

# COMING OF AGE BUNDLES



BINFORD MIDDLE SCHOOL  
ARTS INTEGRATION ADVANCED SPANISH

# UNIT OVERVIEW

In this unit, 8th grade students in advanced Spanish elective classes will examine the concept of “coming of age” as they think ahead to their transition from middle school students to high school students. Students are currently strengthening their Spanish language skills, specifically verbs “ser” and “estar,” which both express states of being. While ser expresses permanence, estar is often used to express condition or change. Students will connect these vocabulary skills by thinking about their own traditions, qualities and social influences. Students will create their own “coming of age” bundles inspired by Incan mummy bundles. We will examine traditional Incan craft practices alongside contemporary Peruvian artists to contextualize artmaking in one Spanish-speaking part of the world. Artmaking for the bundle includes a clay tile, a felted symbol, a printmaking plate, and the woven bundle itself. Each item represents something the student will take with them as they come of age. Students use mini-worksheets along the way to document their thinking, and compile this information into their own exhibition plaque.

## **BIG IDEA**

Coming of Age

## **KEY CONCEPTS**

Making and Breaking Traditions · Continuance · Collaboration · Ceremony

## **ESSENTIAL QUESTIONS**

What tradition would you perpetuate for Binford and why? What traditions could be broken to make way for new?

What qualities did you gain at Binford that would be best to take with you to your next stage of life?

How does working with your peers influence the next phase of your life?

How can we celebrate the past, present and future with our peers?

## **RATIONALE**

This unit will provide opportunities for students to connect their Spanish vocabulary and speaking skills with hands-on art making. Students will learn about Incan and Peruvian culture and craft tradition, as well as explore the work of contemporary Peruvian artists. This will expand the learner’s knowledge about the Spanish-speaking world through connecting personal traditions to cultural traditions. Focusing on Peruvian artmaking is a departure from the class’s usual focus on the cultures of Mexico and Spain. Students will create a personal connection with the language skills through thinking, writing and artmaking, which solidifies vocabulary knowledge.

## **TARGET STUDENT GROUP**

The target student group for this lesson is 8th grade advanced Spanish learners in a mid-sized urban school with an Arts Integration specialty program.

## **SPECIFIC UNIT OBJECTIVES**

The student will communicate their understanding about what it means to “come of age” by creating several items contained in a bundle that documents traditions, qualities and peer influences, while connecting these ideas to Spanish language skills.

### **Lesson 1 Objective: Clay Tile Traditions**

In this lesson, the students will be introduced to the concept of “coming of age” and how it relates to their life. We will then introduce and discuss the history of the Incan people in Peru and their burial traditions. Through discussion, students will brainstorm about traditions they participate in, and will then create a 6x6 inch ceramic tile that portrays their favorite tradition. We will discuss the importance of textiles in Peruvian culture and demonstrate ice dyeing, a non traditional form of dyeing.

Assessment: Sketches for clay tiles; clay tile sgraffito illustration

### **Lesson 2 Objective: Felted Qualities**

In this lesson, the students will learn about a contemporary Peruvian artist who breaks away from Peruvian textile traditions, Ana Teresa Barboza. They will explore different felting techniques and ice dyeing and create a felted object that represents a quality that the students wish to take with them to the step of their journey.

Assessment: Mini-worksheet “Ayer, hoy, y mañana...”; felted symbol

### **Lesson 3 Objective: Collaborative Printmaking**

In this lesson, the students will learn about traditional weaving patterns and techniques found in Peruvian textiles as well as the importance of textiles in the Incan culture.

They will explore different patterns by creating their own printing plates out of 6x6 inch cardboard and foam squares. We will then create a collaborative printing piece with the students and their printing plates that represents their participation in the Binford community.

Assessment: Sketch sheet for patterns; printmaking plate and collaborative class print

### **Lesson 4 Objective: Weaving Together**

In this lesson, the students will continue to learn about traditional weaving patterns and techniques found in Peruvian textiles as well as the importance of textiles in the Incan culture. We will examine the work of contemporary Peruvian artist Maximo Laura and seek inspiration for our own patterns representative of our individual lives. We will then create weavings from the collaborative printing piece that become our final bundle wrapping.

Assessment: Exhibit plaques; final woven bundle with all items



## **CULTURAL RESPONSIVENESS**

This unit expands the cultural knowledge of our classroom by incorporating South American traditional and contemporary art practices. While we will examine ancient and spiritual practices of Peruvian and Inca culture, we will avoid re-creating and appropriating the cultural imagery of Peru. We aim to bring an understanding of the values of Quechua people and think about these values as they relate to our own lives. Students will create their own “coming of age” bundles that are inspired by, rather than mimicking, Incan mummy bundles.

## **STANDARDS**

### **National Art Standards:**

VA:Cr1.1.8: Document early stages of the creative process visually and/or verbally in traditional or new media.

VA: Cr1.2.8: Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

VA: Pr6.1.8: Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

VA Cn10.1.8: Make art collaboratively to reflect on and reinforce positive aspects of group identity.

### **Virginia Visual Arts SOLs:**

VA8.6 The student will communicate ideas, experiences, and narratives through the creation of original works of art, using selected media.

### **Virginia Spanish SOLs:**

SI.7 The student will develop an awareness of common perspectives, practices, and products of Spanish-speaking cultures. (3: Identify important historical and contemporary individuals and groups associated with significant events from Spanish-speaking cultures. 4: Identify some products of Spanish-Speaking cultures, for example natural and manufactured items, creative and fine arts, forms of recreation, pastimes, dwellings, regionally-specific language, and symbols.)

# LESSON PLANS

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## LESSON 1: CLAY TILE TRADITIONS

Objective: In this lesson, the students will be introduced to the concept of “coming of age” and how it relates to their life. We will then introduce and discuss the history of the Incan people in Peru and their burial traditions. Through discussion, students will brainstorm about traditions they participate in, and will then create a 6x6 inch ceramic tile that portrays their favorite tradition. We will discuss the importance of textiles in Peruvian culture.

### Standards:

VA8.6 The student will communicate ideas, experiences, and narratives through the creation of original works of art, using selected media.

VA: Cr1.2.8: Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

SI.7 The student will develop an awareness of common perspectives, practices, and products of Spanish-speaking cultures. (3: Identify important historical and contemporary individuals and groups associated with significant events from Spanish-speaking cultures. 4: Identify some products of Spanish-Speaking cultures, for example natural and manufactured items, creative and fine arts, forms of recreation, pastimes, dwellings, regionally-specific language, and symbols.)

### Hook: time: 10 mins.

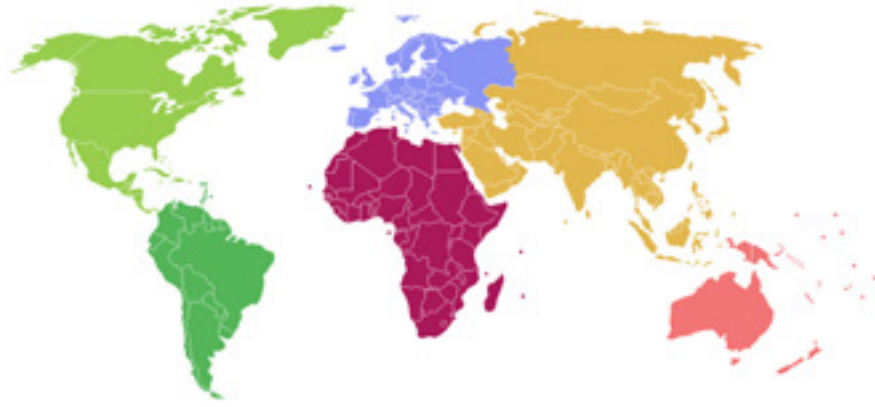
Teaching Strategy: Discussion (slideshow with images of Peruvian textile, South American map)

What is it? “¿De qué color es esto?” (“what color is it?” get them to connect Spanish words with the images)

Who has heard of the Incas? What do we think of when we think of the Incas?

Machu Picchu, sacred place built by the Incas in the Andes Mountains, stacked stones on top of each other did not use mortar, and was abandoned when the Spanish came. later rediscovered in 1911 by an American named Hiram Bingham. Historians are not sure about the purpose of Machu Picchu.

“Donde están los Incas?” finding Peru/Inca on the map



Show location and length of Andes Mountains

Transition: "Where do we find mummies?" Show image of mummy bundle, "Where might this mummy be from?" This mummy is from Peru, and they have some different traditions for burial than the Egyptians.

**Instructional Input: 15 mins.**

Teaching Strategy: Introduction slideshow

Haiku Deck presentation including brief history notes about the Incas and the traditions surrounding their mummy bundles.

Some of the textiles found in mummy bundles are the oldest in the world, dating back to 5000 b.c.e.

It is believed that the Inca embalmed/mummified all of their dead, not just the elite. Sometimes they were buried with their organs, and sometimes without. Thanks to the dry weather, high altitude (cold weather), and salt content of the earth, many mummies are very well preserved.

Mummy bundles have been found buried on high peaks of the Andes. Some are thought to have been human sacrifices. They were found buried with an abundance of treasures and high quality examples of textiles.

The dead were sacred to the Andean people and were sometimes buried under the floors of their homes.

The Incas were buried with food, nature, fibers and plants along with personal treasures that they would take to the afterlife (the afterlife was the next part of their spiritual journey).

Ancón on the Peruvian coast was home to a major Inca burial site that was discovered by an archaeologist in 1875.

Clay history: Ceramic vessels were traditionally used in ceremonies and buried with the dead, but also used for everyday utilitarian purposes.

Intro Discussion: We will discuss the concept of "coming of age" by discussing the attributes that might go into a mummy bundle. The Inca culture revolved around traditions.

What is a tradition? (write brainstorm on board)

How does something become a tradition?

What kind of traditions do you celebrate with your family? Friends?

What are traditions you have at Binford?

What tradition would you perpetuate for Binford and why? What traditions could be broken to make way for new?

Sketch a tradition for your clay tile.

**Guided Practice: 10 mins.**

Teaching Strategy: Demonstration in clay practices

Step by step clay practices

Paint underglaze on clay tile (two coats) and let dry. Students may add more than one color.

Introduce Sgraffito techniques carving out images (note: the peruvians did not use sgraffito, however they did paint and carve images into their pottery...we are breaking tradition!)



**Independent practice: 30 mins.**

Teaching Strategy: Independent practice

While the students work independently and use clay tools to carve their "tradition" designs, the facilitator will walk around the room discussing their individual traditions and the different designs used to express their ideas.

**Closure: time: 5 mins.**

During the last five minutes of class students will share their clay tiles and the different traditions represented in their work.

**Materials:**

projector, laptop, intro slideshow, red clay tiles, ceramic tools, underglazes, scrap paper for sketching ideas



**Differentiated Instruction:**

Pre-rolled slabs for clay tiles, to accommodate both lesson time and student physical needs.

Provide a number of visual references for students to connect visually with the topic.

**Assessment:**

Formative: Asking students discussion questions and independent questions while working or sketching an idea for their tradition?

Summative: Tile displays an image that represents a tradition. Students will write sentence in spanish and one sentence in english describing their traditions.



## LESSON 2: FELTED QUALITIES

Objective: In this lesson, the students will learn about a contemporary Peruvian artist who breaks away from Peruvian textile traditions. They will explore different felting techniques and ice dyeing and create a felted object that represents a quality that the students wish to take with them to the step of their journey.

### Standards:

VA:Cr1.1.8: Document early stages of the creative process visually and/or verbally in traditional or new media.

SI.7 The student will develop an awareness of common perspectives, practices, and products of Spanish-speaking cultures. (3: Identify important historical and contemporary individuals and groups associated with significant events from Spanish-speaking cultures. 4: Identify some products of Spanish-Speaking cultures, for example natural and manufactured items, creative and fine arts, forms of recreation, pastimes, dwellings, regionally-specific language, and symbols.)

### Hook: 5 mins.

Teaching Strategy: Slideshow & Discussion

Brief review of Inca intro, include history facts focusing on textiles/fiber art from lesson 1

Thanks to the dry weather high altitude (cold) many mummies are very well preserved.

Transition: Image of Peruvian textile, What is it? Que Es?"¿De qué color es esto?" ("what color is it?" get them to connect Spanish words with the images)

### Instructional Input: 15 mins.

Teaching Strategy: Slideshow about Fiber Arts in Peru

Fiber arts introduction: slideshow with traditional Inca/Peruvian dyeing process

Ana Teresa Barboza's work: discuss how she broke away from traditional woven art to embroidery

Questions: What do you see? What is it made out of? How did she make this? Why did she choose this material?

About her: Born in 1980 in Lima, Peru

"Both embroidery and crocheting are techniques that require time. I use these techniques in order to make a connection between manual work and the processes of nature; creating thread structures similar to the structures that make a plant for example," —Ana Teresa Barboza

Today we're breaking traditions too, will be ice dyeing and felting wool. Last class we documented favorite traditions in our clay tiles...the next item we need for our mummy-inspired bundle is a quality that we want to bring with us to the next phase of life.

What qualities did you gain at Binford that would be best to take with you to your next stage of life?

Transition: ideation mini-worksheet individual ideation time with mini worksheet as guide, creating symbols for qualities we've gained (ex. bravery might be a lion)



**Guided Practice: 10 mins.**

Teaching Strategy: Demonstration in fiber arts

Demonstrate ice dying. Show the undyed wool roving (pre-soaked in soda ash), place it on the drying rack with a bucket underneath. Pile ice on top of the wool. Sprinkle powdered dye over the ice. Can use more than one color i.e. warm colors or cool colors. Let sit for 24 hours.

Wet felting: show how to agitate the wool in a plastic bag using warm water and soap.

Needle felting: demonstrate how to use a barbed felting needle to felt wool into different 3 dimensional objects. Show the needle and discuss safety (always look where you are felting, do not point needles at classmates)



**Independent practice: 40 mins.**

Teaching strategy: Independent practice

While the students work independently and use fiber arts tools to create felted symbols for their bundles, the facilitator will walk around the room discussing their individual traditions and the different designs used to express their ideas.



**Closure: 5 mins.**

During the last five minutes of class, students will share their needle felting works and the different qualities represented in their work.

**Materials:**

projector, laptop, intro slideshow, mini-worksheet, wool roving, powdered dye, soda ash, ice, dish rack, strainer, bin to catch melted ice, felting needles, foam blocks, warm water, soap, ziplock bags, rocks or other small item to felt around.



**Differentiated Instruction:**

Provide different objects for students to wet felt around in a ziplock bag, to accommodate both lesson time and student physical needs. If students have physical limitations, we can attach the felting needle to a pencil or eraser to help students hold the needle during the felting process.



We have provided a number of visual references for students to connect visually with the topic.

**Assessment:**

Formative: Mini worksheet that documents students' thinking process

Summative: Students will create a small talisman using symbolism to represent a quality to bring along to the next phase of their life.



## LESSON 3: COLLABORATIVE PRINTMAKING

Note: this lesson comprises 2 class sessions

### Objective

In this lesson, the students will learn about traditional weaving patterns and techniques found in Peruvian textiles as well as the importance of textiles in the Incan culture. They will explore different patterns by creating their own printing plates out of 6x6 inch cardboard and foam squares. We will then create a collaborative printing piece with the students and their printing plates that represents their participation in the Binford community.

### Standards

VA Cn10.1.8: Make art collaboratively to reflect on and reinforce positive aspects of group identity.

SI.7 The student will develop an awareness of common perspectives, practices, and products of Spanish-speaking cultures. (3: Identify important historical and contemporary individuals and groups associated with significant events from Spanish-speaking cultures. 4: Identify some products of Spanish-Speaking cultures, for example natural and manufactured items, creative and fine arts, forms of recreation, pastimes, dwellings, regionally-specific language, and symbols.)

### Hook: 5 mins.

Teaching Strategy: Intro discussion questions

What is collaboration?

Who do you interact with at Binford other than teachers?

How do you collaborate at Binford?

Have a short discussion about collaboration and the Binford Community

### Instructional Input: 10 mins.

Visual aid: <https://www.pinterest.com/embassyofperu/peruvian-textiles/>

Peruvian history notes:

Since the Incan people did not have a system of written language, they relied on other ways to pass along their vast knowledge. One of the most important means of accomplishing this dissemination of knowledge was weaving.

The Spanish overlooked the textiles woven by the Incas due to their inclination for gold and other precious metals.

The fiber was dyed and woven into specific patterns that represented the families and regions where they were made, and to show the nobility's wealth.

"Can we think of any other traditions where textiles are used to represent families and regions?" Scotland's tartans?

We are all influenced by our environments; our brains remember things and we change and grow as people (whether we like it or not!) We're going to think about what pattern might best represent us as individuals.

How does working with your peers influence the next phase of your life?

Transition: Sketch a few pattern ideas on the sketch sheet. What kind of pattern might represent you?

**Guided Practice: 10 mins.**

Teaching Strategy: Demonstration in printmaking

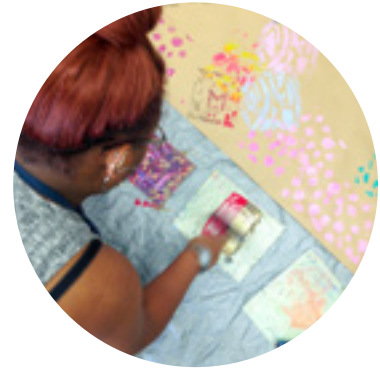
Show cardboard backing & foam sheet, cut shapes, elmer's glue to cardboard, masking tape for handle

Show brayer with paint on inking plate

Printing on large paper, overlapping, go crazy!

Make a chop print: use a clean space to create one "perfect" print, to be exhibited with your final bundle, demonstrate signing in the bottom right corner of the print and numbering in the bottom left corner.

Everyone must make at least 10 prints!



**Independent practice: 40 mins.**

Teaching strategy: Independent practice

Students cut their patterns out of the 4"x4" piece of foam, gluing it to the 6"x6" cardboard backing.

Students use brayers, paint and inking plates to ink their printing plates and make prints on large brown paper (at least 10 each) and their exhibition chop print.



**Closure: 5 mins.**

Informal critique: If you were going to instagram a small part of this paper, what would you take a pic of? Why do you like that section? Whose prints are in the photo?

**Materials:**

projector, laptop, pinterest page, cardboard squares 6"x6", foam sheets cut to 4"x4", scissors, elmer's glue, masking tape, large paper, colorful paints, brayers, inking plates



**Differentiated Instruction:**

Students may use paint brushes instead of brayers and may work on smaller sheets of paper. We have provided a number of visual references for students to connect visually with the topic.

**Assessment:**

Formative: Mini sketch sheet that documents students' thinking process

Summative: Students will create a printing block and make prints that represent their individuality as part of the larger group.



## LESSON 4: WEAVING TOGETHER

### Objective:

In this lesson, the students will continue to learn about traditional weaving patterns and techniques found in Peruvian textiles as well as the importances of textiles in the Incan culture. We will examine the work of contemporary Peruvian artist Maximo Laura and seek inspiration for our own patterns representative of our individual lives. We will then create weavings from the collaborative printing piece that become our final bundle wrapping.

### Standards:

VA: Pr6.1.8: Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

SL.7 The student will develop an awareness of common perspectives, practices, and products of Spanish-speaking cultures. (3: Identify important historical and contemporary individuals and groups associated with significant events from Spanish-speaking cultures. 4: Identify some products of Spanish-Speaking cultures, for example natural and manufactured items, creative and fine arts, forms of recreation, pastimes, dwellings, regionally-specific language, and symbols.)

### Hook: 5 mins.

Teaching Strategy: Interactive Instagram activity

Printmaking paper looking activity with Instagram window. What part of our paper would you Instagram? What part do you 'like'? Do you have any 'comments' or hashtags to add?

### Instructional Input: 10 mins.

Teaching Strategy: Independent Practice

The day's plan: Artmaking!

Today we're finishing our printing and prepping for our exhibit (ceremony). We'll be finalizing all bundle objects and thinking about how we want to present our work.

"What have we made so far? What is the most important piece of your bundle to you?"

First we are going to finish our printmaking activity, and then we'll be working on finishing our felting!

Transition: What did the printmaking patterns we made represent? How can we celebrate the past, present and future with our peers?

### Guided Practice: 10 mins.

Teaching Strategy: Demonstration in weaving (creating bundles)

Show cut strips of collaborative paper

With Maximo Laura's image of a loom on the screen, show the warp (vertical) and weft (horizontal)

Start with one horizontal strip. Using a small dot of glue, affix the first vertical strip on the top, lining up the strips perpendicularly.

Weaving is all about “over, under, over, under”

The next vertical strip is glued to the horizontal strip, but underneath. Continue pattern of over-under to affix all vertical strips to the initial horizontal strip.

Weave a strip horizontally (over-under) through all vertical strips, pushing up to the top for a tight weave. Affix the ends with glue dots.

Continue pattern of over-under for all horizontal strips, until you have a full square of weaving.



**Independent practice: 30 mins.**

Teaching Strategy: Independent Practice

Students select 16 strips of paper and work independently to create their woven bundle. The facilitator will circulate and assist students with needs.



**Guided Practice: 5 mins.**

Teaching Strategy: Demonstration in exhibition plaques

Show worksheet for plaques

Review terms used on sheet (they have written these phrases on mini worksheets throughout the unit)



**Closure: 10 mins.**

Students work to fill in their exhibition plaques, in Spanish when possible. Organize each student’s bundle items with their bundle, and prepare for exhibition.

**Materials:**

projector, laptop, pinterest page, large paper, colorful paints, brayers, inking plates, printmaking blocks, felting supplies (roving, foam blocks, felting needles, ziplocks, soap, figurines, warm water)

**Differentiated Instruction:**

Students may require assistance with glueing; a small pool of glue allows students to use fingers to spread glue, rather than having to squeeze the bottle. Written instructions on the exhibit plaque aid in independent completion of the sheet.

**Assessment:**

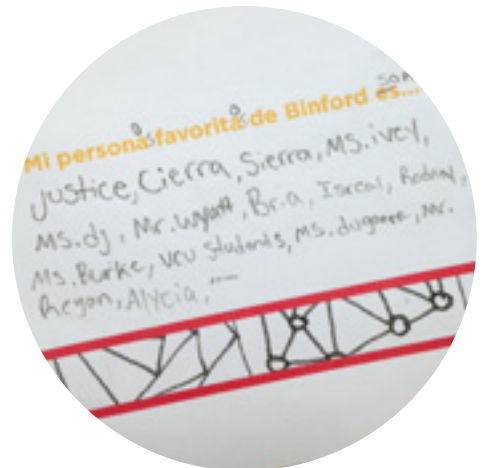
Formative: Instagram activity to guide discussion and reveal student observations

Summative: Students will compile all their bundle items in their woven work.



## UNIT REFLECTION

In this unit, my teaching partner, Bri, and I created an ambitious series of instruction and activities to lead our students through. Our inspiration came from several places; I had traveled to Peru several years ago and have many photographs of traditional and contemporary Peruvian artmaking. Bri has always been fascinated by mummies of all kinds, and brought the idea of Incan mummy bundles to my attention. We both appreciated that the mummy bundles brought together many different techniques of craft and art. Our host teacher, Señora Ivey, encouraged us to incorporate cultural information about a Spanish-speaking area of the world other than Mexico or Spain, as she frequently uses these examples in her class. It seemed like a great fit from all sides to focus our unit on creating bundles inspired by the Incans. Bri and I developed several artmaking activities related to Incan traditions, including clay, fiber, and weaving practices. We hoped our students would connect with the bundles by thinking about their own stage in life—transitioning to high school. Since we knew we were being ambitious in our artmaking, Bri and I worked closely together to refine our unit as we progressed through the lessons. Teaching this unit was an exercise in flexibility. We had classes cut short and students who weren't in attendance for one or several of our class sessions. We managed these unexpected situations to the best of our ability. Several of our students came to the other class if they had missed their regularly scheduled period, which gave us chances to keep students caught up with their classmates. We also began building in time for students to catch up on previous projects after the new activity for the day was finished. Students worked diligently to finish their items, and the vast majority of students finished a complete bundle (8 of 10). If I were to teach this unit in the future, I would allow for more class periods for students to complete their artmaking to their desired quality. The completion of all items created fantastic bundles, but each individual piece was a bit rushed in the name of getting them all "done." Bri and I made a wonderful teaching team and I couldn't have asked for a better middle school teaching experience!



## FINAL EXHIBITION

