



TEKS 100% Compliance Lesson Extensions

Experience Painting, Teacher Edition

ART LEVEL II



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ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.III	Select from a variety of art media to communicate specific ideas in printmaking	Chapter 5: Acrylics — Using Acrylics: Stenciling	T167	Teaching Tip: Stenciling will allow students to consider how their paintings can be unique, as well as reproducible. Ask students to consider how print editions are valued. Are paintings valued in the same manner? When working with stencils, students should be aware of how the repetition of imagery works to communicate their personal viewpoint.
		Chapter 7: Encaustics — Using Encaustics: Transfer: Teaching Tip	T239	Teaching Tip: Students can think of transfer as a type of printmaking. Encourage students to consider how the text and imagery will look in reverse and how the transfer will enhance the ideas they are communicating with their art.
2.F.VII	Select from a variety of art media to communicate specific ideas in jewelry	Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Metallic Supports	T303	Design Extension: Encourage students to paint small bits of metal following the guidelines on this page and create a piece of jewelry with the painted pieces. Make sure to note vocabulary terms.
		Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Glass Supports	T304	Design Extension: Encourage students to paint small bits of glass following the guidelines on this page and create a piece of jewelry with the painted pieces. Make sure to note Teaching tip about making slump glass in a ceramics kiln.
2.F.XIII	Select from a variety of art tools to communicate specific ideas in printmaking	Chapter 5: Acrylics — Using Acrylics: Stenciling	T167	Teaching Tip: Stenciling will allow students to consider how their paintings can be unique, as well as reproducible. When working with stencils, students should be aware of how the repetition of imagery communicates ideas.
		Chapter 7: Encaustics — Using Encaustics: Transfer: Teaching Tip	T239	Teaching Tip: Students can think of transfer as printmaking. Encourage students to consider about how the text and imagery will look in reverse and how the transfer will enhance the ideas they are communicating.

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ART LEVEL I TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.XIV	Select from a variety of art tools to communicate specific ideas in sculpture	Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Ceramic Supports: Teaching Tip	T301	Teaching Tip: Encourage students to collaborate with ceramics students to create a sculpture that communicates their concept.
		Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces	T306	Teaching Tip: Have students to create sculptures in wood that reflect their interests and accomplishments. Students can use found wood or construct their own forms. Encourage students to apply paint with a Pop Art aesthetic for visual interest.
2.F.XVI	Select from a variety of art tools to communicate specific ideas in fiber art	Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Fiber Supports	T302	Design Extension: Have students experiment with dyes and inks on different materials. Encourage students to explore how the fabric takes on the pigment and various effects they can achieve. Once students select a material and dyeing technique that they like, have them create a work of art that communicates ideas about color, form, and pattern.
		Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Mixed-Media Materials and Techniques: Fabric	T308	Design Extension: Encourage students to create a mixed media work with fabric that can be displayed in unusual ways. Students can consider how fabric drapes when suspended from doorways, windows, or the ceiling.
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	T303	Design Extension: Encourage students to paint small bits of metal following the guidelines on this page and create a piece of jewelry with the painted pieces. Make sure to note vocabulary terms.
		Chapter 9: Other Ways to Paint — Using Nontraditional Painting Media: Supports and Surfaces: Glass Supports	T304	Design Extension: Encourage students to paint small bits of glass following the guidelines on this page and create a piece of jewelry with the painted pieces. Make sure to note Teaching Tip about making slump glass in a ceramics kiln.

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2.F.XX	Select from a variety of art tools to communicate specific ideas in digital art and media	Chapter 8: Wall Painting — Technology and Wall Painting	T279	Teaching Tip: Have students collaborate on a community mural that incorporates both paint and digital art. Encourage students to select a building in their community as the site of their mural. What considerations should they make about the architecture and space? How will the project work in both the short term and long term? Have students create a model of the mural, incorporating their digital art components.
		Chapter 9: Other Ways to Paint — Technology and Nontraditional Painting	T317	Teaching Tip: Have students brainstorm ways to combine traditional ideas of painting with digital art and media. How can imagery created digitally interact with a painting on canvas or paper? Have students work collaboratively to create a mixed-media installation using both traditional painting and digital art making techniques. How can the installation communicate the students' ideas about the history of painting and its future?
3.D.I	Examine career opportunities in art	Chapter 1: The Basics of Painting — Career Profile: Arts Center Director	T37–T38	Discuss It: After reading the Career Profile on Cherie Mittenenthal, encourage students to discuss the role of an art center director. What skills and life experience do they think are necessary for the position? As an artist, what might be the benefits and drawbacks of this career?
		Chapter 4: Watercolors and Inks — Career Profile: Children's Book Illustrator and Author	T149	Discuss It: Have students discuss the challenges and benefits to working as a book illustrator. What aspects of the career do they think is suited to their personality?
3.D.V	Examine avocational opportunities in art	Chapter 3: Dry Media — Career Profile: Art Product Manufacturer: Try It	T111	Try It: What avocational or part-time art opportunities were students able to find in their research? How do students define success in avocational art opportunities?
		Chapter 6: Oils — Artistic Strategies: Motivation: Observation	T206	Discuss It: What avocational opportunities did students find in their research? Have students compare and contrast the avocational and career opportunities they researched and the reasons artists might choose one or the other. Do students feel strongly about pursuing one type of avocational opportunity or another?

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4.D.I	Construct a physical or electronic portfolio by evaluating personal original artworks to provide evidence of learning	Chapter 1: The Basics of Painting — Chapter Review: For Your Portfolio	T40	For Your Portfolio: What did students learn from working with paint and a digital paint program? Have students evaluate two works to show what they learned.
		Chapter 2: Tempera and Gouache — Chapter Review: For Your Portfolio	T76	For Your Portfolio: Have students evaluate the four different versions of their composition. What did they learn about different kinds of paint media and surfaces? How did they apply what they learned in their fourth painting?
4.D.II	Construct a physical or electronic portfolio by analyzing personal original artworks to provide evidence of learning	Chapter 1: The Basics of Painting — Chapter Review: For Your Portfolio	T40	For Your Portfolio: What did students learn from working with paint and a digital paint program? Have students evaluate two works to show what they learned.
		Chapter 2: Tempera and Gouache — Chapter Review: For Your Portfolio	T76	For Your Portfolio: Have students evaluate the four different versions of their composition. What did they learn about different kinds of paint media and surfaces? How did they apply what they learned in their fourth painting?
4.E.I	Select original artwork to form precise conclusions about formal qualities	Chapter 1: The Basics of Painting — Getting to Know Paint: Paint and Art	T8	Teaching Tip: Direct students to visit the website of Matthew Ritchie at www.matthewritchie.com/ to investigate the broad range of Ritchie's work that explores such concepts as space, line, painted sculpture, and installation.
		Chapter 1: The Basics of Painting — Personal Painting Practices: Studio Habits: Inquiry	T16	Inquiry: What conclusions can students make about the formal qualities of these works? In what ways did the body or personal transformation contribute to the formal qualities of the works?
4.E.II	Select original artwork to form precise conclusions about historical contexts	Chapter 1: The Basics of Painting — A Brief History of Painting: Bringing Objects to Life	T22	Teaching Tip: Fayum paintings: Have students use the Metropolitan Museum of Art website, www.metmuseum.org , to search the Online Collection for encaustic paintings. What can students learn about life in Roman-occupied Egypt by studying these paintings? What do they reveal about cross-cultural connections in the ancient world?
		A History of Painting: Prehistoric and Ancient Art — ca. 100s–700s CE	336	Teaching Tip: Have students use the Brooklyn Museum's website, www.brooklynmuseum.org , to search Arts of the Americas. Students should examine painted Mesoamerican ceramics for the vast array of vessel types and painted decoration. What can they learn about Mesoamerican cultures by studying these vessels?

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4.E.III	Select original artwork to form precise conclusions about cultural contexts	Chapter 5: Acrylics — Artistic Strategies: Improvisation: Developing a Style: Responding to Art	T172	Responding to Art: Direct students to visit the Art21 website to read about the Kerry James Marshall, his life as a southern African American painter, and how his works reflect his culture. What conclusions can students make about the cultural contexts of his work? www.pbs.org/art21/artists/kerry-james-marshall
		Chapter 8: Wall Painting — Art History: Diego Rivera: Celebration Common People	T283	Teaching Tip: Direct students to Rivera’s website, www.diegorivera.org , to study the artist’s paintings and murals. What conclusions can students make about the cultural context of the Mexican Revolution and the development of a Mexican democracy from Rivera’s art?
4.E.IV	Select original artwork to form precise conclusions about intentions	Chapter 1: The Basics of Painting — A Brief History of Painting: Beginnings: Inquiry	T19	Inquiry: What conclusions can students make about the intentions of graffiti artists today and the people who created prehistoric rock paintings?
		Chapter 3: Dry Media — Getting to Know Dry Media: Oil Pastels	T89	Inquiry: Have students research the work and life of Eddie Arning. What conclusions can they make about the artist’s intentions in the work featured here?
4.E.V	Select original artwork to form precise conclusions about meanings	Chapter 1: The Basics of Painting — Art History: Egyptian Painting: Art Criticism	T21	Art Criticism: What conclusions can students make about the meanings expressed by the artists in both works?
		Chapter 8: Wall Painting Artistic — Strategies: Choosing Imagery: Social Issues: Discuss It	T274	Discuss It: Looking at the murals in this chapter, what conclusions can students make about the use of imagery and text to convey meaning?
4.E.XVI	Analyze original artwork to form precise conclusions about formal qualities	Chapter 4: Watercolors and Inks — How to...Create Light Values: Artistic Processes	T126	Artistic Processes: Ask students what conclusions they can make about value in watercolor by analyzing the lightly colored or white areas of these paintings.
		Chapter 6: Oils — Art Fundamentals: Refraction: Inquiry	T199	Inquiry: What conclusions about refraction can students make based on analyzing the three oil paintings?

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4.E.XVII	Analyze original artwork to form precise conclusions about historical contexts	Chapter 5: Acrylics — Getting to Know Acrylics: Acrylic Mediums: Inquiry	T160	Inquiry: What conclusions can students make about Spanish 20th-century history from the work of Juan Genovés?
		Chapter 5: Acrylics — Art History: Roy Lichtenstein and Pop Art: Is it Stealing?	T181	Inquiry: Encourage students to analyze this work by Roy Lichtenstein to find appropriated imagery. What can students learn about the historical context of the 1970s from this work?
4.E.XVIII	Analyze original artwork to form precise conclusions about cultural contexts	Chapter 5: Acrylics — Getting to Know Acrylics: Acrylic Mediums: Inquiry	T160	Inquiry: What conclusions can students make about late 20th-century Spanish culture from the work of Juan Genovés?
		Chapter 7: Encaustics — A Brief History of Encaustic Paintings: Inquiry	T249	Inquiry: Based on their research, what conclusions can students make about the cultural context of the 20th-century murals and those of today? What cultural similarities and differences can they find?
4.E.XIX	Analyze original artwork to form precise conclusions about intentions	Chapter 1: The Basics of Painting — A Brief History of Painting: Beginnings: Inquiry	T19	Inquiry : What conclusions can students make about the intentions of graffiti artists today and the people who created prehistoric rock paintings?
		Chapter 3: Dry Media — Getting to Know Dry Media: Oil Pastels	T89	Inquiry: Have students research the work and life of Eddie Arning. What conclusions can they make about the artist’s intentions in the work featured here?
4.E.XX	Analyze original artwork to form precise conclusions about meanings	Chapter 1: The Basics of Painting — Art History: Egyptian Painting: Art Criticism	T21	Art Criticism: What conclusions can students make about the meanings expressed by the artists in both works?
		Chapter 8: Wall Painting — Artistic Strategies: Choosing Imagery: Social Issues: Discuss It	T274	Discuss It: Looking at the murals in this chapter, what conclusions can students make about the use of imagery and text to convey meaning?

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