



Visual Art	Curriculum Goals/Enduring Understandings <ul style="list-style-type: none"> • Artists follow and break artistic traditions in pursuit of creative goals • Artists experiment with forms, structures, materials, concepts, and artmaking approaches • Artists develop excellence through practice and constructive critique • People make meaning through artmaking • Works of art embody the needs, desires, beliefs, traditions, and values of people within a culture
7th Grade	
Period length: 45 minutes	
Unit length: 8 days	

Unit: Weaving	
Central Focus of Unit/Big Ideas: <ul style="list-style-type: none"> • Textile arts are a type of three-dimensional fine art. • Textile artists use many different materials to express meaning through weaving. 	Lesson Sequence: <ol style="list-style-type: none"> 1. Introduction to Weaving Concepts 2. Weaving with Fibers 3. Expressing Concepts through Weaving
Scaffolding and prior knowledge	Previous units should introduce the concept of symbolism in art through representational means.
Link to slides	 Weaving Unit slides

Lesson 1: Introduction to Weaving Concepts	
Lesson # 1/3	Number of days: 1
Essential Questions:	→ What are textile arts?
Lesson Objectives:	→ Technical Objective: Students will be able to use paper to create a basic woven structure. → Thinking Skills Objective: Students will be able to explain that repeating the same action in an art piece causes a pattern/design to emerge.

Learning Targets:	→ I can create a basic woven structure using paper.
Assessments	
Summative <ul style="list-style-type: none"> Students will create a paper weaving 	
Materials	
Links	<div>  Paper Weaving <ul style="list-style-type: none"> Denise Treizman, <i>Dream Alone Together Fire</i> <ul style="list-style-type: none"> Exhibit at Proto Gomez Gallery on Monroe Street in Manhattan in June–July 2021 </div>
<ul style="list-style-type: none"> Construction paper in multiple colors Pre-cut strips of construction paper (If “warp” slits are not cut into large sheets of paper ahead of time): <ul style="list-style-type: none"> Rulers Pencils Scissors 	
Academic Vocabulary	
<ul style="list-style-type: none"> Loom – a machine or frame used for weaving cloth Warp – the vertical threads held in place on a loom that form the foundation of a fabric Weft – the threads that are passed over and under the foundation warp threads Repetition (principle of design) – repeating a single element multiple times within a design 	
Procedure (<i>Italics for teacher dialogue</i>)	
Day 1 <ul style="list-style-type: none"> Show students Denise Treizman’s Brighten Up <ul style="list-style-type: none"> <i>Have you ever seen something like this before? What does it remind you of?</i> <i>There are many types of looms. There are looms that stand up on the floor, small handheld looms, and large mechanical looms that weave fabric for making clothes and other products.</i> Create “looms” by choosing a sheet of paper for the warp <ul style="list-style-type: none"> Demonstrate drawing straight lines on the paper and cutting to create the warp Allow students to choose some pre-cut paper strips Demonstrate weaving technique <ul style="list-style-type: none"> Make sure to push each “weft” up all the way before adding another 	

- Once all students have woven a few rows and a pattern emerges, encourage them to try skipping a few warp threads and see how the pattern changes

Differentiation

Means of Engagement

- Create “warp” sheets of paper ahead of time for students who struggle with using rulers or scissors to create straight lines and cuts

Means of Representation

- Individual demos as needed

Means of Expression

- Extension: Have preprinted sheets to create patterns (as seen in video)

NYS Visual Arts Standards

Creating	Presenting	Responding	Connecting
VA:Cr2.1.7a (Demonstrate persistence in developing skills with various materials, methods, and artmaking approaches in creating works of art or design.)			

Examples of Student Work



Lesson 2: Weaving with Fibers	
Lesson # 2/3	Number of days: 1
Essential Questions:	<ul style="list-style-type: none"> → What materials do textile artists use? → What effects can be achieved by weaving with different materials?
Lesson Objectives:	<ul style="list-style-type: none"> → Technical Objective: Students will be able to weave using fibers on a cardboard loom. → Thinking Skills Objective: Students will be able to transfer the concept of paper weaving to weaving with other materials. → Social-Emotional Objective: Students will be able to experience the relaxing effect of repetitive fiber arts practices.
Learning Targets:	<ul style="list-style-type: none"> → I can create a basic woven structure. → I can investigate the effects produced by weaving different materials.
Assessments	
Formative <ul style="list-style-type: none"> • Students will show mastery of the over-under concept on cardboard loom 	
Materials	
Links	▶ How to Weave a Yarn Tapestry
Documents	☰ Weaving techniques handout
<ul style="list-style-type: none"> • Cardboard <ul style="list-style-type: none"> ◦ Pre-make small looms with warp threads already attached for this lesson • Various yarns and other fibrous materials • Scissors • Tapestry needles • Plastic forks 	
Academic Vocabulary	
<ul style="list-style-type: none"> • Beater - a stick, comb, or fork used to tightly pack the weft threads • Plainweave 	

Procedure <i>(Italics for teacher dialogue)</i>			
<p>Day 1</p> <ul style="list-style-type: none">• Show section of video that demonstrates basic weaving technique• Arrange chairs in a circle with weaving materials in the center• Each student is given a cardboard loom and a piece of yarn to start with<ul style="list-style-type: none">◦ <i>This is the same technique we used when we wove the paper, just with different materials</i>• Demonstrate several rows of plainweave• Once each student has several rows, demonstrate changing colors and suggest students try using other materials• Demonstrate diagonals, creating negative space, and tassels if students are ready			
Differentiation			
<p>Means of Representation</p> <ul style="list-style-type: none">• Individual demos as needed <p>Means of Expression</p> <ul style="list-style-type: none">• Extension: Once students have mastered plainweave and experimented with multiple materials on the cardboard loom, they may experiment with other techniques from the handout			
NYS Visual Arts Standards			
Creating	Presenting	Responding	Connecting
VA:Cr2.1.7a (Demonstrate persistence in developing skills with various materials, methods, and artmaking approaches in creating works of art or design.)			

Examples of Student Work



Lesson 3: Expressing Meaning through Weaving

Lesson # 3/3

Number of days: 4-6

Essential Questions:

→ How do textile artists express meaning through weaving?

Lesson Objectives:

- **Technical Objective:** Students will be able to plan and create a woven textile piece.
- **Thinking Skills Objective:** Students will be able to express an idea abstractly through materials. Students will be able to write artist statements about their work.
- **Social-Emotional Objective:** Students will be able to work together with their peers to create a self-curated display of their finished work.

Learning Targets:	→ I can express my ideas through the medium of weaving. → I can describe my work in an artist statement.
Assessments	
Summative <ul style="list-style-type: none"> • Artist statement • Finished piece assessed through rubric 	
Materials	
Links	Fiber artist Consuelo Jimenez Underwood, THREADS episode How to Make a Cardboard Loom Adding warp thread @ 3:13
Documents	Artist Statement Template
<ul style="list-style-type: none"> • Cardboard <ul style="list-style-type: none"> ◦ Pre-make a few looms for this lesson • Various yarns and other fibrous materials • Scissors • Tapestry needles • Plastic forks • Sticks/dowels/chopsticks for hanging • Optional: additional materials (faux flowers, feathers) students may attach to their work to add to the meaning 	
Examples of Artist's Statements	
<p>Denise Treizman</p> <p>Denise Treizman creates sculptures and installation-based works combining found objects and ready-made materials with brightly colored, textural, and sometimes luminescent weavings.</p> <p>Through a practice of gleaning and repurposing, she accumulates materials with no specific purpose in mind, except having them at hand and available to subtly shape the creation of her works. Recurrent materials like yoga balls, pool noodles, glitter, ropes, hula-hoops, but also her finished weavings, get reused over and over in time. What was once presented a finished work can easily later on become a prompt for a new work. Nothing is permanent, everything transforms. Her process is at once an act of artistic ownership over her materials as well as a playful exploration of the infinite possibilities that they afford her.</p> <p>Treizman critically examines hyper-consumerism, but at the same time, she paradoxically participates in it, relying on commercial goods and throwaway culture to make her work. She exposes her own way of dealing with excess: on one hand, she questions the real need</p>	

for vibrantly patterned single-use materials, like pink flamingo-printed duct tape, or violet bubble wrap, to exist. On the other one, she finds these playful materials to be absolutely irresistible. By incorporating them into her found object installations and unconventional weavings, she prompts the viewer to reflect on the mass-produced society in which we live.

Consuela Jimenez Underwood

Crossing borders and negotiating between three perspectives has always been a fundamental aspect of my persona and the basis of my creative process.

Over thirty years ago, when "craft vs. art" was the most divisive issue in the arts, I discovered and established my "authentic artistic voice," refocused my artistic studies from the paintbrush and pigments to "needle and thread." Empowered by the voices of my indigenous maternal ancestors, I began to cross the intellectual borders that separated the hand and the mind(craft), from the spirit (fine art).

My work is a reflection of personal border experiences: the interconnectedness of societies, insisting on beauty in struggle, and celebrating the notion of "seeing" this world through my tri-cultural lens. Engaging materials, which reflect a contemporary hyper-modern sensitivity, are interwoven to create large-scale fiber art that is inspired in equal measures by land, politics and Spirit.

The artwork becomes an external validation of ancestral memory and personal quest. Beauty, grace, and flowers soothe the quiet rage that has permeated the Americas for more than five hundred years. Thus, when I weave, sew, or embellish, the anonymous viejitas (hags) seem to express their encouragement and support of my creations.

Procedure (*Italics for teacher dialogue*)

Day 1

- Start class with Consuela Jimenez Underwood video
 - *What are some ideas Consuela expresses through her work?*
 - *What are some of the materials she uses? Why does she choose these materials?*
 - *Take some time to think, write, or draw about ideas that you would like to include in your weaving project.*
- Students may look through the available materials to get some ideas
- Show video of how to create cardboard loom. Students may use a pre-warped loom, warp their own loom, or continue working on the piece that we started together previously.
 - *If you aren't sure what to make, you can use your weaving piece as a mood tracker. Every day you work on your piece, you can choose a different color that reflects how you're feeling that day.*

- Studio time.

Day 2

- Demonstrate any additional techniques, including techniques for finishing.
- Studio time.

Days 3–5

- Studio day.
- Day 3 or 4: gallery walk and peer feedback

Final Day

- Demonstrate techniques for finishing.
- Display artist statements from the artists we learned about.
- Students will type a brief paragraph about their work as an artist statement, to be displayed with the work.
- Empower students to curate display of their work and artist statements.

Differentiation

Means of Expression

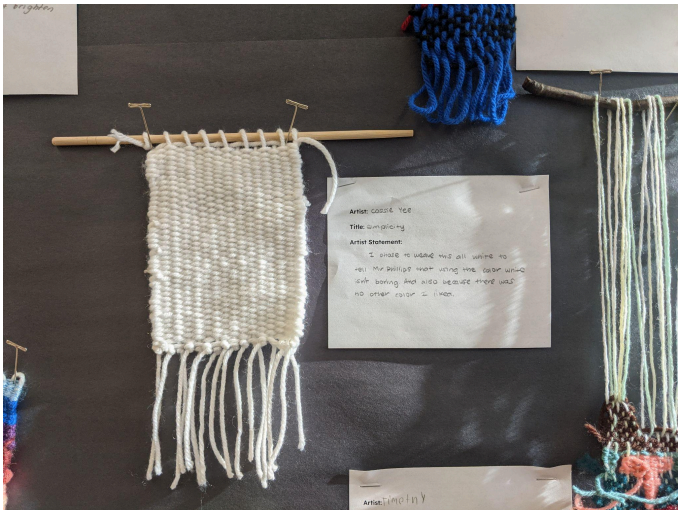
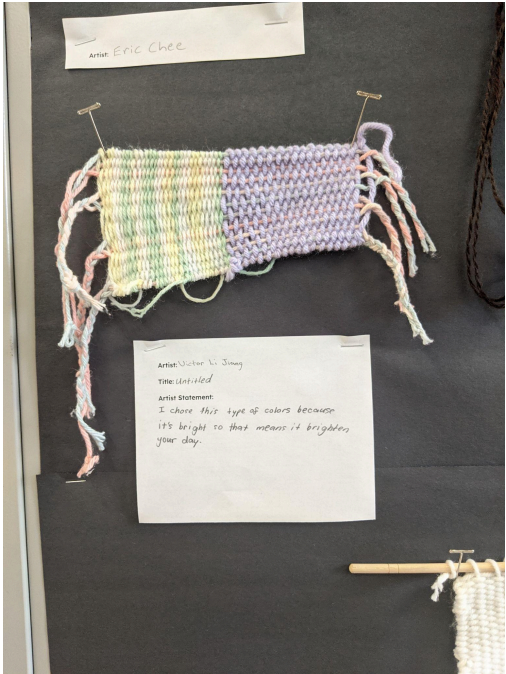
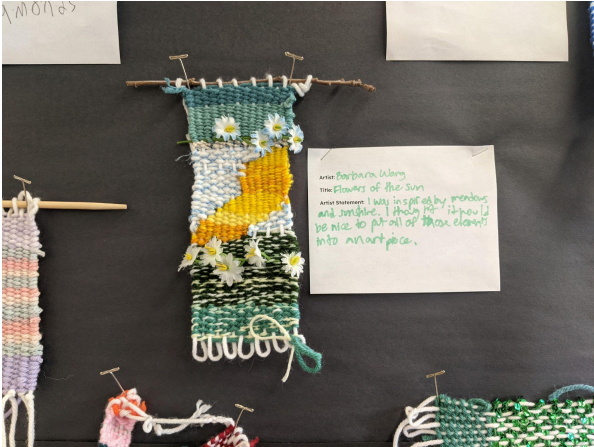
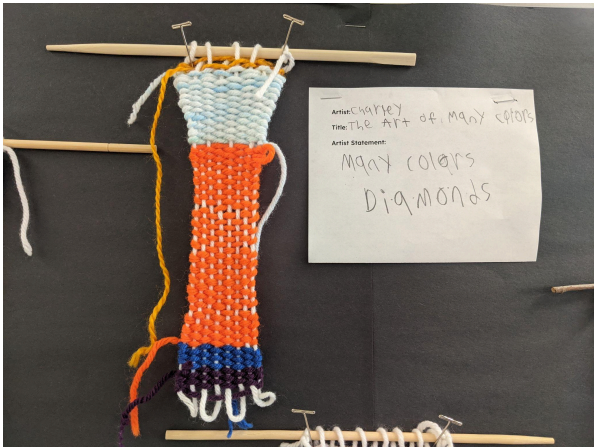
- Artist statement may be written or recorded. Statement may be written in the language of the student's choice.

NYS Visual Arts Standards

Creating	Presenting	Responding	Connecting
<p>VA:Cr1.2.6.a</p> <p>(Use brainstorming to formulate an artistic investigation of personally relevant content for creating art.)</p> <p>VA:Cr3.1.7a</p> <p>(Reflect on and explain important information about personal artwork, in an artist statement or in another format.)</p>	<p>VA:Pr5.1.7.a</p> <p>(Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.)</p>	<p>VA:Re7.1.7.a</p> <p>(Explain how a person's artistic choices are influenced by culture and environment, and affect the visual image that one conveys to others.)</p> <p>VA:Re8.1.7.a</p> <p>(Interpret ideas and mood in art by analyzing artmaking approaches, characteristics of form</p>	<p>VA:Cn11.1.7.a</p> <p>(Investigate different ways that art and design can establish, reflect, and reinforce group identity.)</p>

		and structure, relevant contextual information, subject matter, and use of media.)	
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Examples of Student Work





Rubric				
	4 (Mastery)	3 (Proficient)	2 (Novice)	1 (Developing)
Weaving Technique LT: I can create a basic woven structure using fibers and other materials.	Student attempted additional weaving techniques beyond plainweave and persevered to create their final piece.	Student showed clear understanding of how to create plainweave using fibers.	Student showed some understanding of how to create plainweave.	Student did not display understanding of how to create plainweave.
Material Exploration LT: I can investigate the effects produced by weaving different materials.	Student explored weaving with many materials and made a deliberate choice for their final piece.	Student explored weaving with many materials.	Student explored few materials.	Student did not use more than one material throughout the unit.
Expressing Meaning LT: I can describe my work in an artist statement.	Student submitted an artist statement that expressed the meaning behind their piece and connected the meaning to the materials.	Student submitted an artist statement that expressed meaning or described the material choices.	Student submitted an artist statement, but it did not make connections to the work.	Student did not submit an artist statement.