

UbD/DI Beads in Art nonfunctional, options to be functional

Stage 1 - Desired Results

Established Goal(s): The understanding of how beaded materials can reflect culture and heritage. Differentiate between a functional piece of beaded art and a non-functional piece of beaded art. Articulate that both functional art and non-functional art are equals.

Understanding(s):

*Students will understand that . . .*One can appreciate a work and be inspired by it but not directly copy it. Some work that is functional is part of a culture or heritage that should not ever be replicated out of respect for that culture.

Dyani White Hawk sometimes uses paint to make a work that looks beaded, she also uses beads in her paintings.

[Watch this video](#) to hear her talk about the beaded pieces that she looks at for inspiration.

[This video](#) is when she incorporates beads into her painting.

Read Contemporary Beadwork (non-MN artists) article [here](#)

See how the different artists see the beads and create new ideas and dynamic perspectives of the art

Essential Question(s):

What does the bead represent in art? Who is the bead usually associated(ethnically and gender wise) with and why? What is the difference between appropriation and inspiration?

How do the materials I choose affect the design of the piece? The interpretation of the piece?

What is the difference between functional and non-functional art?

Knowledge

*Students will know . . .*how beads can be used on a 2-dimensional work of art as well as make a 3-dimensional piece of art. Students will be able to recognize beadwork by local MN artists as well as contemporary pieces.

Skill

*Students will be able to . . .*design a beaded piece. Make a design (age based-K-1,2, keep it simple) to make a beaded piece.

Older grades can pick an item to cover in beads, use metal wire to string beads & make into a sculpture or bead a piece of clothing

Stage 2 - Assessment Evidence

Performance Task(s):

String beads. Design patterns. Make beaded objects using traditional or nontraditional methods. For older grades/differentiation: possible making beads.

Other Evidence:

The ability to articulate the ways beads reflect culture and heritage. The ability to recognize works of art from local MN artists.

Stage 3 - Learning Plan

Learning Activities: K-5 can make a hanging beaded object or make a beaded object with sculpture wire that bends. Grades 6,7,8 can choose to add beads to fabric or another object to design a beaded non-functional piece, or do a more complicated version of K-5 ideas. Grades 9-12 can do the same as grades 6,7,8 but collaborate with a partner. Grades 6-12 can also use FIMO/sculpey to make beads (could also work in a collaboration model).
Grades k-5

Beads in art

Oral Assessment: What are some things associated with beads? What are the first things you think about when asked about beads? What things do you usually see with beads? What is functional art? How is it different from non-functional art?

Vocabulary: Beads, Pattern, Composition, Abstraction-freedom from representational qualities in art. "geometric abstraction has been a mainstay in her work"

History:

Native American Trade Beads History from [The Wandering Bull](#)

The first European explorers and colonists gave Native Americans glass and ceramic beads as gifts and used beads for trade with them. Native Americans had made bone, shell, and stone beads long before the Europeans arrived in North America, and continued to do so. However, European glass beads, mostly from Venice, some from Holland and, later, from Poland and Czechoslovakia, became popular and sought after by Native Americans. Europeans realized early on that beads were important to Native Americans and corporations such as the Hudson Bay Trading Company developed lucrative bead-trading markets with them. The Hudson Bay Trading Company was an organized group of explorers who ventured into the North American continent for trade expeditions during the 19th century.

From The website [BigBeadLittle Bead:](#)

History Of Seed Beads

Historically, from the 15th century seed bead creation, development, and production was centred in the traditional European glass making center of Murano in Italy, before finally reaching Bohemia, and then to a lesser extent in France and Germany. France was particularly noted for its faceted metal seed beads.

Italy pioneered the process of conterie or seed bead manufacture, with much of their output used as trade beads by European merchants when exchanging goods with American Indians, Africans, and the indigenous populations of the many other colonial centers around the world. For a little over two hundred years the bead makers of Murano had a virtual monopoly on this process until the Czechs entered the market place in the 18th century. (To learn more about the growth of Czech glass read our History of Czech Glass Bead Manufacture). The process was based around the technique of drawing out glass, whereby a mass of molten glass was literally drawn or pulled into a hollow cane tube. The molten glass was gathered on the end of a tool called a puntile, then a bubble was introduced into the center of the glass, after which a second puntile was attached, before the glass and bubble were drawn out into a long cane. The stretching could be achieved on a

small scale by one person working alone, or on a larger scale by two people moving quickly but steadily in opposite directions for up to a hundred feet or more!

Mn Artists to look at for beadwork (*Don't forget to watch/show videos about Dyani White Hawk from Stage 1-Understanding in UbD template*)

[Dyani White Hawk](#)-see above at template for links, [Cole Red Horse Jacobson](#), scroll through Portfolio, he has non-functional pieces that combine beads with other projects or mixed media. Jennie Kappenman, does contemporary beadwork that is more functional but [watch this](#) for design inspiration and to better understand how clothes are essential to express Native traditions and customs. [Doug Limon](#) is also a contemporary and traditional Native bead artist. This [article](#) is a great one to understand Limon's inspirations.

Outside of MN [This article](#) lists(included only American artists)[Liza Lou](#)(White Woman), [Ran Hwang](#)(Asian), [Cherice Harrison-Nelson](#)(African American), [Jeffrey Gibson](#)(Native American/LGBTQIA+), and [Joyce Scott](#)(African American)

Materials for K-3 Beaded pieces

- Watch [this short video](#) to paint pasta to use as beads, cheaper, bigger and easier for small hands. It's hard to see but the maker squirts a little hand sanitizer in the bag
- Craft beads
- Yarn or string
- Scissors
- Dowel rods or branches to hang string from

Materials for 4-6 Beaded Pieces

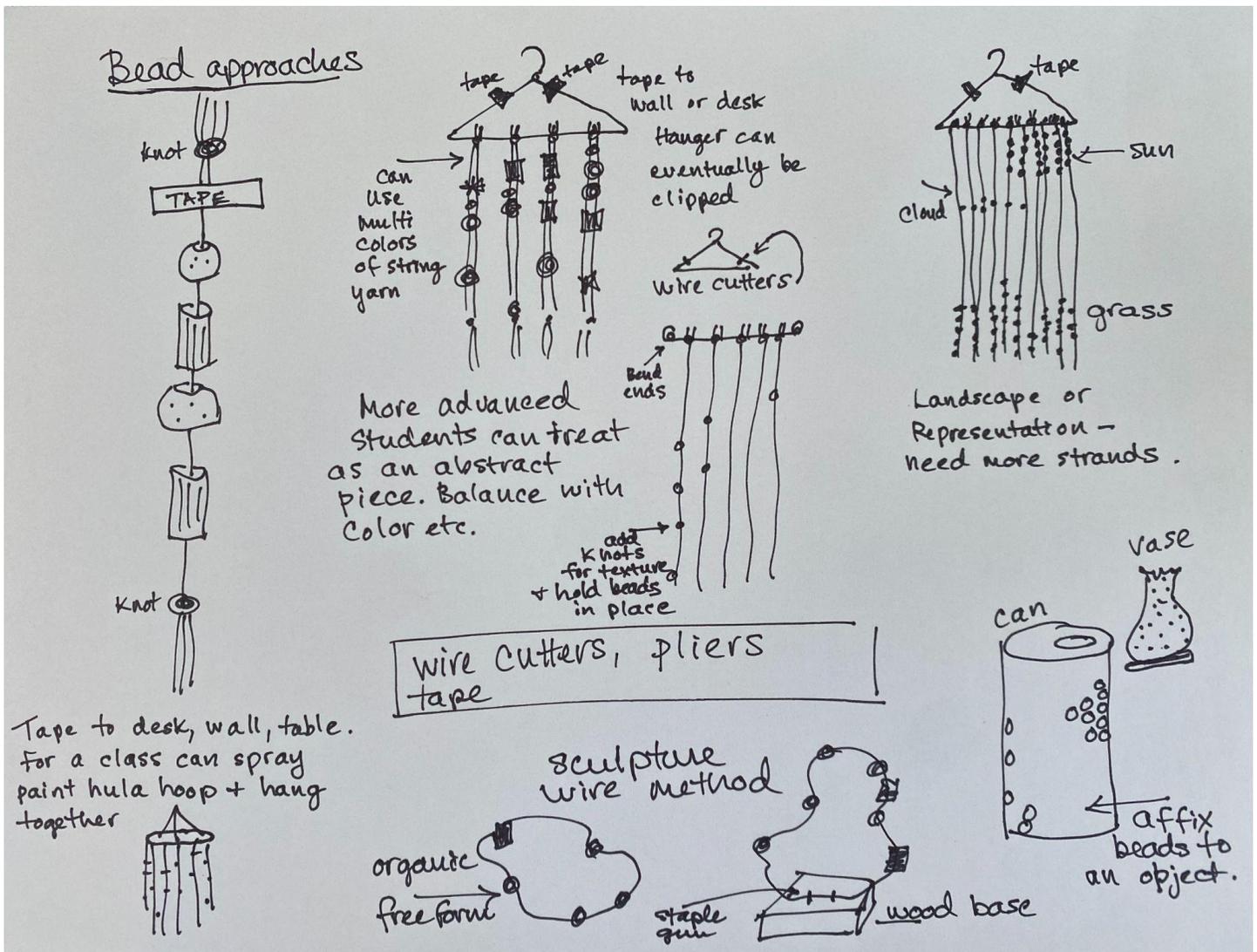
- [Sculpture wire](#)
- Beads of assorted sizes
- Wire cutters
- Wooden blocks to use as pedestals (can forego and just use beads to stand up)
- Assortment of beads (can use pasta "beads" for this too)

Materials for 7-12 Beaded Pieces

- Same as materials for 4-6 pieces but can have students make their own beads with polymer, or more affordable [air dry clay](#)
- Paints for air dry clay if chosen
- Assorted tools for air dry clay
- Students can choose to cover an object in beads made by them or make a sculpture using the wire
- Objects to cover if that option is chosen; can pick anything, a shoe, a soda can, a mall box, whatever it is keep the size in check with manageability
- Glue if affixing beads to objects-read [this](#) to help you choose the correct glue
- Fabric or other materials that a student can use a needle and thread to bead the object if glue will not work. Needles etc. if this is the project.

Production:

Before starting, ask students to think about colors and shapes that speak to their culture and heritage. If that doesn't resonate, what colors and shapes tell their personal story? The younger students might just want to focus on a pattern. The older students might focus more on colors or patterns the beads make. *This is not a project where the students are encouraged to copy Native patterns. This is a project where the students are inspired and encouraged to make their own interpretation of a non-functional beaded piece that reflects their own heritage, Culture or preferences.



Beaded hanging pieces: K-3

Students will have a selection of beads to choose from. Encourage students to have a pattern. Knot string/yarn so beads do not slide off, or attach string/yarn to dowel rod, clothes hanger so that one end of bead string is secure. *Can also have small rods already strung and taped to the desk to work on. If using sculpture wire, students can add pattern

and texture by bending or knotting wire. Once finished the students can have the beads be “tabletop” sculptures, they can hang the beads on the wall as “relief” sculptures. Tabletop pieces can also be affixed to a base. (base, use scrap wood and an adult staple gun to wood)

If using fabric, how will the beads be attached? Can your students use a needle and thread? Will the beads be affixed with glue? Can the beads be strung and then affixed to the fabric? If students are making their own beads, this is a [simple tutorial](#). Students can make a smaller piece with the hand made beads, and experiment with shapes and sizes. If the students are capable, this may be an excellent time to bring in a Native Bead artist to give a workshop on how to sew with beads. The artist can show their own work and help students. Look on the online resource section underneath the lesson plans for your area arts commission to apply for money to bring an artist to you. The Native resources listed could also help you bring a contemporary bead artist in to work with you. Do not ask an artist to work/visit for free. It is insulting to the artist and a waste of their time, only reach out if you fully intend to compensate.

Critique: Ask the class to move around and take a peek at other student’s work, or ask one or two students to talk about their work and what they were thinking about when they made it. Make sure to take care to call on different students. Students can be literal, or more abstract. Ask them to describe their inspiration. Ask students what they think about the Native pieces. What part or artist do they relate to? Why the colors or patterns?

Aesthetics: Can these pieces be viewed as abstract works? What about the color choices, does that set a feeling or mood for a piece? Are there some pieces that are neater and more patterned? What about the pieces that are more raw, and less neat? Which aesthetic resonates with you as the viewer?

Minnesota State Standards

	Grade	K	Strand	Anchor Standard	Benchmark
5.0.5.10.1	5. Visual Arts	0	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Recognize that all humans make <i>art</i> .
5.1.5.10.1	5. Visual Arts	1	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Recognize that people from different places and times have made <i>art</i> for a variety of reasons.

5.2.5.10.1	5. Visual Arts	2	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Identify how <i>artistic foundations</i> are employed differently throughout time and place.
5.3.5.10.1	5. Visual Arts	3	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Recognize that responses to <i>art</i> change depending on knowledge of the time and place in which it was made.
5.4.5.10.1	5. Visual Arts	4	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Identify how <i>art</i> is used to inform or change beliefs, values or behaviors of an individual or society.
5.5.5.10.1	5. Visual Arts	5	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Make inferences about time, place, and culture in which a work of <i>art</i> was created, citing evidence.
5.6.5.10.1	5. Visual Arts	6	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Identify how <i>art</i> reflects changing times, traditions, resources, and cultural uses, including those of Minnesota American Indian tribes and communities.
5.7.5.10.1	5. Visual Arts	7	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Analyze how response to <i>art</i> is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.
5.8.5.10.1	5. Visual Arts	8	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Distinguish different ways <i>art</i> is used to represent, establish, reinforce, and reflect <i>group identity</i> .
5.9.2.3.2	5. Visual Arts	HS	2. Create	3. Create original artistic work.	2. Balance freedom and <i>ethical responsibility</i> in the use of images, <i>materials</i> , tools, and equipment during <i>art</i> making.**

5.9.5.10.1	5. Visual Arts	HS	5. Connect	10. Demonstrate an understanding that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.	1. Appraise the impact of <i>art</i> , an artist, or a group of artists on the beliefs, values and behaviors of a society.
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