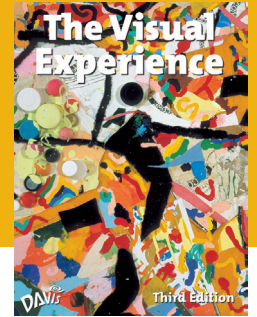




TEKS Correlations

The Visual Experience 3E, Teacher's Edition



The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
CHAPTER 1	2-3																		
The Variety of Art	4-9																		
Chapter Review	11																		
CHAPTER 2	12-13																		
Philosophy of Art	14-17	●	●																● ●
Criticism and Critics	18-19																		● ●
A Critical Method	20-27				● ●											● ●	● ●		● ●
Chapter Review	29																		
CHAPTER 3	32-33																		
3.1 A Quick Look	34-35		● ●																
3.2 Descriptive Lines	36-37																		
3.3 Implied Line	38-39																		
3.4 Expressive Lines	40-43		● ●								● ●								
3.5 Art Criticism: A Japanese Ukiyo-e Artwork	44-45												● ●				● ●		● ●
3.6 Studio: Hockney-Inspired Still Life Drawing	46-47										● ●								
3.7 Studio: Drawing with Hatching and Crosshatching	48-49										● ●								
3.8 Studio: Contour Line Investigation	50-51	● ●				● ●													
3.9 Studio: Drawing with Expressive Line	52-53					● ●			● ●										
3.10 Studio: Calder-Inspired Wire Drawing	54-55										● ●								
Chapter Review	57					● ●			● ●									● ●	

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
CHAPTER 4	58–59																		
4.1 A Quick Look	60–61																		
4.2 Shape	62–65		● ●									● ●	● ●						
4.3 Form	66–71		● ●																
4.4 Expressive Qualities of Shapes and Forms	72–75	● ●										● ●							● ●
4.5 Art Criticism: A Contemporary Metalwork	76–77																● ●		
4.6 Studio: Drawing with Negative Shape	78–79		● ●																
4.7 Studio Experiences: Foreshortening in Figure Study	80–81															● ●			
4.8 Studio: Family Structure in Abstract Sculpture	82–83		● ●				● ●									● ●			
4.9 Studio: A Relief Sculpture Collaboration	84–85	● ●				● ●			● ●	● ●	● ●					● ●			● ●
Chapter Review	87																	● ●	● ●
CHAPTER 5	88–89																		
5.1 A Quick Look	90–91		● ●																
5.2 Light and Dark, Value	92–95	● ●																	
5.3 Color	96–103		● ●		● ●						● ●								
5.4 Art Criticism: A Contemporary Surrealist Painting	104–105																● ●		● ●
5.5 Studio: Value Study: Shattered Images	106–107	● ●	● ●																
5.6 Studio: Feathers in Monochromatic Colors	108–109	● ●	● ●								● ●					● ●			
5.7 Studio: Creating a Spectrum of Color	110–111		● ●																
5.8 Studio: Exploring Mixed Color	112–113	● ●					● ●				● ●								
Chapter Review	115		● ●															● ●	● ●

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																		
		● 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	
CHAPTER 6	116–117																			
6.1 A Quick Look	118–119																			
6.2 Space in Our Environment	120–121		● ●			● ●														
6.3 Space in 3-D Art	122–125		● ●																	
6.4 Space and the Picture Plane	126																			
6.5 Representing 3-D Space in 2-D Art	127–131																			
6.6 3-D Space in Abstract Painting	132																			
6.7 Framing	133																			
6.8 Art Criticism: An American Abstract Landscape	134–135																			
6.9 Studio: One-Point Perspective Design	136–137		● ●								● ●									
6.10 Studio: Floating Art Museum	138–139		● ●			● ●										● ●	● ●			
6.11 Studio: Tower in Three-Point Perspective	140–141																			
6.12 Studio: Depth in Monochromatic Collage	142–143							● ●			● ●									
6.13 Studio: Diebenkorn-Inspired Abstract Landscape	144–145										● ●									
Chapter Review	147																			● ●
CHAPTER 7	148–149																			
7.1 A Quick Look	150–151																			
7.2 Texture	152–157		● ●																	● ●
7.3 Art Criticism: An Expressionist Landscape	158–159																			
7.4 Studio: Texture Collage	160–161	● ●	● ●					● ●												
7.5 Studio: Texture Printmaking	162–163		● ●								● ●									
Chapter Review	165																			

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
CHAPTER 8	166–167																		
8.1 A Quick Look	168–169			● ●															
8.2 Composition and Design	170–171																		
8.3 Unity	172–173																		
8.4 Variety	174–175			● ●															
8.5 Emphasis	176–177			● ●															
8.6 Rhythm and Movement	178–183			● ●															● ●
8.7 Balance	184–187			● ●							● ●								
8.8 Pattern	188–189			● ●															
8.9 Proportion	190–191			● ●															
8.10 Art Criticism: A Contemporary Installation	192–193																● ●		
8.11 Studio: Designing Pattern from Foreign Currency	194–195			● ●												● ●			
8.12 Studio: A Unified Seasonal Collage	196–197			● ●												● ●			
8.13 Studio: Movement in a Comic Strip	198–199					● ●			● ●										
8.14 Studio: Varied Forms of Balance	200–201										● ●								
8.15 Studio: Advertising with Emphasis	202–203			● ●															● ●
Chapter Review	205			● ●															● ●
CHAPTER 9	208–209																		
9.1 A Quick Look	210–211																		
9.2 Drawing	212–215										● ●								
9.3 Painting	216–225										● ●								
9.4 Printmaking	226–229										● ●								
9.5 Photography and Film	230–233										● ●								
9.6 Video and Computer Art	234–235										● ●								
9.7 Mixed Media	236–237										● ●								
9.8 Art Criticism: An American Regionalist Painting	238–239												● ●				● ●		

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
9.9 Studio: Trompe l'Oeil in Value Study	240-241	● ●				● ●													
9.10 Studio: Figure Study in Watercolor Wash	242-243																		
9.11 Studio: Color Mixing with Acrylic Paint	244-245							● ●											
9.12 Studio: Creating Visual Movement Through Printmaking	246-247										● ●					● ●			
9.13 Studio: Balancing Positive and Negative Through Stencil Printing	248-249										● ●								
9.14 Studio: Creative Photomontage	250-251					● ●										● ●			
Chapter Review	253															● ●		● ●	● ●
CHAPTER 10	254-255																		
10.1 A Quick Look	256-257																		
10.2 Sculpture	258-265										● ●		● ●						
10.3 Conceptual and Performance Art	266-267																		
10.4 Environmental and Site-Specific Art	268-269																		● ●
10.5 Installation Art	270-271																		
10.6 Ceramic Pottery	272-273										● ●								
10.7 Jewelry and Metal Art	274-275																		
10.8 Fiber Art and Soft Sculpture	276-277										● ●								
10.9 Glass Art	278-279																		
10.10 Art Criticism: A Monumental Public Sculpture	280-281																		
10.11 Studio: Kinetic Sculpture for Public Space	282-283									● ●	● ●			● ●					
10.12 Studio: Figurative Clay Sculpture	284-285										● ●								
10.13 Studio: Expressing Personality Through Sculpture	286-287										● ●					● ●			

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
10.14 Studio: River Stone Sculpture Garden	288–289																		
10.15 Studio: Coil-Built Mask	290–291										● ●								
10.16 Studio: Inside/Outside Photo Form	292–293																		
Chapter Review	295																		
CHAPTER 11	296–297																		
11.1 A Quick Look	298–299																		
11.2 Ancient to Romanesque	300–303											● ●							● ●
11.3 1280–1850: Gothic to Neoclassical	304–307																		
11.4 Modern: 1850–1950s	308–311																		
11.5 1950s to Present/Contemporary	312–317																		
11.6 Art Criticism: A Memorial Library	318–319																		
11.7 Studio: Architectural Clay Relief	320–321															● ●			● ●
11.8 Studio: Architectural Collage	322–323																		
Chapter Review	325																		
CHAPTER 12	326–327																		
12.1 A Quick Look	328–329														● ●				● ●
12.2 Environmental Design	330–331																		
12.3 Communication	332–335																		● ●
12.4 Product and Fashion Design	336–337																		
12.5 Entertainment	338–341																		
12.6 Cultural Enrichment	342–345														● ●				
12.7 Art Criticism: Visual Culture: A Magazine Ad	346–347																		
Chapter Review	349																		● ●
CHAPTER 13	352–353																		
13.1 A Quick Look	354–355																		● ●
13.2 India	356–359																		● ●

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																		
		● 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	
13.3 Southeast Asia	360–361																			
13.4 China	362–365											●	●						●	●
13.5 Japan	366–369																			
13.6 Korea	370–371											●	●							
13.7 Art Criticism: A Contemporary Fantasy	372–373																			
13.8 The Soul of Japan: Mixed-Media Umbrella Form	374–375							●	●										●	●
13.9 Photomontage: Our International Origins	376–377			●	●														●	●
Chapter Review	379																		●	●
CHAPTER 14	380–381																			
14.1 A Quick Look	382–383																			
14.2 Islam	384–387																			
14.3 Africa	388–391																		●	●
14.4 Pre-Columbian Central and South America	392–395																			
14.5 Native North America	396–401											●	●							
14.6 Art Criticism: A South African Collage	402–403																			
14.7 Studio: Expressing Personality in a Mask Form	404–405																			
14.8 Studio: Symbolic Sculpture: A Contemporary Totem Pole	406–407													●	●					
Chapter Review	409																		●	●
CHAPTER 15	410–411																			
15.1 A Quick Look	412–413																			
15.2 The Ice Age	414–415																			
15.3 Ancient Egypt	416–417																			
15.4 Classical Greece	418–419																			
15.5 First and Second Century Rome	420–421																			
15.6 The Medieval Era	422–423																			

TEKS Correlations

The Visual Experience 3E, Teacher's Edition		TEKS Art, Level I																	
		● 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
15.7 Gothic France	424–425																		
15.8 The Renaissance in the 1400s	426–427																		
15.9 The High Renaissance	428–431																		
15.10 Art Criticism: A Neoclassical Painting	432–433																		
15.11 Studio: Modern-Day Egyptian Wall Painting	434–435																		● ●
15.12 Studio: Sistine Chapel-Inspired Ceiling Mural	436–437																		
15.13 Studio: Making a Connection with Ancient Greece	438–439					● ●													● ●
Chapter Review	441																		● ●
CHAPTER 16	442–443																		
16.1 A Quick Look	444–445																		
16.2 The 1600s and the Baroque	446–449																		
16.3 The Enlightenment, Rococo, and Neoclassicism	450–451																		
16.4 Romanticism to Post-Impressionism	452–455																		● ●
16.5 The Industrial Revolution	456–457																		
16.6 Art of the First Half of the 20th Century	458–463																		
16.7 Art of the Second Half of the 20th Century	464–467																		● ●
16.8 Postmodernism and the 21st Century	468–469																		
16.9 Art Criticism: A Contemporary Triptych	470–471																		
16.10 Studio: Painting an Artist's Chair	472–473																		
16.11 Studio: Structural Connections	474–475																		
Chapter Review	477																		

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