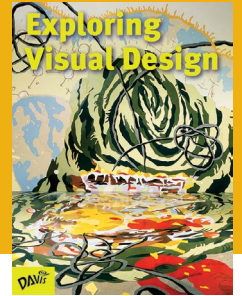




TEKS 100% Compliance Lesson Extensions

Exploring Visual Design, Student Book

ART LEVEL II



Exploring Visual Design, Student Book				
ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
1.A.III	Use visual comparisons to illustrate concepts from original sources for original artworks	Chapter 1: Line – Studio Experience: Other Studio Projects	33	Other Studio Projects: 2. Use a variety of line types and personalities. Use visual comparisons to illustrate the different feelings and rhythms of each kind of music.
		Chapter 7: Balance – Asymmetrical Balance	146	Try It (new): Look at a number of buildings and note which have symmetrical and which have asymmetrical balance. On a piece of paper, design two buildings, one symmetrical and the other asymmetrical.
1.A.IV	Use visual comparisons to illustrate ideas from original sources for original artworks	Chapter 5: Space – Cubism: Try It	112	Try It: Visually compare the three drawings you created. How can you combine elements from each drawing to illustrate the idea of a Cubist composition?
		Chapter 11: Pattern – Random Patterns: Try It	222	Try it: Use visual comparisons to discover random and planned patterns. Use these comparisons to plan your own combinations in order to illustrate the idea of random and planned patterns.
1.C.XI	Identify the principles of design, including proportion, in personal artworks	Chapter 2: Shape and Form – Studio Experience: Shape Collage: Check It	55	Check It: Describe the proportions of the various shapes in your composition.
		Chapter 9: Contrast – Studio Experience: Pop Art Sculpture: Check It	187	Check It: How does your use of proportion help make your sculpture Pop Art?
1.C.XII	Apply the principles of design, including proportion, in personal artworks	Chapter 2: Shape and Form – Studio Experience: Shape Collage: Check It	55	Check It: Describe the proportions of the various shapes in your composition.
		Chapter 9: Contrast – Studio Experience: Pop Art Sculpture: Check It	187	Check It: How does your use of proportion help make your sculpture Pop Art?

ART LEVEL II TEKS Lesson Extensions for Exploring Visual Design

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ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
1.D.II	Explore suitability of art processes to express specific ideas relating to visual themes of artworks, using art vocabulary accurately	Chapter 7: Balance – Studio Experience: Balance in Nature: Check It	153	Check It: Reflect on your use of balance and color scheme in your composition to consider more suitable art processes.
		Chapter 12: Movement and Rhythm – Studio Experience: Action!: Check It	249	Check It: Was your process for creating graphic movement and rhythm in your composition successful? Can you think of processes that could be more suitable for creating a comic strip?
2.A.I	Create original artworks using multiple solutions from direct observation in order to expand personal themes that demonstrate artistic intent	Chapter 2: Shape and Form – Form and Light	51	Try It (new): Observe shadows created by artificial and natural light in your neighborhood. Use different kinds of white and black media to experiment with designs that capture any shadows with unusual or intriguing shapes.
		Chapter 7: Balance – Studio Experience: Balance in Nature: Check It	153	Check It: How did the processes of observing an object to create a balanced sketch and using a viewfinder for your composition expand your personal themes in art?
2.A.II	Create original artworks using multiple solutions from original sources in order to expand personal themes that demonstrate artistic intent	Chapter 1: Line – Studio Experience: Wire Sculpture from Gesture Drawing: Check It	33	Check It: How did your gesture drawings contribute to your final sculpture? How did you show intent in your work?
		Chapter 2: Shape and Form – Studio Experience: Shape Collage: Check It	55	Check It: How did the examples by Matisse and Demuth contribute to your own design solutions while creating the collage?
2.B.I	Apply design skills in creating practical applications in order to make successful design decisions	Chapter 2: Shape and Form – Categories of Shapes: Curved and Angular Shapes: Try It	38	Try It: Use the design skills you have learned throughout the unit to create the shapes in your design, including rulers, compasses, french curves, and triangles.
		Chapter 8: Unity – Use of Color: Try It	161	Try It: Use the design skills you have used throughout the text to create your design, including color and value.

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2.B.III	Apply design skills in examining consumer choices in order to make successful design decisions	Chapter 6: Texture – Studio Experience: Coiled Baskets: Think About It	137	Think About It; Read the Career Profile of Clarissa Rizal and understand how her aesthetic and cultural choices in her art are reflected in her sales. Make a coiled basket that represents an aspect of personal life, ideals, or values. Use found objects or personal objects to reflect those aspects.
		Chapter 12: Movement and Rhythm – Studio Experience: Action!: Think About It	249	Think About It: Review the Career Profile of Kevin Gillespie to understand how an illustrator must consider the needs of the author and reader as a visual storyteller. How will your own visual storytelling consider the audience and their choices?
2.E.I	Collaborate to create original works of art	Chapter 8: Unity – Studio Experience: Putting It All Together: Do It	167	Do It: 7. Collaborate with your classmates to create a unified group of paintings. Select a primary color scheme with only two secondary colors for all of the paintings. Create an exhibit with all of the paintings based on a single criteria such as overall texture, use of light, organic or geometric shapes, or similar colors.
		Chapter 12: Movement and Rhythm – Studio Experience: Action!: Do It	249	Do It: 3. Collaborate with your classmates to plan a series of actions that tell a complete story. Each student can tell a different part of the story through individual action sequences.
2.F.I	Select from a variety of art media to communicate specific ideas in drawing	Chapter 2: Shape and Form – Qualities of Shapes: Smooth and Textured Shapes: Try It	44	Try It: Select from crayons or pencils to communicate the idea of texture.
		Chapter 3: Value: Try It	57	Try It: Select from pencil, charcoal, or crayon to communicate ideas about value through drawing.
2.F.II	Select from a variety of art media to communicate specific ideas in painting	Chapter 12: Movement and Rhythm – Types of Rhythm: Flowing: Try It	240	Try It How does using paint media communicate the idea of pattern and rhythm?
		Chapter 12: Movement and Rhythm – Types of Rhythm: Unexpected: Try It	245	Try It How can you use paint to communicate the idea of rhythm in music?
2.F.III	Select from a variety of art media to communicate specific ideas in printmaking	Chapter 11: Pattern – Studio Experience: Pattern Prints: Check It	227	Check It: How did using linoleum printmaking techniques aid in communicating ideas about patterns?
		Chapter 12: Movement and Rhythm – Types of Rhythm: Unexpected: Try It	245	Try It: How can you use printmaking media to communicate the idea of rhythm in music?

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2.F.V	Select from a variety of art media to communicate specific ideas in ceramics	Chapter 5: Space – Studio Experience: An Event in Clay: Check It	119	Check It: How did you communicate the idea of your chosen event using ceramics?
		Chapter 12: Movement and Rhythm – Types of Rhythm: Flowing: Try It	240	Try It: Use clay to explore patterns that move in flowing rhythm. Look at figure 12–25 for ideas of flowing lines.
2.F.VI	Select from a variety of art media to communicate specific ideas in fiber art	Chapter 11: Pattern – Basic Types of Planned Patterns: Half-Drop Designs: Try It	216	Try It: Create your patterns on 12" x 12" squares of white cotton cloth.
		Chapter 11: Pattern – Studio Experience: Pattern Prints: Do It	227	Do It: 5. Use fabric to print your motif rather than paper. Be sure to use the appropriate inks and paints for printing your motif on fabric.
2.F.XI	Select from a variety of art tools to communicate specific ideas in drawing	Chapter 2: Shape and Form – Qualities of Shapes: Try It	42	Try It: Select from a variety of drawing tools to communicate the idea of contrasting surface qualities in your drawing.
		Chapter 11: Pattern – Basic Types of Planned Patterns: Alternating Patterns: Try It	217	Try It Use drawing tools to communicate the idea of pattern and motifs in a drawing.
2.F.XII	Select from a variety of art tools to communicate specific ideas in painting	Chapter 3: Value – Light Values: Try It	61	Try It: Using diluted black watercolor or ink, shade the object (using the white of the paper as highlights) with many light-valued grays.
		Chapter 9: Contrast – Color Contrasts: Try It	179	Try It: Choose a section of the painting you selected that has interesting color contrasts and reproduce it in watercolor or acrylic on a piece of smooth, white board, including any contour lines.
2.F.XIII	Select from a variety of art tools to communicate specific ideas in printmaking	Chapter 11: Pattern – Studio Experience: Pattern Prints: Check It	227	Check It: How did using linoleum printmaking techniques aid in communicating ideas about patterns?
		Chapter 12: Movement and Rhythm – Types of Rhythm: Unexpected: Try It	245	Try It: How can you use printmaking tools to communicate the idea of rhythm in music?

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ART LEVEL II TEKS	TEKS Breakout	Lesson	Pages	Lesson Extension to Meet TEKS
2.F.XV	Select from a variety of art tools to communicate specific ideas in ceramics	Chapter 2: Shape and Form – Qualities of Shapes: Try It	42	Try It: How did using clay communicate the idea of solidity and weight?
		Chapter 2: Shape and Form – Qualities of Shapes: Static and Dynamic Shapes: Try It	46	Try It: How is clay an effective medium for communicating the idea of dynamic and static arrangements?
2.F.XVI	Select from a variety of art tools to communicate specific ideas in fiber art	Chapter 11: Pattern – Basic Types of Planned Patterns: Half-Drop Designs: Try It	216	Try It: Create your patterns on 12" x 12" squares of white cotton cloth.
		Chapter 11: Pattern – Studio Experience: Pattern Prints: Do It	227	Do It: 5. Use fabric to print your motif rather than paper. Be sure to use the appropriate inks and paints for printing your motif on fabric.
2.F.XVII	Select from a variety of art tools to communicate specific ideas in jewelry	Chapter 2: Shape and Form – Qualities of Shapes: Smooth and Textured Shapes: Try It	45	Try It: In addition to hot glue, what art tools will you need to select in order to communicate the idea of textural surfaces in your piece of jewelry?
		Chapter 10: Emphasis – Emphasizing One Element of Design: Try It	192	Try It: Explore the use of various traditional or experimental art media and materials by producing one design of a brooch in three different media. Suggestions for materials: metal wire, twigs (wood), bone, colored foil, small broken bits of pottery, feathers, dried beans, shells, paper clips, game pieces or any combination of these. Which elements of art are emphasized?
2.F.XVIII	Select from a variety of art tools to communicate specific ideas in mixed-media	Chapter 2: Shape and Form – Qualities of Shapes: Try It	42	Try It: How do your mixed-media sculptures communicate the idea of light/soft and hard/solid?
		Chapter 12: Movement and Rhythm – Types of Rhythm: Unexpected: Try It	245	Try it How can you use a variety of art media to create a mixed-media work that communicates the idea of rhythm in music?
2.F.XIX	Select from a variety of art tools to communicate specific ideas in photography	Chapter 10: Emphasis – Studio Experience: Emphasis as Photomontage: Check It	205	Check It: How did you communicate emphasis in your photomontage?
		Chapter 12: Movement and Rhythm – Studio Experience: Other Studio Projects	249	Other Studio Projects: How do your digital photographs communicate the idea of action?

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4.E.XI	Select exhibitions to form precise conclusions about formal qualities	Chapter 5: Space – Two-Dimensional Space: The Picture Plane: Try It	101	Try It: Create an exhibit by arranging your work with other students' works on the same project. Examine, compare, and explain what happened to space in each one.
		Chapter 11: Pattern – Another Look at Pattern	224	Try It: Create an online exhibit with examples of patterns you can find in daily life and in works of art. What conclusions can you make about pattern based on your exhibit?

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