



TEKS Correlations

Experience Painting, Student Book



Experience Painting, Student Book		TEKS																		
		● eBook Correlation ● Printed Textbook Correlation																		
LESSONS	Pages	1A	1B	1C	1D	2A	2B	2C	2D	2E	2F	3A	3B	3C	3D	4A	4B	4C	4D	4E
THE BASICS OF PAINTING	1-4																			
Getting to Know Paint	5-11	●●	●●		●●	●●			●●		●●									
Painting Tools and Materials	12										●●									
Personal Painting Practices	13-16				●●															
What Are Paintings?	17																			
A Brief History of Painting	18-30																			
Collage and Painting	31																			
Technology and Painting	32-33										●●									●●
Studio Experience	34-42	●●	●●		●●						●●				●●	●●			●●	●●
TEMPERA AND GOUACHE	43-45																			
Getting to Know Opaque Media	46-53		●●													●●				●●
Using Opaque Media	54-56																			
Artistic Strategies	57-61			●●																
Collage and Opaque Media	62																			
Technology and Opaque Media	63																			
A Brief History of Opaque Media Paintings	64-69																			
Studio Experience	70-78	●●				●●					●●					●●				●●
DRY MEDIA	79-82																			
Getting to Know Dry Media	83-90		●●																	

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Using Dry Media	91–93										● ●									
Artistic Strategies	94–98		● ●	● ●												● ●				● ●
Collage and Dry Media	99			● ●																
Technology and Dry Media	100																			
A Brief History of Dry Media	101–106												● ●							
Studio Experience	107–116		● ●	● ●		● ●			● ●		● ●				● ●			● ●	● ●	● ●
WATERCOLORS AND INKS	117–119																			
Getting to Know Watercolors and Inks	120–124																			● ●
Using Watercolors and Inks	125–131																			● ●
Artistic Strategies	132–136		● ●	● ●																● ●
Collage and Transparent Media	137																			
Technology and Transparent Media	138																			
A Brief History of Watercolors and Inks	139–145														● ●					
Studio Experience	146–153	● ●	● ●	● ●		● ●			● ●		● ●					● ●	● ●			● ●
ACRYLICS	154–157																			
Getting to Know Acrylics	158–162			● ●																
Using Acrylics	163–169		● ●					● ●												
Artistic Strategies	170–174		● ●					● ●		● ●										
Collage and Acrylics	175	● ●																		
Technology and Acrylics	176										● ●									
A Brief History of Acrylic Painting	177–182							● ●				● ●								● ●
Studio Experience	183–192		● ●	● ●								● ●				● ●	● ●		● ●	● ●
OILS	193–195																			
Getting to Know Oils	196–199																			
Using Oils	200–205	● ●	● ●	● ●																

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Artistic Strategies	206–210		● ●												● ●					
Collage and Oils	211																			
Technology and Oils	212																			
A Brief History of Oils	213–219																			
Studio Experience	220–227	● ●	● ●	● ●							● ●					● ●	● ●		● ●	● ●
ENCAUSTICS	228–230																			
Getting to Know Encaustics	231–234																			
Using Encaustics	235–239			● ●							● ●									
Artistic Strategies	240–244		● ●		● ●						● ●				● ●					
College and Encaustics	245																			
Technology and Encaustics	246																			
A Brief History of Encaustic Paintings	247–252																			
Studio Experience	253–261	● ●	● ●	● ●		● ●										● ●			● ●	● ●
WALL PAINTING	262–264																			
Getting to Know Wall Painting	265–270																			
Painting on Walls	271–272		● ●	● ●																
Artistic Strategies	273–277						● ●									● ●				● ●
Collage and Wall Painting	278																			● ●
Technology and Wall Painting	279																			
A Brief History of Wall Paintings	280–285																			● ●
Studio Experience	286–294	● ●		● ●			● ●			● ●				● ●	● ●	● ●		● ●		● ●
OTHER WAYS TO PAINT	295–297																			
Getting to Know Nontraditional Painting	298–299					● ●														● ●
Using Nontraditional Painting Media	300–310			● ●							● ●									
Artistic Strategies	311–315	● ●		● ●							● ●					● ●	● ●			● ●

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Collage and Nontraditional Painting	316						● ●											● ●			
Technology and Nontraditional Painting	317–318												● ●			● ●					● ●
A Brief History of Nontraditional Paintings	319–324																				
Studio Experience	325–332	● ●											● ●								● ●

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, print-making, 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