

UNIT: The Elements of Art and Design

PROJECTS: Texture

GRADE: 7

LENGTH: 1 week

#### ACADEMIC STANDARDS:

##### Criticism:

- 7.3.3 Expand on and use appropriate art vocabulary.

##### Production:

- 7.8.1 Apply elements (line, shape, form, texture, color, value, and space) and principles (repetition, variety, rhythm, proportion, movement, balance, emphasis, and unity) in work that effectively communicates their ideas.
- 7.8.2 Identify and discriminate between types of shape (geometric and organic), colors (primary, secondary, warm, cool, contemporary, intermediates, neutrals, tints, tones, shades, and values), lines (characteristics, quality) textures (tactile and visual), and space (background, middleground, foreground, placement, one and two point perspective, overlap, negative, converging lines positive, size, color), balance (symmetrical, asymmetrical, radial) and the use of proportion, rhythm, variety, repetition, and movement in their work and the works of others.
- 7.9.2 Demonstrate appropriate use of different media, techniques, and processes to communicate themes and ideas in their work including:

##### Drawing:

Media: pencils, colored pencils, markers, ink, chalks, crayons, oil pastels, charcoals

Processes: contour line, rendering, sketching, value, shading, crosshatching, stippling, one and two point perspective

#### PERFORMANCE OBJECTIVES:

Given bags containing textured objects, the students will complete the anticipatory activity by writing their guesstimations of the objects on paper.

Given a photograph, the students will draw and color a picture of a “zoom in” to the best of their ability by following the rubric.

#### PREPARATION BY TEACHER:

The teacher will need to make copies of the “zoom in” handouts for the students. The teacher will need to prepare examples of Durer art. The teacher will need to have examples of “zoom in” art available for students to use as references. The teacher will need to prepare the bags containing textured objects for the anticipatory activity.

#### MATERIALS:

- textbook
- handouts
- paper bags
- textured objects
- pencils
- eraser
- paint, colored pencils, oil pastels, crayons, etc.
- digital camera
- printer
- newsprint paper for sketches
- 10 x 12 piece of paper

#### PROCEDURE:

##### Introduction/Motivation:

For my anticipatory activity, I will have an appropriate number of paper bags prepared, which will contain certain textured objects, such as fur, tree bark, sea shell, snake skin, etc. I will have the students number a piece of paper with the appropriate amount of numbers. I will have each student reach into each bag and have them guess what the object is inside the bag. This activity will engage the students with the lesson over texture. I will explain to the students that texture engulfs our everyday world. Everything we see and touch has texture.

##### Step-by-step plan:

- 1) Students will review chapter eight on page 175 in their textbook. (Verbal-Linguistics) (Bloom's- Knowledge)

- 2) Teacher will show examples of Durer artwork, which shows texture.
- 3) Students and teacher will discuss vocabulary, techniques, and certain types of texture. (Verbal-Linguistics) (Bloom's- Knowledge and Comprehension)
- 4) Students will receive handouts explaining the "zoom in" project
- 5) Students will decide on an object for project
- 6) Teacher will take a zoomed in digital photograph of the object.
- 7) Teacher will print each photograph in color
- 8) Teacher will give each student their photograph and a piece of newsprint paper for sketching.
- 9) Students will copy the photograph onto a piece of 10 x 12 piece of paper (Spatial) (Bloom's- Comprehension and Application)
- 10) Students will begin shading and coloring their drawing to render the texture in the photograph. (Spatial) (Bloom's- Application and Synthesis)
- 11) Students will complete drawing.

Closure:

The students will be asked to explain the different types of texture using appropriate vocabulary. The students will also be asked to explain how textures affect our everyday lives. It is important for the students to know and understand this art element. By knowing this art element, the students will enhance their opportunity to learn within the art classroom.

ADAPTATIONS/ENRICHMENTS: Gifted and Talented Students

Have student analyze a piece of art work to find more than just beauty.

Allow student to create guidelines of their own within the specific perimeters of a project.

Encourage self-expression through all mediums of art.

Create more demanding questions and projects for the student.

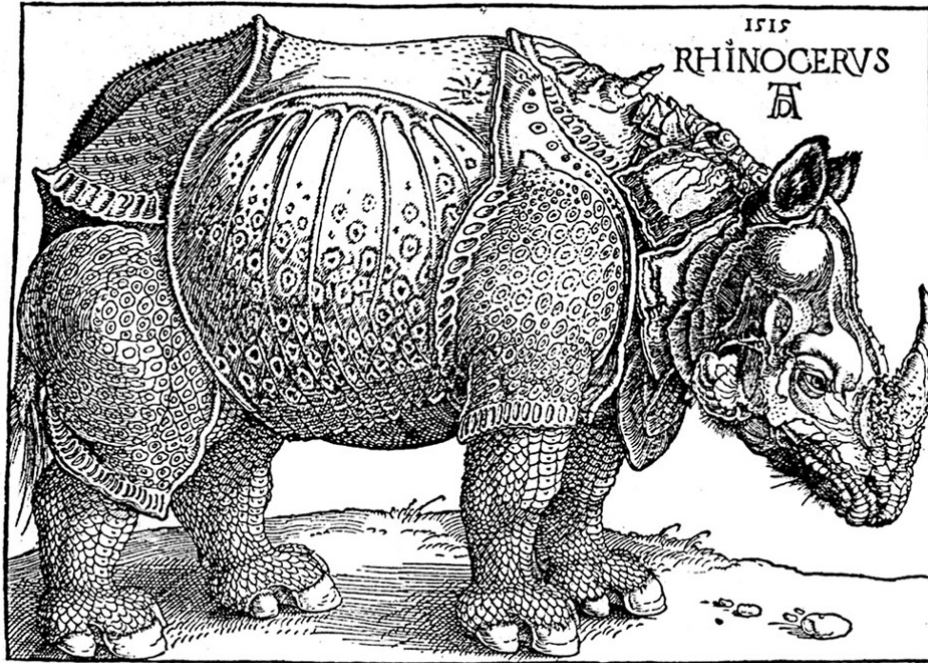
Make sure the environment is non-judgmental so student does not feel inhibited when developing skills.

Provide physical movement and independent creativity skills to be mastered.

Vary work space and provide enrichments to keep student interested in class work.

**SELF-REFLECTION:**

Examples of Durer  
Famous for Texture





“ZOOM IN” PROJECT



Lisa Modelevsky

related, either as a group, such as stamps, pencils, Indian corn, peppers or fruit, or things that seemed to fit together, even if it was simply through repetition of color. In showing my example, my aim was for them to see that very little “paper” negative space was used, employing instead, another layer of the related object.

I had the students do sketches, as a form of arranging the objects or images. Then when we were all satisfied with the composition, they drew the size they wanted on newsprint. Eventually, they transferred their sketch to the black paper with lighter chalk rubbed on the back of the sketch. (This protects the black paper, which is especially important in that erasures affect its surface and color.)

The students started with local color, and then built up color with layers. I was adamant about using the color's complement as a way to dull out those objects in shadow, rather than using straight black, and to work up to the lights—avoiding straight white as well.

The students experienced some difficulty on the black paper with objects that were white or yellow; several layers needed to be laid in because they appeared rather greenish against the black paper.

Their choices of subject were varied, fruit or vegetables were popular, while feathers were a beautiful choice, though very challenging, in that they

## ZOOM...IN

by Geri Greenman

**M**y advanced drawing students had just finished a mixed-media assignment in mostly black, white, grays and brown. It was time for them to get colorful and move from abstraction to realism. These students had completed the requisite introductory course and a beginning drawing class, so they were up for the challenge of working with their Prismacolor® pencils, and achieving photographic realism.

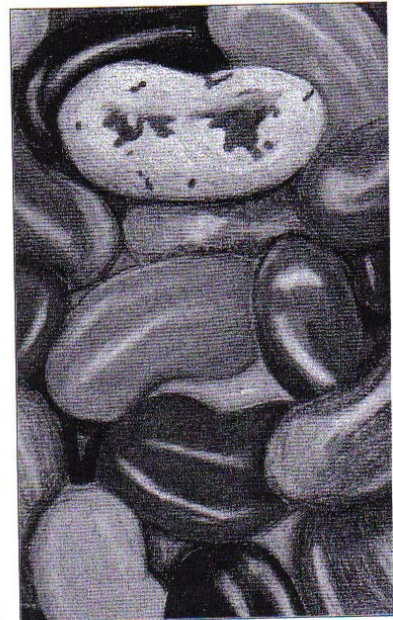
Students often measure their artistic skills by how well they can duplicate subject matter. After all, most of us have experienced praise when we have accomplished a likeness using color or texture, as opposed to simplifying, distorting or exaggerating a subject as a way of abstracting it.

I have done this assignment before—though usually in graphite—calling it a

“box rendering,” in that I have the students make up a composition, often with at least one three-dimensional object, glued down in a small box. In doing it this way, the objects stay in position and are small enough to fit on their art shelves in between classes.

The object of this assignment was to visually capture the scale, tonality, color and textures of the chosen objects as realistically as the students possibly could in this rendering. This semester, I had decided to use black paper and have them work *up* to the highlights. Black paper is oftentimes less daunting than white, in that it already has a sensation of mass to it and it appears that the negative space is somewhat suggested.

I had the students decide on some sort of collection of objects that are



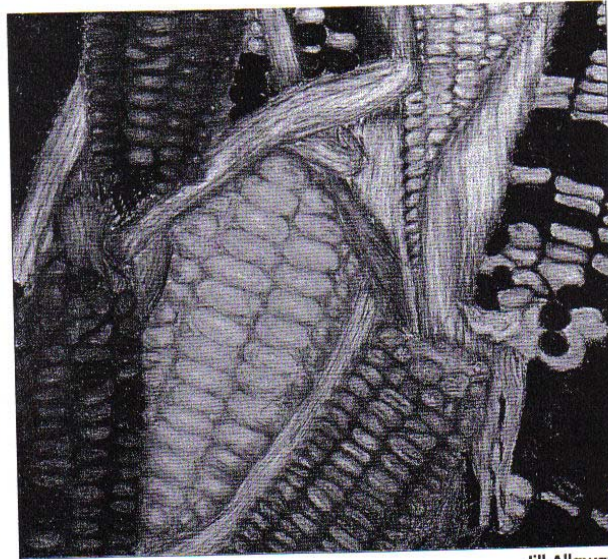
### MATERIALS

- Newsprint for preliminary sketches and planning
- Pencils and erasers
- Black drawing paper (little or no surface texture), Canson
- Prismacolor pencils
- Colorless blenders
- Objects with which to create a still life, or clean photographs that could be used for detail

### LEARNING OBJECTIVES

Students will...

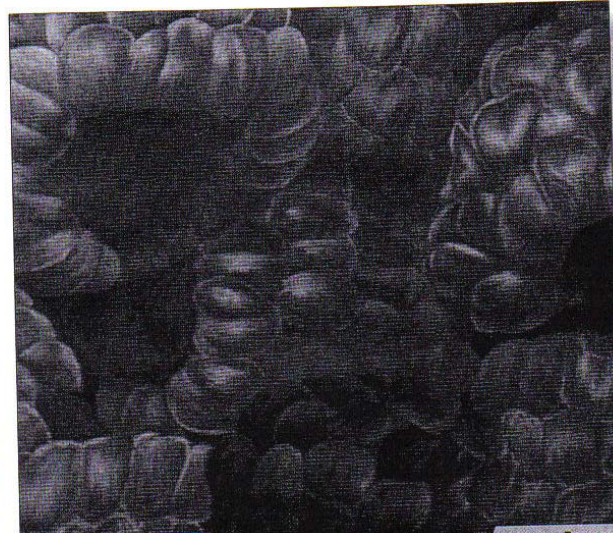
- compose space.
- build and blend color up from dense black.
- learn to assimilate color and texture of objects.



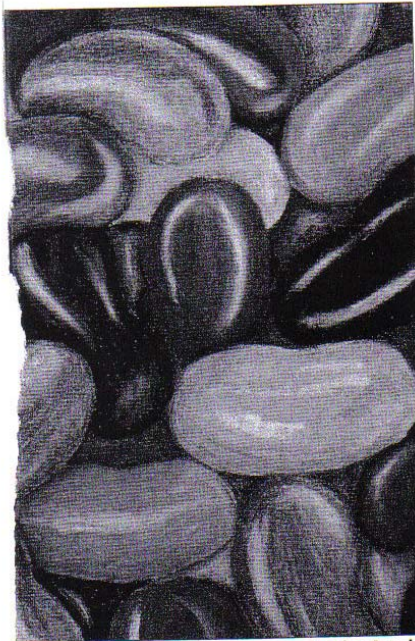
Jill Allaway



Jen Cacioppo



Aneesa Farooq



Jessica Arnold

were linear and delicate.

I was very pleased with their choices, and the way they built the color. I was unpopular with my students when I challenged their abstraction of scale and size, as this was part of the actual assignment. We spent about three and a half weeks on them, but once they were buffed up (colored pencils like these sometimes seem cloudy when layered), then matted, they were stunning!

On a few of the finished, matted pieces I had the kids protect their actual drawing and the face of their black mat board, and then color the bevel of the mat board in a complementing color pencil (the points of which had been beveled). This served to pull the viewer's eye into the frame, while pulling some of the drawing out to the viewer.

During this assignment, a couple of

my stronger art students discovered the Prismacolor Colorless Blender. This colorless, creamy "pencil" moved and blended colors so beautifully, we all ended up using it somewhere on the piece.

By having the students "zoom in" and really see the detail that makes objects what they are, we focused on the objects and the colorful rendering of our subjects. ■

*Recently retired from teaching, Arts & Activities Contributing Editor Geri Greenman was head of the art department of Willowbrook High School in Villa Park, Ill., at the time that she wrote this article.*



EXAMPLES OF “ZOOM IN’S”





