drawing	52	●																		
Basic Shapes	53-55		●																	●
Organizing a Composition	56-59		●								●									
Finding Inspiration	60-62	●																		
Originality	63																			
Studio Experience	64-67	●	●				●					●			●	●			●	●
CHAPTER 4	68-69																			
Line, Stroke, and Tone	70-72		●																	
Defining Forms with Value	73																			
Defining Forms in Space	74-78		●		●						●									
Still Life as Metaphor	79								●						●					
Drapery	80-81		●																	
Space in Still Life	82-83																			
Single Objects as Still Life	84-85																			
Studio Experience	86-89											●			●					●
CHAPTER 5	90-91																			
Seeing and Organizing Landscapes	92-93																			●
Organizing Space with Grounds	94-95	●																		
Alternative Ways of Seeing Landscape	96-97															●				●
The Elements of Landscape	98-102				●						●									
Creating Space with Aerial Perspective	103	●																		
Eye Levels	104-105																			
Studio Experience	106-109	●	●		●	●					●					●				●

Discovering Drawing, Student Book		TEKS																	● Printed Textbook Correlation		
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	
CHAPTER 6	110-111																				
Organizing Constructions in Space	112-115																				
Point of View and the Built Environment	116-118																				
Expressive Uses of the Built Environment	119-123													●		●					●
Things People Make	124-127		●				●														
Studio Experience	128-131														●						●
CHAPTER 7	132-133																				
Portraits as Documents	134-135																				
Portraits as Illustration and Exploration	136-137																				
The Artist and the Model	138																				
The Portrait Poses	138-139																				
Anatomy and the Portrait	140-141			●																	
Contour Portraits	142-143													●							
Focus on the Features	144-147									●											
Relating the Features	148-151																				
Expressions	152-153																				
Studio Experience	154-157			●																	●

Discovering Drawing, Student Book		TEKS																			
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E	
CHAPTER 8	158-159																				
Purposes of Figure Drawing	160-161																				
Ideal Figures	162-163																				
Figure Anatomy	164-167																				
Foreshortening the Figure	168-169																				
Figure Poses and Movement	170-171			●																	
Working with a Model	172-173																				
The Figure in Contour and Value	174-175																				
Expression and the Figure	176-177																				
Studio Experience	178-181		●	●		●					●				●						●
CHAPTER 9	182-183																				
Basic Shapes and Animal Anatomy	184-185																				
Observing Animals	186-187																				
Exotic Animals	188-189									●						●					
Drawing Animals in Motion	190-191																				
Animals with a Message	192-195	●									●										
Studio Experience	196-199	●		●											●						●
CHAPTER 10	200-201																				
Expressive Possibilities	202-203	●				●									●						
Abstract and Nonobjective Art	204-209			●																	
Meaningful Color	210-211																				
Signs and Symbols	212-215	●																			
Studio Experience	216-219	●		●		●			●							●					●

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
- (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
- (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 artworks from a variety of cultures, which might also include personal identity and heritage
- (C)** collaborate on community-based art projects
- (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
- (D)** select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings
- (E)** select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings