

ART LESSONS FOR THE MIDDLE SCHOOL

A DBAE CURRICULUM

NANCY WALKUP REYNOLDS



Contents

The Middle School Art Program	v
Rationale	vi
Program Objectives	vii
Using the Lesson Plans	viii
Sample Lesson Plan Form	xi
Public Relations for Art Education	xiii
Units	xvi
LINE	1
Introduction to Line	2
Contour Line Drawing	3
Calligraphic Brush Drawing	4
Yarn Painting	5
Foamboard Printmaking	6
Wire Sculpture	7
VALUE	8
Value Scale	9
Value Drawing	10
Pointillism	11
Watercolor Painting	12
TEXTURE	13
Texture Rubbings	14
Clay Texture Tiles	15
Scratchboard	16
Simple Loom Weaving	17
Weaving Handout	18
Linoleum Block Printing	19
SHAPE	20
Positive & Negative Cut Paper	21
Collage	22
Collagraph Printmaking	23
FORM	24
Seed and Bean Masks	25
Paper Sculpture	26
Pinch Pots	27
Clay Handbuilding	28
Papier-mâché Masks	29
Mardi Gras Screen Mask	30

SPACE	31
One-Point Perspective	32
Two-Point Perspective	33
Papyrotamia	34
Tempera Resist Painting	35
COLOR	36
Color Wheel Study	37
Color Value Study	38
Painting with Specific Motivation	39
BALANCE	40
Paper Cutouts	41
Kaleidoscope Design	42
Round Weaving	43
Designs That Grow	44
RHYTHM AND MOVEMENT	45
Paper Weaving	46
Clay Coil Construction	47
Transformations	48
Marbled Paper Painting	49
PROPORTION	50
Scale Collage Scenes	51
The Human Figure	52
Drawing the Human Figure	53
Portrait or Self-Portrait	54
Drawing the Head	55
VARIETY, EMPHASIS, AND UNITY	56
Variation Drawings	57
Four-Way Drawing	58
Emphasis Drawing Exercise	59
Eraser Stamp Printing	60
Mixed-Media Collage	61
Group Project Mural	62
ART HISTORY	63
Focus on an Artwork	64
Focus on the Artist	65
Focus on an Artistic Style	66
ART CRITICISM	67
Criticizing a Work of Art	68
AESTHETICS	69
Aesthetic Scanning	70
Bibliography	71

The Middle School Art Program

Art, Grade Six

Art, Grade Six, is a basic, introductory one- or two-semester course designed to introduce the student to the elements and principles of design through work with a variety of media and techniques, and to develop the student's abilities to make critical judgments about art and to understand and appreciate the influences of art from other times and cultures. This first course of art should be a prerequisite for further study.

Art, Grade Seven

Art, Grade Seven, is an intermediate one- or two-semester course designed to build upon and increase the student's knowledge of the elements and principles of design and familiarity with an increased variety of media and techniques. A continued emphasis on critical judgment is accompanied by an increased focus on art from other cultures. This course should be a prerequisite for Art, Grade Eight.

Art, Grade Eight

Art, Grade Eight, is an advanced one- or two-semester course for the serious student and is designed to expand the student's knowledge, abilities, and critical judgment; to introduce new media and skills; and to emphasize art history.

TEXTURE

TEXTURE: The tactile quality of the surface of an object or material.

TYPES OF TEXTURE:

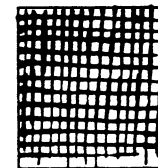
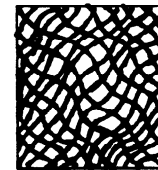
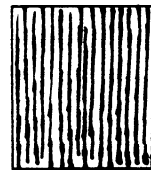
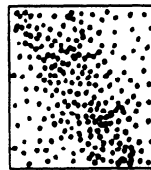
REAL OR ACTUAL TEXTURE: Texture that can be perceived through touch.

VISUAL OR IMPLIED TEXTURE: The two-dimensional illusion of a three-dimensional surface. There are two kinds — simulated and invented.

1. SIMULATED TEXTURE: The imitation of a real texture by using a two-dimensional pattern to create the illusion of a three-dimensional surface.

2. INVENTED TEXTURE: The creation of a texture by repeating lines and shapes in a two-dimensional pattern.

Texture is an element of art that refers to the way objects or surfaces feel or look like they feel. Texture can be rough or smooth, dull or shiny, hard or soft.



UNIT: TEXTURE	
PROJECT: TEXTURE RUBBINGS (INTRODUCTION TO TEXTURE)	LEVEL: <input checked="" type="checkbox"/> 6th <input type="checkbox"/> 7th <input type="checkbox"/> 8th
OBJECTIVES	PROCEDURE
<p>Students will</p> <ol style="list-style-type: none"> 1. Identify real and visual textures. 2. Illustrate different textures through texture rubbings and by drawing simulated and invented textures. 3. Recognize the use of texture in the work of a variety of artists. 4. Evaluate finished work. 	<ol style="list-style-type: none"> 1. On the white paper, draw about nine shapes of different sizes. Have some shapes touch the edge of the paper. The result will resemble a simple jigsaw puzzle. 2. Place a texture plate under the paper and rub on the tip of the paper with the side of a pencil or crayon to fill the shape with the underlying texture. Repeat with different texture plates to fill about one-half of the shapes or spaces. Use a different color for each texture. 3. In the remaining shapes or spaces, use line patterns, stippling, and shading to create simulated and invented textures. <p>ENRICHMENT:</p> <ol style="list-style-type: none"> 1. Texture rubbings can be cut out and rearranged into a collage. 2. Texture rubbings can be used to add detail to a drawing. 3. Complete a value drawing on textured paper.
MATERIALS & PREPARATION	
<ul style="list-style-type: none"> • white drawing paper 12" x 18" • pencils • colored pencils or crayons with wrappers removed • commercially made texture plates (available from art supply catalogs) or teacher-made texture plates (texture plates may be made by gluing textured materials to cardboard squares) 	
INSTRUCTIONAL RESOURCES	
<ul style="list-style-type: none"> • Teacher-prepared slides on texture • Variety of materials in different textures • Hand-out on texture • ArtTalk by Rosalind Ragans, pp. 175-203 • Related artists: Vincent Van Gogh Edgar Degas Bancusi Henry Moore Janet Fish I.M. Pei Max Ernst 	
VOCABULARY	
<p>texture rubbing real (or actual) texture visual (or implied) texture simulated texture invented texture</p>	
MOTIVATION/GUIDED EXPLORATION	EVALUATION
<p>List and discuss the different kinds of textured surfaces in the room with the class. Pass around a variety of textured materials for the students to feel.</p> <p>View and discuss slides.</p> <p>Discuss real, visual, simulated, and invented textures.</p> <p>Demonstrate method for texture rubbing, using side of pencil or crayon.</p>	<p>Did students</p> <ol style="list-style-type: none"> 1. Make texture rubbings of a variety of textures? 2. Show both simulated and invented textures? 3. Evaluate completed work?

UNIT: TEXTURE						
PROJECT: CLAY TEXTURE TILES	LEVEL: <input checked="" type="checkbox"/> 6th <input checked="" type="checkbox"/> 7th <input checked="" type="checkbox"/> 8th					
OBJECTIVES	PROCEDURE					
<p>Students will</p> <ol style="list-style-type: none"> 1. Identify different kinds of textured surfaces. 2. Experiment with the creation of real textures. 3. Design and make a textured ceramic clay tile using slab techniques. 4. Evaluate student work. 	<ol style="list-style-type: none"> 1. Design shape and textural details of tile on paper in pencil. Cut out to use as pattern. 2. Roll out a slab of clay on clay board or burlap piece using rolling pin and two wooden slats. 3. Place pattern on clay and cut out with toothpick or needle tool. 4. Use a variety of clay tools and found objects to create textures on clay slab. Textures may be arranged in a pattern or design. 5. Use fingertips, tools, and a small amount of water to smooth edges and back of tile. 6. Use a drinking straw to push a hole into the top of the slab so the piece may be hung later. 7. Let dry when finished. (Work in progress should be stored in sealed plastic bag.) Fire in kiln when bone-dry. 8. Fired tiles may be painted with colored inks, then sprayed with gloss varnish when dry. Tiles could alternately be glazed and fired again. <p>ENRICHMENT: Create Victorian or other architectural style house plaques.</p>					
MATERIALS & PREPARATION						
<ul style="list-style-type: none"> • drawing paper • pencils • scissors • plastic bags • water cups • colored inks • drinking straws • brushes • spray varnish • wet ceramic clay • assorted clay tools • clay boards or burlap pieces • wooden rolling pins (1 per table) • assorted objects for creating textures (toothpicks, screws, etc.) • Kiln • glazes 						
INSTRUCTIONAL RESOURCES						
<ul style="list-style-type: none"> • ArtTalk by Rosalind Ragans, pp. 175-203 						
VOCABULARY						
<table> <tr> <td>clay</td><td>real texture</td></tr> <tr> <td>slab</td><td>wedge</td></tr> <tr> <td>bisque</td><td></td></tr> </table>		clay	real texture	slab	wedge	bisque
clay	real texture					
slab	wedge					
bisque						
MOTIVATION/GUIDED EXPLORATION	EVALUATION					
<p>Review characteristics and kinds of textures and discuss with students.</p> <p>Show and discuss slide set on slab technique.</p> <p>Demonstrate procedures for wedging clay and rolling out slabs of even thickness using slats and rolling pin.</p>	<p>Did students</p> <ol style="list-style-type: none"> 1. Experiment with a variety of textures using different tools and objects? 2. Roll out a clay slab of even thickness? 3. Smooth the edges and backs of tiles? 4. Plan a design utilizing the elements and principles of art? 5. Clean up the work space? 6. Evaluate finished work? 					

UNIT: TEXTURE								
PROJECT: SCRATCHBOARD	LEVEL: <input checked="" type="checkbox"/> 6th <input checked="" type="checkbox"/> 7th <input checked="" type="checkbox"/> 8th							
OBJECTIVES	PROCEDURE							
<p>Students will</p> <ol style="list-style-type: none"> 1. Recognize line as used to create simulated and invented texture. 2. Use a scratching tool to draw lines and textures on scratchboard. 3. Identify texture evident in the work of artists. 4. Evaluate student work. 	<ol style="list-style-type: none"> 1. Sketch the chosen subject in pencil on a piece of newsprint the same size as the scratchboard. 2. Shade back of drawing heavily with pencil lead. Tape drawing face-up to scratchboard and trace lightly with pencil. Remove newsprint from scratchboard. 3. Use scratching tool to lightly scratch along lines. Build lighter lines on areas by continued scratching, rather than by increased pressure. Scratching too hard will tear into the white areas of the board. Work with delicate lines whenever possible to create simulated or invented textures. 4. Display finished work. <p>ENRICHMENT: Watercolors may be used to selectively color in parts of the scratched design. Paint only in scratched lines or areas and wipe the surface lightly with a damp paper towel.</p>							
MATERIALS & PREPARATION								
<ul style="list-style-type: none"> • newsprint • pencils • scratchboards, pre-inked • scratchboard pen points and holders or craft knives • masking tape 								
INSTRUCTIONAL RESOURCES								
<ul style="list-style-type: none"> • Finished scratchboard examples • How to Cut Drawings on Scratchboard by Merritt Cutler • The Art of Scratchboard by Cecile Curtis 								
VOCABULARY								
<table> <tr> <td>scratchboard</td><td>hatching</td></tr> <tr> <td>real or actual texture</td><td>cross-hatching</td></tr> <tr> <td>simulated texture</td><td>invented texture</td></tr> <tr> <td>visual or implied texture</td><td></td></tr> </table>		scratchboard	hatching	real or actual texture	cross-hatching	simulated texture	invented texture	visual or implied texture
scratchboard	hatching							
real or actual texture	cross-hatching							
simulated texture	invented texture							
visual or implied texture								
MOTIVATION/GUIDED EXPLORATION	EVALUATION							
<p>Discuss with class types of texture subjects most suitable for scratchboard studies. Animals, plants, birds, and architectural subjects are all suitable.</p> <p>Demonstrate procedures for transferring drawings to scratchboard and for using the scratching tool.</p>	<p>Did students</p> <ol style="list-style-type: none"> 1. Design a composition that makes adequate use of space? 2. Create a variety of textures appropriate to the chosen subject matter? 3. Use the scratching tool competently? 4. Evaluate finished work? 							

UNIT: TEXTURE		
PROJECT: SIMPLE LOOM WEAVING		LEVEL: <input checked="" type="checkbox"/> 6th <input checked="" type="checkbox"/> 7th <input checked="" type="checkbox"/> 8th
OBJECTIVES		PROCEDURE
Students will 1. Recognize line and texture in weaving. 2. Warp and weave on a simple (cardboard) loom. 3. Identify cultural and historical uses of weaving. 4. Evaluate finished woven work.		TO WARP THE LOOM: 1. Tie a knot in one end of a long piece of cotton warp yarn and insert in the first slit from the edge of the loom; pull tightly. 2. Wrap yarn completely around the loom, inserting yarn in top and bottom slits in turn. Keep tension on yarn even and tight (though not enough to bend loom). When yarn runs out, tightly tie on a new piece and continue warping loom. When all slits are filled, tie off yarn at the end with a knot on the same side of loom as beginning knot. Weaving will be done on side of loom without knots. TO WEAVE: 1. Thread a weaving needle with a piece of yarn about 20" long. Pull the yarn through the eye of the needle leaving a tail of about 6". Use no knots. 2. Hold loom so that warp yarns are vertical. 3. Weaving may begin at top or bottom of the loom. Weave the needle in and out of the warp across the loom, then pull the needle with the yarn through except for a short tail. Weave this tail back in with the fingers. Repeat process back and forth until complete, weaving in all ends. Change yarns as desired. Fill loom with weaving. 4. To remove weaving from the loom, cut warp yarns apart across the middle of the back of the loom. Remove two or three warp ends at a time from the loom; tie in a weaver's knot. Repeat till all ends of warp yarns are tied. Trim warp ends if desired (no shorter than 2").
MATERIALS & PREPARATION		
<ul style="list-style-type: none"> cardboard looms – purchased or teacher-made (evenly spaced notches at top & bottom) strong cotton warp yarn variety of colors, textures, & thicknesses of yarn scissors weaving needles plastic forks (optional) 		
INSTRUCTIONAL RESOURCES		
<ul style="list-style-type: none"> Examples of a variety of woven articles (fabric, wall hangings, belts, baskets, rugs). Slides of weaving and woven pieces from different cultures and time periods. Weaving Without a Loom by Sarita Rainey Weaving—A Creative Approach for Beginners by Clara Creager Guatemalan Textiles Today by Marilyn Anderson 		
VOCABULARY		
weave	weaving needle	beat
weaving	warp	cartoon
loom	weft	weaver's knot
fiber	plain (tabby) weave	ends
MOTIVATION/GUIDED EXPLORATION		EVALUATION
Show examples of a wide variety of types of weaving. Show slides and discuss with students the uses of weaving in primitive cultures and in contemporary society. Present examples of various weights and textures of yarn. Demonstrate procedures for warping loom and beginning and ending weaving.		Did students 1. Warp the loom so that yarns were parallel and at even tension? 2. Weave yarns in an alternating, interlocking manner? 3. Keep the edges of the weaving straight and parallel to each other? 4. Have no yarn ends or knots visible in finished weaving? 5. Use a variety of textures and colors of yarn to make an interesting design? 6. Knot warp ends tightly with weaver's knots?

WEAVING

WEAVING: The process of interlacing yarns or fibers to make a fabric.

WARP: Parallel yarns held in tension and stretched lengthwise on a loom.

WEFT: Yarns which are interwoven into the warp.

FIBER: Slender, threadlike structure used for weaving; may be natural (wool, silk, cotton) or manufactured (acrylic, plastic, wire).

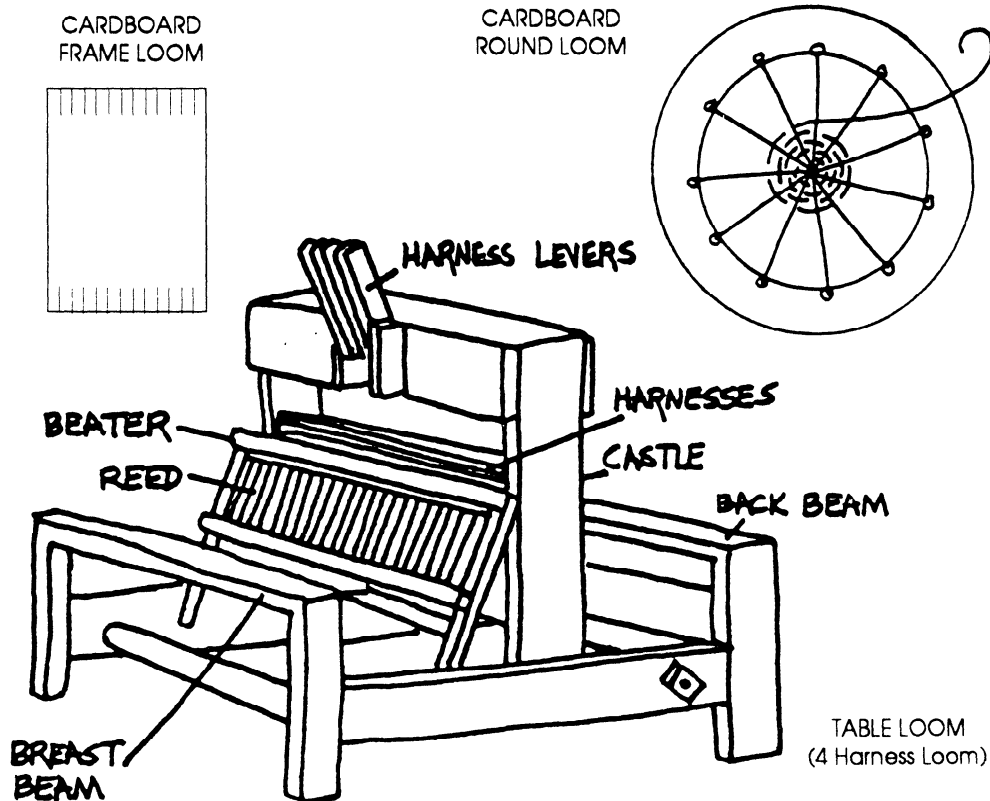
LOOM: A device or frame for weaving that supports the warp.

BEAT: To push new weft yarns in place against those already woven.

END: A single warp thread.

PLAIN or TABBY WEAVE: The simplest type of weave, in which the weft alternates going over and under the warp threads.

CARTOON: A drawing for the design of weaving.



UNIT: TEXTURE								
PROJECT: LINOLEUM BLOCK PRINTING	LEVEL: <input type="checkbox"/> 6th <input checked="" type="checkbox"/> 7th <input checked="" type="checkbox"/> 8th							
OBJECTIVES	PROCEDURE							
<p>Students will</p> <ol style="list-style-type: none"> 1. Recognize texture as an element of art. 2. Design and carve a linoleum block, and produce an edition of prints. 3. Recognize printmaking in exemplary works of art. 4. Critique prints. 	<ol style="list-style-type: none"> 1. On newsprint draw design for print in pencil. Transfer to linoleum block by shading back with pencil, taping face up on block, and tracing. 2. Using linoleum cutting tools, cut away the negative lines and spaces of the design. Cut away from body and keep fingers behind the cutting tool. (The linoleum board may be heated with an iron to facilitate cutting). Cuts must be deep enough and wide enough not to fill in with ink when printing. Leave in some textured detail; it is characteristic of linoleum prints. 3. To print, spread printing ink on a tray and roll brayer over it to coat evenly. 4. Place linoleum face up on stack of newspaper. Roll brayer over to coat surface. Remove newspaper layer underneath. 5. Center printing paper face down over block. Lay in place; rub back with hands, spoon, or baren. Pull off print; hang to dry. 6. Repeat process for remaining prints, re-inking for each new print. 7. Wash and dry block, brayer, and tray. 8. Number and sign all prints when dry. 							
MATERIALS & PREPARATION								
<ul style="list-style-type: none"> • newsprint • linoleum blocks • pencils • brayers • printing inks • linoleum carving tools • inking trays or window glass with taped edges • baren or spoon • newspapers • iron for heating linoleum (optional) • printing paper 								
INSTRUCTIONAL RESOURCES								
<ul style="list-style-type: none"> • Relief Printmaking by Gerald Brommer 								
VOCABULARY								
<table> <tr> <td>print</td><td>texture</td></tr> <tr> <td>edition</td><td>line</td></tr> <tr> <td>brayer</td><td>relief</td></tr> <tr> <td>baren</td><td></td></tr> </table>		print	texture	edition	line	brayer	relief	baren
print	texture							
edition	line							
brayer	relief							
baren								
MOTIVATION/GUIDED EXPLORATION	EVALUATION							
<p>Show and discuss examples of different kinds of prints.</p> <p>Demonstrate all procedures for preparing the printing block and producing a print.</p> <p>Emphasize safety procedures and the need for caution with cutting tools.</p>	<p>Did students</p> <ol style="list-style-type: none"> 1. Plan, design, and carve a linoleum block? 2. Produce an edition of numbered and signed prints? 3. Show evidence of understanding of the element and principles of art in completed print? 4. Produce prints with distinct edges and adequately inked surfaces? 5. Evaluate prints? 							