



TEKS 100% Compliance Lesson Extensions

Experience Painting, Student Book

ART LEVEL II



Experience Painting, Student Book				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
1.B.IV	Apply the elements of art, including shape, as the fundamentals of art in personal artworks from narration for original artworks	Chapter 5: Acrylics — Using Acrylics: Stenciling: Try It	167	Try It: Use your stencils to create shapes within your painting.
		Chapter 9: Other Ways to Paint — Collage and Nontraditional Painting: Try It	316	Try It: Consider how shapes added to the scaled-up advertisement contribute to the altered meaning.
2.F.III	Select from a variety of art media to communicate specific ideas in printmaking	Chapter 5: Acrylics — Using Acrylics: Stenciling: Try It	167	Try It: Stenciling is often used like silkscreen printmaking. In painting, stenciling mimics printmaking’s capability of producing multiples of the same design. Cut out a simple stencil design of a face or object in heavy paper and produce these designs using a variety of different acrylic colors. Make sure that the areas that are cut out are the areas where you want the color transferred to the paper or other support.
		Chapter 7: Encaustics — Using Encaustics: Transfer	239	Try It: Transfer can also be considered a type of printmaking. Be sure to think about how the text and imagery you transfer will look in reverse and how they will enhance your ideas before you begin.
2.F.IV	Select from a variety of art media to communicate specific ideas in sculpture	Chapter 9: Other Ways to Paint — Artistic Strategies: Construction: Reconfiguration: Try It	315	Try It: What ideas were you able to communicating by creating a tape sculpture from a found object?
		Chapter 9: Other Ways to Paint — Studio Experience: Altered Objects: Check It	325–326	Check It: Were you successful in communicating the idea of a dynamic sculpture using found objects and paint?

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2.F.XVII	Select from a variety of art tools to communicate specific ideas in jewelry	Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Metallic Supports	303	Try It: Create a necklace using found metal objects, such as bottle caps, and enamels. Consider how to connect the metal objects to link the necklace together. Consider the placement of enamel paints to best communicate the idea of a cohesive jewelry design.
		Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Glass Supports	304	Try It: Use glass, translucent glass paint, and foil tape to create a piece of jewelry with a stained-glass look. Use the foil tape to cover any sharp edges. How can you communicate the idea of stained glass in your jewelry design?
3.D.I	Examine career opportunities in art	Chapter 3: Dry Media — Career Profile: Art Product Manufacturer	111–112	Discuss It: What did you learn about career opportunities from reading about Colorfin?
		Chapter 8: Wall Painting — Career Profile: Professional Street Painter and Creative Director of We Talk Chalk: Research It	289–290	Research It: What career opportunities did you learn about by researching professional street painting?
4.E.I	Select original artwork to form precise conclusions about formal qualities	Chapter 5: Acrylics — Chapter Review: Writing about Art	190	Writing about Art: Include information about the formal qualities of the work in your conclusion.
		Chapter 8: Wall Painting — Chapter Review: Writing about Art	292	Writing about Art: Compare the formal qualities of the murals, including the elements and principles, in your consideration of the success of each mural.
4.E.II	Select original artwork to form precise conclusions about historical contexts	A History of Painting: Prehistoric and Ancient Art — ca. 100s–400s CE	336	Discuss It: What can you learn about the history of India from the Ajanta Cave frescoes?
		A History of Painting: Prehistoric and Ancient Art — 1400s–1500s	338	Discuss It: What conclusions can you make about life in Persia during the 1400s by viewing art from that period?

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4.E.III	Select original artwork to form precise conclusions about cultural contexts	Chapter 8: Wall Painting — Artistic Strategies: Motivation: Participation	273	Discuss It: What conclusions can you make about the cultures of the communities in which these murals were painted? Why is an understanding of cultural context important when creating a mural?
		Chapter 9: Other Ways to Paint — Art History: Contemporary Chinese Art: Discuss It	318	Discuss It: What can you learn about contemporary Chinese culture from Wang Qingsong's work Follow Me?
4.E.IV	Select original artwork to form precise conclusions about intentions	Chapter 8: Wall Painting — Art History: Diego Rivera: Celebration Common People	283	Discuss It: How does Rivera's mural show his intention to portray Mexican dignity and pride?
		Chapter 9: Other Ways to Paint — Art History: Contemporary Chinese Art: Discuss It	318	Discuss It: What conclusions can you make about Wang Qingsong's intentions in the work Follow Me?
4.E.V	Select original artwork to form precise conclusions about meanings	Chapter 2: Tempera and Gouache — Art History: Pablita Velarde and Bandelier National Monument	67	Discuss It: As a visitor to Bandelier National Monument, what meanings might you conclude about the work of Velarde?
		Chapter 3: Dry Media — Art History: Kolam: Paintings That Do Not Last	103	Discuss It: What conclusions can you make about the meaning of ephemeral works such as this Kolam?
4.E.XII	Select exhibitions to form precise conclusions about historical contexts	Chapter 5: Acrylics — Chapter Review: Writing about Art	190	Writing about Art: In your introduction for the exhibit, include any conclusions you made about the historical context of the artworks.
		A History of Painting: 21st Century	350	Discuss It: Visit museum websites to view exhibit information. View images from exhibitions on historical time periods, cultures, styles, or individual artists. What conclusions can you form about the historical context of the artwork featured in the exhibits? www.metmuseum.org www.nga.gov www.artic.edu www.philamuseum.org www.moma.org

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4.E.XVI	Analyze original artwork to form precise conclusions about formal qualities	Chapter 9: Other Ways to Paint — Artistic Strategies: Choosing Imagery: Found Objects	312	Discuss It: Analyze this work by El Anatsui. What conclusions can you make about the use of texture, color, form, and movement/rhythm?
		A History of Painting: 21st Century	350	Discuss It: Analyze the 21st century artworks featured in the History of Painting. What conclusions can you make about the formal qualities of the art?
4.E.XVII	Analyze original artwork to form precise conclusions about historical contexts	Chapter 5: Acrylics — Art History: Roy Lichtenstein and Pop Art: Is it Stealing?: Discuss It	181	Discuss It: Find the appropriated images in this work by Roy Lichtenstein. What can you learn about the historical context of the 1970s from this work?
		Chapter 8: Wall Painting — Art History: Diego Rivera: Celebration Common People	283	Discuss It: Analyze this work by Diego Rivera to form conclusions about the historical context of the 1920s in Mexico.
4.E.XVIII	Analyze original artwork to form precise conclusions about cultural contexts	Chapter 8: Wall Painting — Artistic Strategies: Motivation: Participation	273	Discuss It: What conclusions can you make about the cultures in which these murals were painted? Why is an understanding of cultural context important when creating a mural?
		Chapter 9: Other Ways to Paint — Art History: Contemporary Chinese Art: Discuss It	318	Discuss It: What can you learn about contemporary Chinese culture from Wang Qingsong's work Follow Me?
4.E.XIX	Analyze original artwork to form precise conclusions about intentions	Chapter 8: Wall Painting — Art History: Diego Rivera: Celebration Common People	283	Discuss It: Analyze the work of Diego Rivera seen here, as well as on www.diegorivera.org . What conclusions can you form about the artist's intentions?
		Chapter 9: Other Ways to Paint — Art History: Contemporary Chinese Art: Discuss It	318	Discuss It: Visit the website of Wang Qingsong, www.wangqingsong.com to find additional works by the artist. What conclusions can you make about the artist's intentions?

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4.E.XX	Analyze original artwork to form precise conclusions about meanings	Chapter 1: The Basics of Painting — A Brief History of Painting: Experimenting	30	Discuss It: Examine the work of Anish Kapoor under the “works” tab on his website: www.anishkapoor.com . What conclusions can you form about meaning in his artwork?
		Chapter 9: Other Ways to Paint — Artistic Strategies: Choosing Imagery: Found Objects	312	Discuss It: Examine the work of El Anatsui in a special exhibition of his work at the Brooklyn Museum: www.brooklynmuseum.org/exhibitions/el_anatsui/ . What conclusions can you form about meaning in Anatsui’s work and its relation to cultural context?
4.E.XXII	Analyze portfolios to form precise conclusions about historical contexts	Chapter 5: Acrylics — Art History: Roy Lichtenstein and Pop Art: Is it Stealing?: Discuss It	181	Discuss It: Analyze additional artwork by Roy Lichtenstein at www.lichtensteinfoundation.org . What can you learn about the historical context of his work from throughout his career?
		Chapter 8: Wall Painting — Art History: Diego Rivera: Celebration Common People	283	Discuss It: Analyze the work of Diego Rivera seen here, as well as at www.diegorivera.org . What conclusions can you form about the historical context in which the artist was working?
4.E.XXIII	Analyze portfolios to form precise conclusions about cultural contexts	Chapter 5: Acrylics — Collage and Acrylics	175	Discuss It: Find more work by Romare Bearden at www.beardenfoundation.org . After analyzing the artwork and other information on the website, what conclusions can you make about the cultural context of Bearden’s work?
		Chapter 9: Other Ways to Paint — Art History: Contemporary Chinese Art: Discuss It	318	Discuss It: Visit the website of Wang Qingsong, www.wangqingsong.com to find additional works by the artist. What conclusions can you make about the cultural context in which these works were created?

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4.E.XXX	Analyze exhibitions to form precise conclusions about meanings	Chapter 5: Acrylics — Chapter Review: Writing about Art	190	Writing about Art: In your introductory statement for the exhibit, include any conclusions you made about the meanings of the artworks.
		A History of Painting: 21st Century	350	Discuss It: Visit museum websites to view exhibit information. View images from exhibitions on historical time periods, cultures, styles, or individual artists. What conclusions can you form about the meanings of the artwork featured in the exhibits? www.metmuseum.org www.nga.gov www.artic.edu www.philamuseum.org www.moma.org

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