Unit 4 - Texture

Content Area: **Art**
Course(s):
Time Period: **Full Year**
Length: **6 Weeks**
Status: **Published**

Unit Overview

Students will be able to identify and describe tactile texture and how it refers to how something feels.

Enduring Understandings

Students will be able to identify and describe a variety of textures they feel and see.

Essential Questions

How can an artist use texture in their work?
How might you use texture in their artwork.
What is tactile and visual texture?
How can we use texture in our work?
How can we as artists recreate and emulate texture in art work?

Learning Objectives

Identify and define tactile textures and visual textures.
Explain and describe visual texture and how it refers to a 2D representation in artwork.
Explain how texture and be recreated and/or emulated.
Use textures in art making.

Standards: Content

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed

	to formulate artistic investigations?
1.5.5.Cr1a	Brainstorm and curate ideas to innovatively problem solve during artmaking and design projects.
1.5.5.Cr1b	Individually and collaboratively set goals, investigate, choose, and demonstrate diverse approaches to art-making that is meaningful to the makers.
	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.
	How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?
1.5.5.Cr2a	Experiment and develop skills in multiple art-making techniques and approaches, through invention and practice.
1.5.5.Cr2b	Demonstrate craftsmanship through the safe and respectful use of materials, tools and equipment.
1.5.5.Cr2c	Individually or collaboratively represent environments or objects of personal significance that includes a process of peer discussion, revision and refinement.
	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.
	What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
1.5.5.Cr3a	Reflect, refine, and revise work individually and collaboratively, and discuss and describe personal choices in artmaking.
	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
	How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?
1.5.5.Pr4a	Define and analyze the responsibilities of a curator in preserving and presenting artifacts or artwork.
	Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
	What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
1.5.5.Pr5a	Prepare and present artwork safely and effectively.
	Objects, artifacts and artworks collected, preserved or presented either by artists, museums, or other venues, communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

	What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?
1.5.5.Pr6a	Discuss how exhibits and museums provide information and in person experiences about concepts and topics.
	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.
	How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
1.5.5.Re7a	Speculate about artistic processes. Interpret and compare works of art and other responses.
1.5.5.Re7b	Analyze visual arts including cultural associations.
1.5.5.Re8	Interpreting intent and meaning.
	People gain insights into meanings of artworks by engaging in the process of art criticism.
	What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
1.5.5.Re8a	Interpret ideas and mood in artworks by analyzing form, structure, context, subject, and visual elements.
1.5.5.Re9	Applying criteria to evaluate products.
	People evaluate art based on various criteria.
	How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?
1.5.5.Re9a	Identify different evaluative criteria for different types of artwork dependent on genre, historical and cultural contexts.
	Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.
	How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?
1.5.5.Cn10a	Create works of art that reflect community cultural traditions. Discuss using formal and conceptual vocabulary.
	People develop ideas and understandings of society, culture and history through their interactions with and analysis of art.
	How does art help us understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
1.5.5.Cn11a	Communicate how art is used to inform the values, beliefs and culture of an individual or society.
1.5.5.Cn11b	Communicate how art is used to inform others about global issues, including climate change.

Standards: Interdisciplinary

9.4.5.CI.3	Participate in a brainstorming session with individuals with diverse perspectives to expand one's thinking about a topic of curiosity (e.g., 8.2.5.ED.2, 1.5.5.CR1a).
9.4.5.CI.4	Research the development process of a product and identify the role of failure as a part of the creative process (e.g., W.4.7, 8.2.5.ED.6).
8.2.5.ED.2	Collaborate with peers to collect information, brainstorm to solve a problem, and evaluate all possible solutions to provide the best results with supporting sketches or models.
8.2.5.ED.3	Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.
9.4.5.TL.4	Compare and contrast artifacts produced individually to those developed collaboratively (e.g., 1.5.5.CR3a).
RI.MF.4.6	Use evidence to show how graphics and visuals (e.g., illustrations, charts, graphs, diagrams, timelines, animations) support central ideas.
SL.PE.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others' ideas and expressing their own clearly.
W.RW.3.7	Engage in independent and task-based writing for both short and extended periods of time, producing written work routinely.
SL.PE.3.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 3 topics and texts, building on others' ideas and expressing their own clearly.

Assessment Evidence

Formative	Class discussions, in-class activities, teacher observation, Do Nows, Exit Slips, Formative Rubrics.
Summative	Projects, Quizzes, Unit Rubrics, Benchmark Rubrics, Anecdotal Notes, Visual Self-Assessment
Alternative & Benchmark	Alternative – Project Based Learning, Graphic Organizers, Student Portfolio Benchmark – Teacher generated project or assessment
Assessment Evidence Resource	

Instructional Resources

Textbooks, Maps, Laptops, Smart Board, Art Supplies – Paper (assorted colors, types (construction tagboard, tissue paper, origami), Crayons, Markers, Paint, Colored Pencils, Glue, Scissors, paint brushes, beads, sequins, glitter, foil, Artists & Art,

Instructional Resource List

Curricular Mandates

Below are the curricular requirements as defined in NJ Administrative Code and Statute

	Amistad		Diversity, Equity, and Inclusion
	Holocaust		LGBT and Disabilities (Grades 6-12)
	Climate Change		Asian American & Pacific Islander

Social Emotional Learning (SEL) Competencies

NJ Social and Emotional Learning Competencies & Sub-Competencies

	Self-Awareness	X	Relationship Skills
X	Responsible Decision-Making		Social Awareness
X	Self-Management		

21st Century Skills & Themes

X	Global and Cultural Awareness		Technology Literacy		Planning and Budgeting
X	Creativity and Innovation		Financial Institutions		Risk Management and Insurance
	Information and Media Literacy		Digital Citizenship		Economic and Government Influences
X	Critical Thinking and Problem Solving		Credit Profile		Career Awareness and Planning
	Civic Financial Responsibility		Financial Psychology		