

A Tapestry in Homage to Matisse

Grade Level: VISUAL ARTS – 7th GRADE

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Length of Unit: Three Lessons (9-13 50 minute periods)

I. ABSTRACT

Henri Matisse is considered to be one of the most famous early twentieth century artists. He was a friend and rival of Picasso. He was fascinated by line, color and form throughout his life. He also surrounded himself with interesting tapestries, including several in many of his paintings. The students will become familiar with the life and artwork of Henri Matisse (including the Fauvist movement). Students will create paper cut out collages consistent with the cut outs created by Henri Matisse late in life and then use the collages as templates to learn to weave their own 6” x 10” woven tapestry.

II. OVERVIEW

A. Concept Objectives

1. Develop knowledge, understanding and application of basis components of the visual arts to solve visual problems. (Jefferson County CO Visual Arts Standard 2)
2. Develop knowledge of materials, techniques and processes related to the visual arts. (JCCVAS 3)
3. Recognize the relationship of the visual arts to historical, cultural and personal heritage. (JCCVAS 4)
4. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art. (JCCVAS 5)

B. Content from the *Core Knowledge Sequence*

1. Henri Matisse
 - a. *Madame Matisse*
 - b. *The Red Room*
 - c. *The Beasts of the Sea (les Betes de la Mer)*

C. Content not from *Core Knowledge Sequence*

1. Henri Matisse
 - a. *Vegetables*
 - b. *The Spray, Maquette for a Ceramic Mural*
 - c. *The Tree of Life, Double windows in the sanctuary*
 - d. *Icarus (Jazz)*

D. Skill Objectives

1. Students will identify and apply the elements of art in a variety of media. (JCCVAS 2.1)
2. Students will identify and apply the principles of design in a variety of media. (JCCVAS 2.2)
3. Students will identify and apply materials, techniques, processes and technology. (JCCVAS 3.1)
4. Students will demonstrate craftsmanship and safety practices. (JCCVAS 3.2)

5. Students will create works of art that are influenced by various cultures, historical periods and person heritages. (JCCVAS 4.2)
6. Students will identify and examine subject matter, content, technique and basic components within works of art. (JCCVAS 5.1)
7. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria. (JCCVAS 5.2)

III. BACKGROUND KNOWLEDGE

A. For Teachers

1. Essers, V. *Henri Matisse 1869-1954 Master of Color*, Barnes and Noble Inc, Benedikt Taschen, Koln, Germany, 1996, 0-7607-0114-8
2. Neret, G. *Henri Matisse*, Benedikt Taschen, Koln, Germany, 1997, 3-8228-8276-3
3. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4 (pages 437-438)
4. Schaffner, I., *The Essential Henri Matisse*, The Wonderland Press, Harry N. Abrams, Inc., New York, 1998, 0-8109-5816-3

B. For Students

1. Students should have an understanding of the elements of art and principles of design
2. Students should understand color theory and the color wheel
3. Impressionism
4. Use of a straight edge/ruler to draw straight lines

IV. RESOURCES

- A. Posters (or slides or color transparencies) of Henri Matisse's *Madame Matisse*, *The Red Room*, *Vegetables*, *Beasts of the Sea (Betes de la Mer)*, *The Spray*; *Maquette for Ceramic Mural*, *The Tree of Life*; *Double Windows in the Sanctuary*, and *Icarus (Jazz)*
- B. Neret, G. *Henri Matisse*, Benedikt Taschen, Koln, Germany, 1997, 3-8228-8276-3
- C. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4 (pages 437-438)
- D. Schaffner, I., *The Essential Henri Matisse*, The Wonderland Press, Harry N. Abrams, Inc., New York, 1998, 0-8109-5816-3

V. LESSONS

Lesson One: Wild Beasts

A. Daily Objectives

1. Concept Objective(s)
 - a. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - b. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.

2. Lesson Content
 - a. Matisse: *Madame Matisse*
 - b. Matisse: *The Red Room*
 3. Skill Objective(s)
 - a. Students will recognize that works of art have cultural and historical similarities and differences.
 - b. Students will identify and examine subject matter, content, technique and basic components within works of art.
 - c. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.
- B. *Materials*
1. Poster: Matisse: *Madame Matisse*
 2. Poster: Matisse: *The Red Room*
 3. Sketchbooks or one to two sheets sketch paper per student if sketchbooks are not used
 4. Pencils
- C. *Key Vocabulary*
1. Fauvist – *literally means wild beasts*, the name ascribed to the group of artists, Matisse, Derain, Vlaminck, Dufy, Rouault and Braque, whose painting were concerned with intensely vibrant, clashing and bright colors, linear patterns, and distorted perspectives and forms
 2. Collage – an image constructed of glued or pasted shapes, ranging from found objects such as tickets, match book covers etc. to cut outs of photographs, fabric or colored papers
- D. *Procedures/Activities*
- Day One**
1. Have the posters *Madame Matisse* and *The Red Room* from the materials list posted.
 2. Have students take out sketchbooks (or hand out a sheet of paper to each student) and choose one of the posters to sketch. The page should include the day's date, title of the art work, the artist's name, a brief description of the art work using a minimum of two complete sentences and a quick sketch of the art work approximately 4"x 4" (daily art activity).
 3. Analyze and discuss Matisse's *Madame Matisse* and *The Red Room*. Keep questions open.
 - a. What is your first impression of this painting?
 - b. How are these paintings the same or different from Impressionist paintings?
 - c. What would you say the strongest element of art and or principle of design is in *Madame Matisse... The Red Room*. If multiple answers, then take a survey and have a student tally the results on the board. Ask students to justify their answers based on prior knowledge of the elements and principles.
 4. Write on board the following: Matisse, Fauvism, Collage, **wild beasts, cut outs vivid color, 1869 – 1954, and 1904-08.**

5. Have the students continue on a clean page in sketchbooks (turnover paper or hand out new sheet of paper) and write the underlined words that are on the board, with enough space between the words to take notes.
 6. Explain the meaning of Fauvism and collage based on the definitions in the vocabulary. Give a biographical sketch of Henri Matisse; include his birth (1869) and death (1954), profession as a lawyer before he discover art while ill, friendships with Derain, Vlaminck, Pissarro, Bonnard and Picasso and many others. He was influenced by Japanese prints and African sculptures, and worked in a variety of mediums including drawing, painting, printmaking, ceramics, sculpture, set design and collage/cutouts. Explain his father's role in supporting, while protesting Matisse's choice to study art. Include Matisse's major art shows (examples: Salon d'Automne of 1905, Armory Exhibit of 1913, 1938 Picasso-Matisse Exhibit at the Museum of Modern Art in Boston) and collectors (Gertrude and Leo Stein, Sergei Shchukin, the Cone sisters, and Albert Barnes. Discuss some of the world events of during his lifetime such as wars (World War I and World War II), inventions (paint tubes, photography, railroads, automobiles, airplanes, etc.)
 7. Have the students write definitions for Fauvism and Collage and give a short explanation of Matisse, using a minimum of three complete sentences and the **bold** words from the board in the space left in their sketchbooks.
 8. Collect sketchbooks (or sketch papers) and dismiss class.
- E. *Assessment/Evaluation*
1. Notes in Sketchbooks (or on sketch paper)
 2. Participation in class discussion

Lesson Two: It Looks Elementary!

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Recognize the relationship of the visual arts to historical, cultural and personal heritage.
 - b. Develop an understanding of the characteristics, merits and meaning of art through evaluation, analysis, and interpretation of works of art.
2. Lesson Content (*Core Knowledge Sequence a, Not Core Knowledge b-e*)
 - a. Matisse: *The Beasts of the Sea (les Betes de la Mer)*
 - b. Matisse: *Vegetables*
 - c. Matisse: *The Spray, Maquette for a Ceramic Mural*
 - d. Matisse: *The Tree of Life, Double windows in the sanctuary*
 - e. Matisse: *Icarus (Jazz)*
3. Skill Objective(s)
 - a. Students will recognize that works of art have cultural and historical similarities and differences.
 - b. Students will identify and examine subject matter, content, technique and basic components within works of art.

- c. Students will analyze, interpret, and evaluate works of art based upon emotional, aesthetic and technical criteria.
- B. *Materials*
- 1. Poster: Matisse: *The Beasts of the Sea (les Betes de la Mer)*
 - 2. Poster: Matisse: *Vegetables*
 - 3. Poster: Matisse: *The Spray, Maquette for a Ceramic Mural*
 - 4. Poster: Matisse: *The Tree of Life, Double windows in the sanctuary*
 - 5. Poster: Matisse: *Icarus (Jazz)*
 - 6. Sketchbooks (or sketch paper if sketchbooks not used)
 - 7. Pencils
 - 8. Color pencils, markers or crayon
 - 9. Paper 6”x 10”
 - 10. Elmer’s glue
 - 11. Construction paper – multicolor
 - 12. Scissors
 - 13. Rubric for collage - Appendix A
 - 14. Schaffner, I., *The Essential Henri Matisse*, The Wonderland Press, Harry N. Abrams, Inc., New York, 1998, 0-8109-5816-3
- C. *Key Vocabulary*
None
- D. *Procedures/Activities*

Day Two

- 1. Have the posters *The Beasts of the Sea, Vegetables, The Spray, The Tree of Life, Icarus*, from the materials list posted in the classroom.
- 2. Have students take out sketchbooks (or hand out a sheet of paper to each student) and choose one of the posters to sketch. The page should include the day’s date, title of the art work, the artist’s name, a brief description of the art work using a minimum of two complete sentences and a quick sketch of the art work approximately 4”x 4”. Daily art activity
- 3. Keeping question open, analyze and discuss the artwork.
 - a. Have students identify the method and medium they think Matisse used to create them. (Collage)
 - b. Ask the students when in Matisse’s life they think he created them. (Late in life)
 - c. What do they think are Matisse’s primary concerns? (Shape, color, line)
 - d. How does Matisse create a sense of balance in the cutouts? (Symmetry, placement, repetition, colors and sizes of shapes)
 - e. What about the artwork makes them look easy or simple? Why are they childlike? Read opening paragraph (page 5) from *The Essential Henri Matisse*. Ask the students why Matisse answered the question posed in the opening paragraph the way he did and whether they think agree with his answer.
- 4. Hand out Rubric for collage Appendix A, and read with students.

5. Have students complete a minimum of two sketch ideas in their sketchbooks or on a piece of sketch paper. Instruct students that they will use their collages as a template for a weaving project.
6. When students have completed sketch ideas have them bring the to the teacher for approval.
7. Have 6" x 10" paper, scissors, glue and construction paper set out on a table for students to collect after they receive teacher approval of their sketched ideas. Remind students to share resources.
8. Circulate among students as they create their collages.
9. Collect collages and dismiss.

Day Three

10. Repeat 5 –9 next day until collages are complete.
- E. *Assessment/Evaluation*
1. Notes in sketchbook
 2. Participation in class discussion
 3. Completion of 6" x 10" collage of cut out shapes

Lesson Three: Weave a Collage

A. *Daily Objectives*

1. Concept Objective(s)
 - a. Develop knowledge, understanding and application of basis components of the visual arts to solve visual problems.
 - b. Develop knowledge of materials, techniques and processes related to the visual arts.
2. Lesson Content (*Core Knowledge Sequence a, Not Core Knowledge b-e*)
 - a. Matisse: *The Beasts of the Sea (les Betes de la Mer)*
 - b. Matisse: *Vegetables*
 - c. Matisse: *The Spray, Maquette for a Ceramic Mural*
 - d. Matisse: *The Tree of Life, Double windows in the sanctuary*
 - e. Matisse: *Icarus (Jazz)*
3. Skill Objective(s)
 - a. Students will identify and apply the elements of art in a variety of media.
 - b. Students will identify and apply the principles of design in a variety of media.
 - c. Students will identify and apply materials, techniques, processes and technology.
 - d. Students will demonstrate craftsmanship and safety practices.

B. *Materials*

1. Poster: Matisse: *The Beasts of the Sea (les Betes de la Mer)*
2. Poster: Matisse: *Vegetables*
3. Poster: Matisse: *The Spray, Maquette for a Ceramic Mural*
4. Poster: Matisse: *The Tree of Life, Double windows in the sanctuary*
5. Poster: Matisse: *Icarus (Jazz)*
6. Weaving samples (can be purchased or teacher created samples)

7. Ragans, R. *Arttalk; Teacher's Wraparound Edition*, Glencoe McGraw-Hill, New York, 2000, 0-02662435-4 (pages 437-438)
 8. Photographs of looms or toy looms (optional)
 9. Sketchbooks
 10. Student collages from Lesson Two
 11. Cardboard 6 ½" x 12 ½" (one per student)
 12. Masking tape
 13. Double-sided clear tape (optional)
 14. Scissors
 15. Rulers
 16. Pencils
 17. Several balls of thin twine or string (crochet thread will work)
 18. 10 or more skeins of yarn – various colors, weights, materials, and ply
 19. Fabric, bike tires, colored plastic bags, etc. cut into strips and woven (optional)
 20. Tapestry needles (one per student)
 21. Combs or hair picks (one per three – four students)
 22. Dowels 6-7" approximately ¼" – ½" diameter, one per student
 23. Sewing thread
 24. Rubric for weaving - Appendix B
 25. Assessment for weaving – Appendix C
- C. *Key Vocabulary*
1. Loom – the frame or support used for weaving, it can be a simple piece of cardboard to wooden frames used in Navajo weaving to mechanized machines used in factories
 2. Warp threads – the vertical threads attached to the loom through which threads are woven perpendicularly (horizontally) to create a piece of fabric
 3. Weft threads – the horizontal threads woven perpendicularly through the warp threads in an over and under pattern to create a piece of fabric
- D. *Procedures/Activities*
- Day Four**
1. Have Posters from materials list on display
 2. If using photographs of looms or toy looms have those on display
 3. Write the vocabulary words on the board and have the students write in their sketchbooks.
 4. Establish prior student knowledge and/or experience by asking the students if they have done any weaving before, or seen someone weave. Ask students to volunteer definitions for the vocabulary words. Write the definitions on the board. Have the students write the definitions in their sketchbooks. If using photographs or toy looms then have the students point out which threads are warp and weft. Then have students examine the weaving samples. Ask the student if they can easily see the warp threads? (In a tightly woven piece they should not be able to see the warp threads) How are the weft threads woven? Is there a pattern?
 5. Hand back students' collages from Lesson Two
 6. Hand out 6 ½" x 12 ½" cardboard to each student for a loom

7. Have the students write their names and any other information required in large print on backside of the cardboard.
8. Have the students draw lines $\frac{1}{2}$ " and an $1\frac{1}{2}$ " in from the top and bottom of the cardboard. Demonstrate how to draw a straight line if necessary and how the loom should look. The $6\frac{1}{2}$ " sides are the top and bottom.
9. Have the students measure $\frac{1}{4}$ " increments across the top and bottom of their looms. Demonstrate how the loom should look.
10. Have students cut as straight as possible each $\frac{1}{4}$ " mark down to the $\frac{1}{2}$ " lines drawn across the top and bottom of their loom to create tabs. It should look like a fringe on the top and bottom.
11. Use the double sided clear tape to tape the collage to the loom inside the $1\frac{1}{2}$ " lines at the top and bottom of the loom.
12. Demonstrate how to set up the warp threads. Have all the students watch as you demonstrate.
 - a. Tape with masking tape the end of the thread to the one side of the loom this side is now the back.
 - b. Take the warp thread through the 1st cut of the tab at one corner at the top, down the front of the loom and through the 1st tab at the bottom corner to the back.
 - c. Continue with the thread around that tab and back through the 2nd cut up the front of the loom to the 2nd cut at the top of the loom being careful not to pull the warp threads too tight or leave them too loose.
 - d. Continue threading the loom until the warp thread is set up across the entire front of the loom.
 - e. Cut the thread with a few inches to spare and tape to the back of the loom. There should not be any vertical threads on the backside of the loom.
13. Pass out balls of twine, scissors and tape and have all the students set up their looms. Some students will finish before others have those students help the one who are having any difficulties. Circulate and check that none of the students have warp threads on the backside of their looms and that they have threaded each tab.
14. When each student has his or her loom complete. Collect and dismiss.

Day Five

15. Hand out looms.
16. Demonstrate how to begin to weave.
 - a. Starting with an arms length of yarn that matches the collage, thread about 2" through the eye of the needle.
 - b. I usually have the students start in the middle of the bottom of the loom and tuck the tail of the thread between one of the tabs. They may even tape the tail to the back to keep it out of the way. This prevents having any loose threads at the sides of the tapestry that could unravel or be unsightly when finished.

- c. Begin taking the needle over and under one warp thread at a time until they reach one edge of the loom pulling the weft thread loosely.
 - d. Have students pinch about ¼” and go back across the loom to the other edge. They need to make sure that the over and under pattern is the opposite of the one they did in the previous row. By pinching a ¼” loop before turning to back across again will prevent the students from weaving too tightly and creating an hourglass effect.
 - e. Continue for several rows until there about 2-3” of thread left, take the needle behind one of the warp threads to “bury” the thread by running it down for 3-4 rows then pulling the needle off behind the threads. This should leave a tail that only needs to be cut and should not have to be knotted when done thus avoiding unsightly knots on the backside of the tapestry when complete. The next length of yarn should started in a similar manner, going behind the next warp thread about 3 – 4 rows below run the needle up to the row you left off at and carefully pull the yarn up leaving a small tail that can later be cut off. The student may have to press down on the spot where the tail is until he/she has woven passed it a couple times to anchor it.
 - f. Take a comb or hair pick and compact down to the bottom of the loom all the rows that have been done so far. This will prevent the warp threads from showing through when completed. Continue until one inch has been woven. Repeating *step e.* each time they run out of thread.
- 17. Hand out Weaving rubric – Appendix B. Read aloud with the students and make sure they understand the expectations and clear any misunderstandings or confusion.
 - 18. Pass out tapestry needles, set out yarn, scissors and combs. Circulate around the room helping all the students get started, finish a thread and start a new one until they have completed the first inch.
 - 19. Collect looms and tapestry needles, have students straight the yarn and then dismiss.

Days Six -Thirteen

- 20. Demonstrate ways to vary their weaving such as changing the pattern of under/ over to under 2/over 2, or under 1/over 2. Show samples if available.
- 21. Demonstrate how to interlock, dovetail and how to make slits. Refer to Arttalk pages 437-438 if necessary.
- 22. Hand out looms and tapestry needles.
- 23. Set out yarns, scissors and combs/picks.
- 24. Circulate and check in with each student to assess comprehension and to help trouble shoot any problems. (Warp threads that break can be fixed by tying a knot to the broken thread at the top of the loom and using the tapestry needle following the thread along the broken thread until it comes

out at the bottom of the loom and then tying another knot there. Do not pull warp thread out until new thread is in place and ready to be tied off.)

25. Have students who prefer more challenge:
 - a. Weave using varied patterns
 - b. Use lighter weights of yarn
 - c. Use more variety of materials, such as strips of bike tubes, colored plastic bags, feathers, and other flexible found objects
 26. Accommodations or modification for students with special needs can be made in several areas:
 - a. Make collage template simple horizontal blocks of color that extend the full width of the paper. This eliminates interlock, dovetail or making slits.
 - b. Use heavier weight and ply yarns to make the weaving go faster.
 - c. Make collage template and looms smaller.
 26. Students should continue weaving using their collages as templates. They should try to match the colors they used in their collages to the colors available in the yarn. Allow for some creativity since the yarns available do not always match the construction paper colors.
 27. When the students reach the top inch of their loom have them revert to the color they started with at the bottom of the loom. They should continue to compress the tapestry with the combs. When there is no longer any room to weave have the student bury their thread down the middle.
 28. Have the students carefully cut two threads off at a time starting a one of the corners. Tie the two threads together in a knot and then cut the next two threads off and tie into a knot repeat until the student has reached the other side. If there is one thread left at the end knot it into the previous two threads.
 29. Slide off the tabs at the other end. Smooth out the tapestry so it is flat.
 30. Sew a small $\frac{1}{4}$ - $\frac{1}{2}$ " dowel (7- 8" long) to the back top with sewing thread. Use a matching piece of yarn about 12" long (students can braid several colors together if they wish) tie it to one end and then the other to make a hanger for the tapestry.
 31. Hand out Assessment form - Appendix C.
 32. Turn in completed assessment with tapestry and collage.
- E. *Assessment/Evaluation*
1. Completed weavings
 2. Weaving Assessment

VI. CULMINATING ACTIVITY

- A. Display completed weavings next to collages around the school.

VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Rubric for Collage (Lesson Two)
- B. Appendix B: Rubric for Weaving (Lesson Three)
- C. Appendix C: Assessment for Weaving (Lesson Three)

VIII. BIBLIOGRAPHY

- A. Essers, V. *Henri Matisse 1869-1954, Master of Color*, Barnes & Noble Inc, N.Y., Benedikt Taschen, Koln, Germany, 1996, 0-7607-0114-8
- B. Neret, G. *Henri Matisse*, Benedikt Taschen, Koln, Germany, 1997, 3-8228-8276-3
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- E. Richardson, B. *Dr. Claribel and Miss Etta, The Cone Collection of The Baltimore Museum of Art*, The Baltimore Museum of Art, Baltimore, Maryland, 1985, 0-912298-58-8
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- G. Strickland, C. *The Annotated Mona Lisa*, Andrews and McMeel, Universal Press Syndicate Company, Kansas City, Missouri, 1992, 0-88362-8005-9
- H. <http://www.geocities.com/Paris/LeftBank>
- I. <http://www.bena.com/lucidcafe/library/95dec/Matisse.html>
- J. <http://www.norfacad.pvt.k12.va.us/project/Matisse/bio.html>

Appendix A-Matisse

Rubric for Collage - Lesson Two

In student sketchbooks (or on a piece of sketch paper) sketch a minimum of **two** composition ideas for a collage (Approximately 3"x 5") which emphasize the following:

A minimum of **two** of the Elements of Art

- Color
- Line
- Shape
- Form
- Texture
- Value
- Space

And a minimum of **two** of the Principles of Design

- Balance
- Unity
- Variety
- Emphasis

- Rhythm
- Movement
- Proportion

Students may use a variety of subjects or symbols similar to Henri Matisse or choose their own subjects with teacher approval.

Students should emulate Matisse's use of color, line and shape, and the artist's childlike/primitive stylization of forms.

Use **one** of the sketch ideas to create a 6"x 10" collage using construction paper, scissors and white glue.

Craftsmanship will be displayed by the following:

Shapes are cut neatly with no non-intentional jagged edges

Shapes are glued neatly to a 6" x 10" piece of paper, no excess glue, backing paper is complete covered

Name is written clearly on the back of collage

Appendix B-Matisse

Rubric For Weaving a Tapestry – Lesson Three

Using the collage created in Lesson Two as a template weave a tapestry using cardboard looms, needles and yarn.

Use yarns colors consistent with collage colors

Consider the effects of using a variety of weights of yarn or staying with a similar weight though out the tapestry

Weave entire length of the loom

Craftsmanship will be demonstrated by the following:

All loose ends are woven into the back of the tapestry

Tapestry does not pull in at the sides in an hourglass shape

Weaving patterns show consistency in textures

Weft threads have been compressed so that warp threads do not show

Tapestry is completed with dowel rod sewn in place and yarn hanger attached

Completed Tapestry, Collage and Assessment sheet is paper clipped and turned in to teacher for display around the school

Appendix C-Matisse

Self/Peer /Teacher Assessment for Collage & Tapestry

Name: _____

Points (200 possible) _____

Directions: Complete the self-assessment portion. Obtain one peer- assessment.

Turn in to the teacher paper clipped to your Collage and completed Tapestry.

5= Exceptionally exceeds the standards, demonstrates excellence

4= Exceeds standard, most everything in collage/tapestry is successful

3= Meets standard

2= below standard, failed to meet criteria

| Criteria/Rubric | Self | Peer | Teacher Assessment (2x) |
|---|------|------|-------------------------|
| Demonstrates knowledge, understanding and application of basic components of the visual arts to solve visual problems. | | | |
| Elements of Art successfully emphasized. List 1) _____ 2) _____ | | | |
| Principles of Design successfully emphasized. List 1) _____ 2) _____ | | | |
| Shows a clear understanding of the style of Matisse by using childlike or primitive shapes | | | |
| Application of Materials & Process | | | |
| Yarn colors consistent with collage & weight of yarns used is considered | | | |
| Tapestry woven the entire length of the loom, dowel rod sewn in place and yarn hanger is attached | | | |
| Demonstrates Craftsmanship | | | |
| Shapes are cut neatly with no non-intentional jagged edges | | | |
| Shapes are glued neatly with no excess glue and backing paper is covered | | | |
| All loose ends are woven into the back of the tapestry and sides do not pull in like an hourglass | | | |
| Weaving patterns show consistency in textures | | | |
| Weft threads have been compressed so that the warp threads do not show | | | |