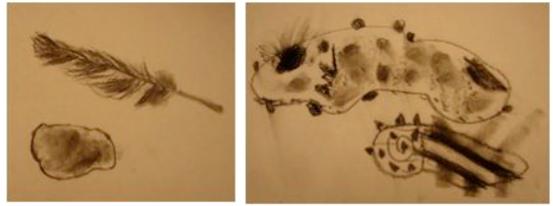


ARTS IMPACT LESSON PLAN

Visual Arts and Writing Infused Lesson

Lesson Three: *Implied Texture*

Author: Beverly Harding-Buehler Grade Level: First



Enduring Understanding

Texture you can see but not feel is called implied or visual texture. Using different kinds of marks can suggest different implied textures.

Lesson Description (Use for family communication and displaying student art)

Students find and touch actual textures, then identify and describe implied or visual textures seen in art. Experimental textural marks made by students in charcoal are then linked with the textures of real objects. Students gather information from natural objects and use rough or soft marks to show the textures they see. Students reflect on and title their art using adjectives for the textures they created.

Learning Targets and Assessment Criteria

Target: Makes implied textures.

Criteria: Makes at least two different kinds of marks to suggest two different natural surfaces.

Target: Uses charcoal drawing techniques.

Criteria: Makes both rough (with some paper showing through) and softly blended marks.

Target: Describes implied textures.

Criteria: Selects adjectives to describe each of the different surfaces s/he implied.

Vocabulary

Arts Infused:

Texture words

Writing:

Adjectives

Arts:

Chamois (sha-mee)

cloth

Charcoal

Conté crayon

Implied/visual

texture marks

Materials

Museum Artworks or Performance

Seattle, WA

Seattle Art Museum

Tacoma, WA

Children's Museum of Tacoma

Tacoma Art Museum

Materials

White drawing paper: 12x18", two per student; Charcoal: vine/willow; Conté crayons: black; Chamois cloths (or tissues); Tortillions; Laminated art mats; Natural objects: feathers, sticks, shells, stones, pinecones, etc); Arts Impact sketchbook; Blue painter's tape; Class Assessment Worksheet

Link to Art Connections, Level 1

"Visual Texture," pages 88-89A

Connections

Teachers College Writers Workshop

continued

Learning Standards

WA Arts State Grade Level Expectations

For the full description of each WA State Arts Grade Level Expectation, see:

<http://www.k12.wa.us/Arts/Standards>

1.1.4 Elements: implied texture

1.2.1 Skills and techniques: charcoal drawing

2.1.1 Creative process

4.2.1 Connections between Visual Art and writing

Early Learning Guidelines (Pre-K – Grade 3)

(Age 4-5) 3. Touching, seeing, hearing and moving around: Delight in playing with materials of different texture.

(Age 4-5) 5. Communicating: Speaking and listening: use words to describe.

(Age 4-5) 6. Learning about my world: Arts: Show an increasing ability to use art materials safely and with purpose.

(Age 5 and K) 5. Communicating: Writing: Write simple sentences (title).

Age 5 and K) 6. Learning About my World: Arts: Share ideas and explain own artwork to others.

continued

Art Connections images:
Harold Town, Canadian, *The First
Aeroplane*, 1956, Level 1

Ito Jakuchu, Japanese, *Fukurojin, The
God of Longevity and Wisdom*, c. 1790,
Level K

Seattle Art Museum images:
Winslow Homer, American, *The Salmon
Net*, ca. 1882, 74.67



Jacques-André-Joseph Aved, French,
Madame Brion, Seated, Taking Tea,
1750, 87.99



Common Core State Standards in ELA (Language)

For a full description of CCSS Standards by grade level see:

<http://www.k12.wa.us/CoreStandards/ELAstandards/>

L.1.1f. Conventions of Grammar: Use frequently occurring adjectives.

L.1.5c. Word Relationships: Real-life connections between words and their use.

W.1.5. Production and Distribution of Writing: Respond to questions and suggestions from peers, and add details to strengthen writing.

ICON KEY:

 = Notes specific *Writers Workshop* Curriculum strategies addressed

 = Indicates note or reminder for teacher

= Embedded assessment points in the lesson

COLOR CODING for ARTS AND LITERACY INFUSED PROCESSES:

GENERATE IDEAS	CONSTRUCT MEANING	SELF-REFLECT
Gather Information <ul style="list-style-type: none">• From WHAT you know• From WHO you know• Brainstorm	<ul style="list-style-type: none">• Create drafts• Organize ideas• Make a choice	<ul style="list-style-type: none">• Check in with self• Check in with others• Refine work

Pre-Teach

Introduce the concept of texture as the way something feels. Explore various textures in the room, beginning a word wall of words that describe textures.

Lesson Steps Outline

1. Introduce concept of texture.

Criteria-based process assessment: Student touches various different textures in response to adjective cues.

2. Show *The Salmon Net* by Winslow Homer and *Madame Brion, Seated, Taking Tea* by Jacques-André-Joseph Aved from the Seattle Art Museum collection. Introduce how line can imply textures.

Criteria-based process assessment, teacher room scan: Student analyzes implied textures in a work of art, using adjectives to describe them.

3. Demonstrate charcoal drawing techniques.

Criteria-based peer process assessment: Student practices charcoal drawing techniques, shares with a friend.

4. Explain goal of art-making, to create at least two different kinds of implied textures—rough and soft. Facilitate charcoal drawing. Guide reflection and refinement.

Criteria-based self and teacher checklist assessment: Student makes at least two different kinds of marks to suggest two different natural surfaces and makes both rough (with some paper showing through) and softly blended marks to imply textures.

5. Guide reflection. Facilitates students titling their images with adjectives that describe the different implied textures they created.

Criteria-based peer, self and teacher checklist assessment: Student selects adjectives to describe each of the different surfaces s/he implied.

LESSON STEPS

1. Review concept of texture.

📖 mini-lesson, responding

- *The way something feels is called actual texture.*
- *Staying right where you are, touch something with a smooth texture on your own body. Can you find a rough texture? How about a bumpy texture?*

☑ Criteria-based process assessment: Student touches various different textures in response to adjective cues.

2. Show *The Salmon Net* by Winslow Homer and *Madame Brion, Seated, Taking Tea* by Jacques-André-Joseph Aved from the Seattle Art Museum collection. Introduce how line can imply textures.

📖 sharing professional work, interpreting, group conferring



📖 The Seattle Art Museum's collection is available on-line at: <http://www.seattleartmuseum.org/emuseum/code/collection.asp>. To find the images in this lesson, enter the accession number for the work of art in the search box on the collections page of SAM's website. Accession numbers for these works of art are listed in the materials box on page 1 of the lesson.

- *When an artist makes a picture look like it has texture even when it's flat, we call that implied or visual texture.*
- *If you could touch the different parts of this picture what do you imagine they would feel like? What kinds of lines did the artists use to show you those different textures?*
- *Let's generate ideas by gathering information from what we see.*

☑ Criteria-based process assessment, teacher room scan: Student analyzes implied textures in a work of art, using adjectives to describe them.

3. Demonstrate charcoal drawing techniques.

📖 mini-lesson, practice, turn and talk

- *Today we are going to use a medium called charcoal to make drawings that show the implied textures we see in different things from nature. Charcoal is made from burned wood.*
- *You can make lots of different kinds of marks with it. By drawing with the end of the stick, you can make thick and thin lines like tree branches or little short marks like pebbles on a beach.*
- *If you turn the charcoal on its side and drag it across the paper, it makes a rough mark like bumpy tree bark.*
- *If you want to make a soft mark like the side of feather, you can softly rub this piece of cloth called a chamois (sha-mee) cloth across the marks you have already made. Another kind of charcoal is called conté (con-tay) crayon. It is a little harder than these other kinds of charcoal so it makes a thinner line.*
- *Artists always experiment with new materials before they make art with them, so let's practice now.*
- *Let's generate ideas by gathering information from what we do.*
- *Try to make as many different kinds of marks as you can. Can you suggest different textures with them? Compare your marks with your elbow buddy. Ask your buddy how s/he got their most interesting marks. Share techniques.*

☑ Criteria-based peer process assessment: Student practices charcoal drawing techniques, shares with a friend.

4. Explain goal of art-making, to create at least two different kinds of implied textures—rough and soft. Facilitate charcoal drawing. Guide reflection and refinement.

📖 observing, responding, self-reflection

- *Today we are going to make charcoal drawings of things with different textures. You need to have some rough marks and some soft ones.*
- *We will find the information we need in natural objects. What kind of marks would you make to show a prickly pinecone? How would you make the soft vanes (sides) of a feather?*
- *You are constructing meaning as an artist when you brainstorm, organize your ideas and make choices.*
- *When we think about our own work we are working just like artists; we're self-reflecting.*
- *Ask yourself, "Did I use both rough and soft marks to show the different textures of my objects?"*
- *Do I need to change or add anything to my marks to make them look even more like the textures I can see?*

☑ Criteria-based self and teacher checklist assessment: Student makes at least two different kinds of marks to suggest two different natural surfaces and makes both rough (with some paper showing through) and softly blended marks to imply textures.

5. Guide reflection. Facilitates students titling their images with adjectives that describe the different implied textures they created.

📖 observing, responding, peer and self-reflection

- *In art and writing, we use adjectives, or describing words, to describe the feeling of a picture or sentence.*
- *Today, we are going to make up titles for our charcoal drawings that tell what they look like they would feel like.*
- *What describing words would describe the different implied textures in your picture? Tell your elbow buddy your ideas and ask him/her which words s/he would pick to describe your picture.*
- *You are self-reflecting again—with yourself and with a peer.*

☑ Criteria-based peer, self and teacher checklist assessment: Student selects adjectives to describe each of the different surfaces s/he implied.

ARTS IMPACT LESSON PLAN Visual Arts and Writing Infusion

First Grade Lesson Three: *Implied Texture*

CLASS ASSESSMENT WORKSHEET

Disciplines	VISUAL ARTS		WRITING	Total 3
Concept	Implied Texture	Skills and Techniques: Charcoal	Adjectives/Describing Words	
Criteria	Makes at least two different kinds of marks to suggest two different natural surfaces	Makes both rough (with some paper showing through) and softly blended marks	Selects adjectives to describe each of the different surfaces s/he implied	
Student Name				
1.				
2.				
3.				
4.				
5.				
6.				
7.				
8.				
9.				
10.				
11.				
12.				
13.				
14.				
15.				
16.				
17.				
18.				
19.				
20.				
21.				
22.				
23.				
24.				
25.				
26.				
27.				
28.				
29.				
30.				
Total				
Percentage				

What was effective in the lesson? Why?

What do I want to consider for the next time I teach this lesson?

What were the strongest connections between visual arts and writing?

Teacher: _____ Date: _____

ARTS AND WRITING LESSON: *Implied Texture*

Dear Family:

Today your child participated in an **Arts and Writing** lesson. We learned that implied or visual texture is when something looks bumpy or smooth or rough, even when it's a flat piece of paper. We made different implied textures by making different kinds of marks with charcoal. We used adjectives (describing words) to describe the way each implied texture looked.

- We practiced charcoal drawing techniques to learn how to imply different textures.
- We made implied textures to show the surfaces we saw on real objects.
- We described our implied textures with adjectives (describing words).

At home, you could go on a texture hunt! Walk through your house and notice all the different textures you can touch. How many different adjectives can you use to describe those actual textures? How do you think you could show those textures on a flat surface like a drawing or painting?

Enduring Understanding

Texture you can see but not feel is called implied or visual texture.
Using different kinds of marks can suggest different implied textures.