

**NEW MILFORD PUBLIC SCHOOLS**  
**New Milford, Connecticut**



**Crafts**

March 2013

*Approved by the Board of Education  
April 9, 2013*

## **New Milford Board of Education**

Wendy Faulenbach, Chairperson  
Lynette Celli Rigdon, Vice Chairperson  
Daniele Shook, Secretary  
David A. Lawson, Assistant Secretary  
Thomas McSherry  
Daniel W Nichols  
David R. Shaffer  
William Wellman  
Vacancy

### **Superintendent of Schools**

JeanAnn C. Paddyfote, Ph.D.

### **Assistant Superintendent**

Joshua Smith

### **New Milford High School Principal**

Greg P. Shugrue

### **Author of Course Guide**

Annette Marcus

## **New Milford's Mission Statement**

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

## **Crafts**

In this one semester course, students will learn to make usable and decorative art. Projects may include masks, silk scarves, stenciling, jewelry, calligraphy, weaving, mosaics, “tramp” art, fabric painting, and embroidered samplers. Excellent craftsmanship will be stressed and students will take part in art department shows and sales.

## Pacing Guide

<b>Unit #</b>	<b>Title</b>	<b>Days</b>	<b>Pages</b>
1	Introduction to the Art Studio	2	6-7
2	Introduction to Mandala	10	8-9
3	Embroidery	All Semester	10-12
4	Mosaics	10	13-15
5	Rattle	7	16-19
6	Hand-Painted Silk Scarf	15	20-22
7	Art Fest	2	23-25
8	Final Exam	15	26-28

## New Milford Public Schools

Committee Member: Annette Marcus Unit 1: Introduction to the Art Studio	Course/Subject: Crafts Grade Levels:10-12 # of Days: 2
<b>Identify Desired Results</b>	
<b>Connecticut Arts Curriculum Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>4 - Understand and use the materials, tools, techniques, forms, language, notation, and literature of American and International handicrafts.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>Tools, equipment, and safety procedures influence artistic expression.</li> </ul>	<ul style="list-style-type: none"> <li>How do artists care for tools and equipment?</li> <li>How do artists keep their work-in-progress safe?</li> <li>Where do artists acquire their inspiration?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>Personal responsibility is needed to work in a communal studio</li> <li>How to create hand-made works of usable art</li> </ul> Students will be able to do the following: <ul style="list-style-type: none"> <li>Care for tools, equipment, materials, work space, and projects</li> <li>Be respectful and encouraging to classmates</li> <li>Make unique, personal pieces</li> </ul>	
<b>Character Attributes</b>	
<ul style="list-style-type: none"> <li>Respect</li> <li>Responsibility</li> </ul>	
<b>Develop Teaching and Learning Plan</b>	
Teaching Strategies: <ul style="list-style-type: none"> <li>Teacher makes seating chart, grouping students that need help in the front of the room.</li> <li>Teacher hands out classroom contract.</li> <li>Teacher facilitates discussion on studio rules.</li> <li>Teacher introduces specific language and vocabulary of crafts.</li> <li>Teacher shows examples of different art projects students will make.</li> </ul>	

**Learning Activities:**

- Students will participate in group discussion of studio rules, featuring respect for others, tools, equipment, and safety.
- Students will review studio contract, sign it, and have parents sign contract.
- Students will receive a list of tools to acquire to promote use, responsibility, and care of personal equipment, and respect for studio space.
- Students will begin notebook with craft vocabulary section.

**Assessments**

<b>Performance Task</b>	<b>Other Evidence</b>
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
	<ul style="list-style-type: none"><li>• Return signed contract and necessary supplies from home</li><li>• Correct use of storage container for tool and supply storage</li></ul>

**Suggested Resources**

- Crafts contract
- School rules poster

## New Milford Public Schools

Committee Member: Annette Marcus Unit 2: Introduction to Mandala	Course/Subject: Crafts Grade Levels: 10-12 # of Days: 10
<b>Identify Desired Results</b>	
<b>Connecticut Arts Curriculum Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 – Understand and use the materials, techniques, forms, language, notation, and literature of crafts.</li> <li>• 2 – Understand the importance of the arts in expressing and illuminating human experience, beliefs, and values.</li> <li>• 3 – Understand the value of understanding oneself in making art.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Mandala has historical and ritual uses.</li> <li>• There are cultural differences in mandala design.</li> <li>• Available tools, techniques, materials, and resources influence artistic expression.</li> </ul>	<ul style="list-style-type: none"> <li>• How does one represent himself/herself in this work?</li> <li>• Why are mandalas a universal form of expression?</li> <li>• What would it be like to use art as a form of meditative reflection?</li> <li>• What is acrylic paint and how is it applied to fabric?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• The steps needed to design of personal symbols</li> <li>• Technical steps needed to created of a personal mandala</li> <li>• Use of marker, cloth, and acrylic paint</li> </ul> Students will be able to do the following: <ul style="list-style-type: none"> <li>• Design a mandala</li> <li>• Mount and transfer design</li> <li>• Mix and use paint on fabric (T shirt)</li> <li>• Start to problem solve obstacles in the craft process</li> </ul>	
<b>Character Attribute</b>	
<ul style="list-style-type: none"> <li>• Perseverance</li> </ul>	



## Develop Teaching and Learning Plan

### Teaching Strategies:

- Teacher discusses the origin and purpose of mandalas.
- Teacher shows examples of different historical, ritual, and contemporary interpretations of mandalas as well as those created from former crafts students.
- Teacher demonstrates transfer of idea images to paper.
- Teacher demonstrates mounting and transfer of design onto T shirt surface.
- Teacher demonstrates use of palettes and mixing of acrylic paint.
- Teacher distributes necessary materials.
- Teacher observes students and assists and corrects as necessary.
- Teacher begins the use of craft vocabulary in prompting students in design for mandala.
- Teacher introduces use of project assessment rubric for project self-assessment.

### Learning Activities:

- Students will learn, through discussion, different cultural approaches and materials for mandala forms.
- Students will design, mount, transfer, and paint a mandala on a wearable form of cloth (aka T shirt) utilizing materials available.

## Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
	<ul style="list-style-type: none"> <li>• Response to questions after demonstration and presentation</li> <li>• Use of proper vocabulary when referring to design, drawing, transfer, and painting process and artwork</li> <li>• Correct use of craft vocabulary in discussion</li> <li>• Proper use of craft vocabulary in note-taking</li> </ul>

## New Milford Public Schools

Committee Member: Annette Marcus Unit 3: Embroidery	Course/Subject: Crafts Grade Levels: 10-12 # of Days: All Semester
<b>Identify Desired Results</b>	
<b>Connecticut Arts Curriculum Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 - Create artwork that expresses concepts, ideas, and feelings in embroidered crafts.</li> <li>• 2 - Respond with understanding to needlework crafted, utilitarian objects.</li> <li>• 3 - Understand and use the materials, techniques, forms, language, notation, and literature of embroidery.</li> <li>• 4 – Appreciate how different cultures used embroidered works for specific, practical, social, and functional purposes.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Craft workers utilize reference materials/historical precedents to inspire embroidered works.</li> <li>• Ancient Chinese artists influenced specific types of needlework based on cultural demands. .</li> <li>• Early European and American young girls practiced needlework as form of formal education.</li> <li>• A critique offers feedback, development of critical thinking skills, and use of appropriate vocabulary.</li> <li>• Embroidery has a practical as well as a decorative aspect.</li> </ul>	<ul style="list-style-type: none"> <li>• What is good craftsmanship and how does an artist achieve it?</li> <li>• How has the Chinese culture influenced the history of embroidery?</li> <li>• How does one apply source material to create an embroidered image?</li> <li>• How do the various roles of a critique affect one’s comfort?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• A variety of needlework/stitch techniques</li> <li>• What makes an artwork relevant to the artist and to the audience</li> <li>• Post-critique revisions can add visual interest and make artwork more successful</li> </ul>	
Students will be able to do the following: <ul style="list-style-type: none"> <li>• Keep a stitch ‘dictionary’ to reference various stitches to enhance their embroidered work</li> <li>• Utilize their own personal likes and interests in creation of individual and unique embroidered piece(s)</li> </ul>	

- Use class and online resources to research and personalize their embroidery
- Apply research to semester-long embroidered garment
- Execute at least seven different kinds of stitches in a decorative pattern or design
- Take part in an oral critique as subject and participant
- Improve work through revision

**Character Attribute**

- Perseverance

**Develop Teaching and Learning Plan**

Teaching Strategies:

- Teacher offers historical foundation for creation of Chinese lotus slippers.
- Teacher has students measure their bare feet then compare size to that of lotus slippers (ideal size 3 ½ "). The custom of foot-binding is discussed.
- Teacher makes primary research sources available in class; teacher guides students in use of online information.
- Teacher uses and explains the vocabulary of the subject and posts vocabulary list.
- Teacher utilizes Internet to illustrate examples of historical embroidered samplers.
- Teacher shows examples of embroidered garments for students to handle and examine.
- Teacher demonstrates execution of one stitch at a time to build an embroidered vocabulary.

Learning Activities:

- Students will use Internet and primary sources to conduct research.
- Students will research Chinese shoes, European garments, and Early American samplers for ideas and inspiration.
- Students will decide which embroidered format is most meaningful to them.
- Students will learn to separate floss strands and thread and to knot a needle.
- Students will practice and master various stitches on scrap cloth.
- Students will design and execute either an Early American inspired sampler or an integrated decorative design on a garment.
- Students will experience the complexities of working in a new material.
- Students will spend at least half an hour per night working their embroidered design for the duration of the semester once begun.
- Students will present for critique one finished embroidered work at term end.

<b>Assessments</b>	
<b>Performance Task</b>	<b>Other Evidence</b>
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p><b>Goal:</b> To use floss and fabric to create a finished usable work of art</p> <p><b>Role:</b> Researcher, artist, craftsman</p> <p><b>Audience:</b> School, community, family</p> <p><b>Situation:</b> Students make a wearable garment or frame-worthy sampler.</p> <p><b>Product :</b> Public display as still work of art or worn garment</p> <p><b>Standards for Success:</b> Embroidered piece is well-crafted, neat, easily understood, and functional</p>	<ul style="list-style-type: none"> <li>• Praise of peers, parents, and staff to embroidered work</li> <li>• Ability to speak about how decorative stitching developed historically and culturally</li> <li>• Written project assessment describing process for proof of understanding</li> </ul>
<b>Suggested Resources</b>	
<ul style="list-style-type: none"> <li>• <i>Splendid Slippers</i>, Beverly Jackson, Ten Speed Press, Berkley, California, 1997</li> <li>• <i>Needlepoint Designs from American Indian Art</i>, Nora Cammann, Charles Scribner's Sons, New York, 1973</li> <li>• <i>Stitch Sampler</i>, Lucinda Ganderton, Doring Kindersley Limited, London, 1999</li> <li>• <i>Illustrated Index to Traditional American Quilt Patterns</i>, Susan Winter Mills, Arco Publishing, Inc., New York, 1980</li> <li>• <i>Hearts and Hands, The Influence of Women and Quilts on American Society</i>, Pat Ferrero, Elaine Hedges, Julie Silber, The Quilt Digest Press, San Francisco, 1987</li> <li>• <i>Canvas Embroidery for Beginners</i>, Sylvia Green, Watson-Guption Publications, New York, 1970</li> <li>• *My own collection of hand-embroidered garments, handkerchiefs, and linens.</li> </ul>	

## New Milford Public Schools

Committee Member: Annette Marcus Unit 4: Mosaics	Course/Subject: Crafts Grade Levels:10-12 # of Days: 10
<b>Identify Desired Results</b>	
<b>Connecticut Arts Curriculum Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 – Research, plan, create, and exhibit artwork that expresses an idea in ceramics.</li> <li>• 2 -</li> <li>• 3 – Respond, analyze, and evaluate with understanding to diverse mosaic artworks/installations.</li> <li>• 4 – Understand and use the materials, techniques, and vocabulary of mosaics.</li> <li>• 5 – Understand the importance of mosaics in both utilitarian and decorative applications.</li> <li>• 6 – Identify representative works and recognize the characteristics of mosaics from different historical periods and cultures.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Mosaic artists solve problems creatively with well-crafted, ambitious pieces.</li> <li>• Well-crafted mosaic installations can be beautiful and long-lasting.</li> <li>• Successful artwork integrates interdisciplinary knowledge.</li> <li>• Mosaics have been created in many cultures.</li> <li>• Mosaics can be created out of a variety of materials and are permanent.</li> </ul>	<ul style="list-style-type: none"> <li>• How does one combine mosaic materials into a cohesive design?</li> <li>• What is the common human experience represented in historical and contemporary mosaic installations?</li> <li>• What elements are required for an enduring mosaic work?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• The mosaic is a permanent, versatile, durable, decorative, and utilitarian surface</li> <li>• The mosaic can be installed on interiors and exteriors and made into useful objects</li> <li>• Vitreous glass, stained glass, and porcelain tiles can be safely cut with wheeled tile cutters, nippers, and grouters</li> <li>• Functional mosaics must be firmly adhered to installation surface and grouted to seal</li> <li>• Almost any durable good can be used in a mosaic composition</li> </ul>	

- Mosaic surfaces are part of the average everyday life
- Mosaics have historically documented human existence throughout time

Students will be able to do the following:

- Construct a mosaic on a ¼” plywood board with glass and porcelain tile, recycled stained glass, buttons, fish tank gravel, mirrors, broken crockery, and other found objects after viewing Greek, Roman, subway, and ‘tramp’ art mosaic samples (via books, online, and actual mosaic pieces), Use different adherent materials, grout, and various construction tools
- Choose a tile pattern style (i.e., opus regulatum)
- Create a visual narrative

#### Character Attribute

- Perseverance

#### Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher shows and leads a discussion of the history and variety of mosaics.
- Teacher shares illustrations of different periods and approaches to mosaic creation.
- Teacher has students select from a number of photographs or drawings from which they will choose a design to create in tesserae.
- Teacher demonstrates how to transfer design to a permanent work surface.
- Teacher explains and demonstrates the various tesserae available for use.
- Teacher discusses the different patterns in which tesserae may be placed (i.e., opus regulatum, etc).
- Teacher demonstrates safe methods of cutting using wheeled tile cutters and grouters.
- Teacher offers samples of different adherents and demonstrates their use.
- Teacher discusses direct method and indirect method of tile application and then demonstrates direct method.
- Teacher demonstrates application of grout on finished tile surface.
- Teacher leads students through critique on how finished mosaic creations can be permanently installed on walls or floors, framed or used as trivets.

Learning Activities:

- Students will view and discuss a variety of mosaics from different time periods and cultures.
- Students will learn the proper, safe use of tile cutting instruments.
- Students will select plywood surface of a certain size and sketch an image of their visual reference material on that surface.
- Students will practice cutting different types of tesserae.
- Students will decide what type of placement pattern they will utilize when assembling their mosaic.
- Students will select tesserae and begin to cut and apply pieces with tile mastic to sketched board surface.
- Students will allow the adhesive to dry completely before applying grout.

- Students will mix, tint, and apply tile grout to mosaic surface to seal.
- Students will buff dry grout surface to remove excess grout material.
- Students will participate in group critique on finished mosaics.
- Students will record finished mosaic on Mosaic Project Assessment.

### Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p><b>Goal:</b> To make a well-crafted, decorative and functional mosaic</p> <p><b>Role:</b> Artist, craftsman</p> <p><b>Audience:</b> Fellow students, parents, school community</p> <p><b>Situation:</b> Students use mosaics as 'usable' art (i.e., countertops, backsplash, trivet).</p> <p><b>Product:</b> Functional art</p> <p><b>Standards for Success:</b> Rubric, art show, website</p>	<ul style="list-style-type: none"> <li>• Peer and teacher critique</li> <li>• Offer examples of different cultures' and countries' mosaic creations</li> <li>• Response of the school community to mosaic exhibition at Annual All-School Art show (Art Fest)</li> </ul>

### Suggested Resources

- *The Mosaic Artist's Bible*, Teresa Mills, Trafalgar Square Publishing, North Pomfret, Vermont, 2005.
- *The Complete Pebble Mosaic Handbook*, Maggy Howarth, Firefly Publishing, Canada, 2003.
- *Art en Route*, Your Guide to Art in the MTA Network, Peter S. Kalikow, Metropolitan Transportation Authority, New York, 2001.

## New Milford Public Schools

Committee Member: Annette Marcus Unit 5: Rattle	Course/Subject: Crafts Grade Levels:10-12 # of Days: 7
<b>Identify Desired Results</b>	
<b>Connecticut Arts Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 –Plan, create, refine, exhibit, and use hand-held rattle that expresses a humorous quality in glazed, low-fire clay (earthenware).</li> <li>• 2 – Identify rattles from Native American, African, and South American cultures.</li> <li>• 3 – Understand the evolutionary and practical uses for rattles.</li> <li>• 4 – Understand and use the materials, techniques, tools, and forms of ceramics as a possible material to create rattles.</li> <li>• 5 – Understand the importance of rattle making in expressing and illuminating human experiences, beliefs, and values.</li> <li>• 6 – Humor is a valid form of expression in art and craft.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Rattles have existed for centuries and come from a variety of cultures and historical periods.</li> <li>• Rattles can be made from found objects, from organic and inorganic materials.</li> <li>• Rattles have been and can be used for ceremonial, religious, musical, decorative, recreational, and artistic applications.</li> <li>• Clay is one material out of which one can make a rattle.</li> <li>• Glaze decorates, seals, and finishes a fired clay object.</li> </ul>	<ul style="list-style-type: none"> <li>• When have rattles traditionally been made and used?</li> <li>• Who makes rattles?</li> <li>• For what purpose were rattles used? What are they used for today?</li> <li>• Out of what materials can an artist make a rattle?</li> <li>• How does one work with clay?</li> <li>• Why is glaze used on ceramic objects?</li> </ul>
<b>Expected Performances</b> What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• Basic understanding of why rattles were made and used</li> <li>• How to model clay into human and/or animal shapes</li> <li>• How to halve, hollow, ‘seed’, and restore a solid earthenware form</li> <li>• How to use ceramic tools, equipment, and materials properly, safely, and effectively.</li> <li>• How to prepare bisque-fired clay for glaze application</li> <li>• How to select and apply glaze to a bisque-ware surface</li> <li>• How to self-assess when project is complete</li> </ul>	



Students will be able to do the following:

- See examples of rattles made from a variety of materials
- Model a solid form out of clay by using hands to shape and mold using humor in the design
- Allow solid rattle form to become leather hard (firm but not too dry)
- Slice solid rattle form in half with wire cutting tool
- Hollow out each half with a loop tool until uniform thickness of  $\frac{1}{4}$  to  $\frac{3}{8}$  inch.
- Fill one hollowed half with 'seeds' made from tiny balls of clay (size and quantity of seeds will determine tone of the rattle)
- Reconnect the two halves of the hollow rattle form by the use of scoring, spooze, pressing, and welding and restoring the formed rattle to desired shape and design
- Revise design slightly based on teacher conference and or recommendation
- Allow rattle to dry completely in kiln room before firing
- Record bisque rattle in log
- Rinse bisque-fired rattle with water to remove mineral residue; apply glaze
- Self-assess on Rattle Rubric form

#### Character Attributes

- Perseverance
- Responsibility

#### Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher makes digital slide presentation and shows examples in books and actual rattles form different cultures with an emphasis on different approaches to rattle design and use.
- Teacher introduces the book, *Humor in Art*, and shows students photographs of different artists' approaches to using humor as a valid form of expression.
- Teacher demonstrates for students how to cut, wedge, and model clay into desired shape.
- Teacher distributes clay to students.
- Teacher instructs students to consult sketches and photographs of reference materials to obtain desired basic shape of solid form.
- Teacher observes students modeling clay and offers assistance where necessary.
- Teacher demonstrates use of wire cutting tool in slicing solid but leather-hard modeled rattle form in half and demonstrates reductive technique utilizing loop tool.
- Teacher demonstrates rolling small pieces of soft clay into various sized 'seeds' and placing into one half of now hollowed out form (seed size will determine tone of rattle when fired).
- Teacher demonstrates use of scoring and spooze to reconnect now filled halves of the rattle. Teacher explains welding the seam and use of fettling knife and flexible rubber rib.

- Teacher conferences with each student before final finishing to assist in enhancing shape and details of rattles. Teacher makes sure that students add a small air release hole to closed ceramic form.
- Teacher offers students an overview of bisque firing, including time line, temperature, cooling time, and preparation for glazing.
- Teacher discusses bisque-ware preparation, glazes, under glazes, and application techniques and instructs students to make notes of any glaze treatments in notebook.
- After glaze firing, teacher instructs students to self-assess on project assessment, including how well the rattle functions as both a noise-maker and as a work of art.

#### Learning Activities:

- Students will view slide presentation and take part in discussion.
- Students will bring ideas in picture and sketched form to use as reference material to construct objects.
- Students will model clay using their hands into basic shaped rattle forms.
- Students will slice solid rattle form in half and scoop out excess clay with a loop tool to make two hollow half-shells.
- Students will roll small balls of clay using soft clay removed from looped out form. Students will determine the tone of their rattle by executing specific sized 'seeds' of clay.
- Students will score and spooze the cut edges of the two halves and reassemble the now hollow rattle form. Seams will be welded and smoothed.
- Students will adjust the shape and repair any details damaged by rattle reassembly. Students will add finishing details and craft the foot clean.
- Students will apply under glaze when rattles are leather hard or wait until the rattle has been bisque-fired to glaze.
- Students will rinse bisque-ware, apply clear glaze if rattle is under glazed prior to bisque firing; students will apply under glaze decoration and or glaze after bisque firing.
- Students will carefully place finished glazed work in kiln room.
- When all pieces have been glaze fired, students will participate in group critique, will give their works thought-provoking titles, and will complete project assessment for self-reflection.
- Students will assist in arranging work for exhibition.
- Students will confer with classmates to title their artwork for exhibition.

<b>Assessments</b>	
<b>Performance Task</b>	<b>Other Evidence</b>
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p> <p><b>Goal:</b> To create a humorous rattle that makes noise when it is shaken. Learn basic ceramic hand-building and glaze decoration techniques. Learn historical use of rattles.</p> <p><b>Role:</b> Artist, craftsman</p> <p><b>Audience:</b> Self, parents, school community</p> <p><b>Situation:</b> Students learn that rattles have been made for centuries by a variety of cultures to frighten away evil spirits, protect young children, invoke the benevolence of favorable spirits, for religious ceremony and ritual, and for musical instruments.</p> <p><b>Product:</b> Decorated, glazed, and fired humorous rattle.</p> <p><b>Standards for Success:</b> Rubric, classmates, feedback from art exhibition questionnaire</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p> <ul style="list-style-type: none"> <li>• Recognize rattles from other countries and cultures</li> <li>• Successful use of tools and materials</li> <li>• Teacher and peer critique</li> <li>• Project assessment</li> <li>• Exhibition</li> </ul>
<b>Suggested Resources</b>	
<ul style="list-style-type: none"> <li>• <i>Finding One's Way with Clay</i>, Paulus Berensohn, Biscuit Books, Dallas, TX 1968.</li> <li>• <i>The Practical Potter, A Step by Step Handbook</i>, Josie Warshaw, Hermes House Anness Publishing, New York, 1999.</li> <li>• <i>Humor in Art, A Celebration of Visual Wit</i>, Nicholas Roukes, Davis Publications, Wooster, MA, 1997.</li> <li>• <i>Animals</i>, Jim Harte, Dover, 1979.</li> <li>• <i>Black Africa</i>, Laurie Meyer, Finest, 1973.</li> <li>• <i>The Encyclopedia of Animals</i>, Dr. Per Christiansen, International Masters, 2006.</li> </ul>	

## New Milford Public Schools

Committee Member: Annette Marcus Unit 6: Hand-Painted Silk Scarf	Course/Subject: Crafts Grade Levels: 10-12 # of Days: 15
<b>Identify Desired Results</b>	
<b>Connecticut Arts Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 – Design, size, mount, and execute hand-painted silk scarf utilizing repeat pattern and use of stencils.</li> <li>• 2 – Survey, research, and understand use of decorative pattern, floral design, and fabric surface treatment.</li> <li>• 3 – Understand and use some of the materials, techniques, and tools of fabric design.</li> <li>• 4 – Understand the importance of the wearable art in expressing and illuminating human experiences, beliefs, and values.</li> <li>• 5 – Understand how color, shape, and line affect the overall visual flow of a silk garment.</li> <li>• 6 – Appreciate fabric design from around the world.</li> <li>• 7 – Donate the scarf to holiday sale for charity.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Separate images when combined can create a repeat pattern or random pattern.</li> <li>• Use of common materials can create a permanent fabric surface.</li> <li>• Arrangement of images affects how fabric art is perceived.</li> <li>• Successfully designed and executed fabric works can be sold as original art.</li> <li>• Giving back to the community is an essential part of citizenship.</li> </ul>	<ul style="list-style-type: none"> <li>• How is a fabric prepared to receive color?</li> <li>• How can an artist be inspired by nature to create art?</li> <li>• What great artists designed for fabric?</li> <li>• Why make wearable art?</li> <li>• Why stylize an image?</li> <li>• Why donate works of art?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• How to create three different stencils</li> <li>• How to prepare a silk surface to receive pigments</li> <li>• How to create a paper pattern from which to transfer design to fabric</li> <li>• How to mount silk on a work surface</li> <li>• How to fix pigments once color has been applied</li> <li>• How to work together to create a cohesive design</li> </ul>	

Students will be able to do the following:

- Create a unique, repetitive patterned silk scarf
- Iron a delicate fabric without burning it
- Use different techniques of applying color to a fabric surface
- Fix a pigment to make it color fast

#### Character Attributes

- Citizenship
- Perseverance

#### Develop Teaching and Learning Plan

Teaching Strategies:

- Teacher shows students examples of wearable art by acclaimed artists, students, and faculty.
- Teacher has students break into teams of two or three.
- Teacher has students consult books of floriculture and fauna to generate ideas.
- Teacher explains how to stylize a design and to create a stencil.
- Teacher instructs students in each team to select, stylize, and design at least one stencil for repeat or random pattern design.
- Teacher demonstrates how to connect work surfaces and mount paper stencil backing.
- Teacher directs students to utilize stencils in concert with teammates to create a cohesive repeat or random patterned design.
- Teacher demonstrates process of preparing silk scarf for receiving pigments by using spray sizing and a cool iron and then mounting prepared silk over inked, paper patterned design.
- Teacher directs students to use black permanent marker to render design onto silk by tracing image onto silk.
- Teacher reviews color theory with students, explains how to mix pen pigments by maintaining a 'wet' edge, distributes pigments, and instructs students how to apply to prepared silk surface.
- Teacher observes student execution and offers assistance as needed.
- Teacher instructs students to sign their work.
- Teacher demonstrates how to fix pigments on finished silk scarf.
- Teacher distributes hang tags to affix to scarves for donation.

Learning Activities:

- Students will work together to design stencils and to create a unified repeat or random design in concert with one or more classmates.
- Students will consider what would be the most attractive a.k.a. saleable design.
- Students will decide as a team which images they will use.
- Students will look at examples of other's fabric work and make decisions on which images to use and how to combine them.
- Students will learn to iron, utilize sizing, and work with silk.
- Students will select a palette of color and then apply in the most attractive fashion.

- Students will fix pigments with a cool iron.
- Students will take part in critique when scarves are complete.
- Students will self-assess with grading rubric.
- Students will prepare scarves for donation.
- Students will fix a hang tag on scarf, sign it, and wrap for storage.

### Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p><b>Goal:</b> To learn to design, create a stencil, prepare silk, and execute a decorative silk scarf that they could do at home</p> <p><b>Role:</b> Artist/teammate</p> <p><b>Audience:</b> Self, parents, school, and community</p> <p><b>Situation:</b> Collaborative artistic environment</p> <p><b>Product:</b> A silk scarf for donation</p> <p><b>Standards for Success:</b> Rubric, sale of scarf</p>	<ul style="list-style-type: none"> <li>• Recognition of historical and contemporary approaches to making wearable art</li> <li>• Teacher and peer critique</li> <li>• Display/sale</li> </ul>

### Suggested Resources

- *Color in Plants and Flowers*, John and Susan Proctor, Everest House Publishers, New York, 1978.
- *The Flowers of William Morris*, Derek Baker, Barn Elms Publishing, London, 1996.
- *M.C. Escher, The Graphic Work*, M.C. Escher, Taschen, Holland, 2001.
- *The Art of Gerogia O'Keefe*, Jan Garden Castro, Crown Publishers, Inc., New York, 1985.
- *Chinese Painting Techniques for Exquisite Watercolors*, Lian Quan Zhen, North Light Books, China, 2000.
- *Northwest Coast Indian Art, An Analysis of Form*, Bill Holm, The University of Washington Press, Seattle, WA, 1965.

## New Milford Public Schools

Committee Member: Annette Marcus Unit 7: Art Fest	Course/Subject: Crafts Grade Levels: 10-12 # of Days: 2
<b>Identify Desired Results</b>	
<b>Connecticut Arts Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 – Prepare original handicraft work for public display.</li> <li>• 2 – Analyze and evaluate works of other student artists.</li> <li>• 3 – Participate in gallery hanging process.</li> <li>• 4 – Receive authentic assessment.</li> <li>• 5 – Seek art experiences in a public forum.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• Works of art need to be handled, arranged, and hung carefully.</li> <li>• Receiving constructive criticism and praise are vital aspects of the art making process.</li> <li>• Artists grow from exhibiting their work and sharing ideas.</li> </ul>	<ul style="list-style-type: none"> <li>• How can one exhibit work effectively?</li> <li>• How can a work of art in one medium relate to works of art in other media?</li> <li>• How does one evaluate an artist's work with objectivity?</li> <li>• How does one use constructive criticism to enhance one's own work?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• How to select, hang, or arrange their handicrafts to their best advantage</li> <li>• How to work together to make an attractive display</li> <li>• How to assess and critique works of art by other artists in several media</li> <li>• How to break down and store display materials</li> </ul> Students will be able to do the following: <ul style="list-style-type: none"> <li>• Select a well-crafted art work of which they are proud</li> <li>• Label and prepare that work for hanging/display</li> <li>• Participate in the setup, arrangement, gallery sitting, and striking of a large scale group exhibition</li> <li>• Use critical thinking skills to objectively evaluate the art works of others</li> </ul>	
<b>Character Attributes</b>	
<ul style="list-style-type: none"> <li>• Citizenship</li> <li>• Perseverance</li> </ul>	

## Develop Teaching and Learning Plan

### Teaching Strategies:

- Teacher directs students to select a work of handicraft that they have created of which they are proud.
- Teacher leads discussion about how to prepare works of art for display.
- Teacher oversees student set up of display panels and tables.
- Teacher directs students to cover surfaces attractively.
- Teacher shows how to make a display label while students are encouraged to confer with classmates to title their artwork.
- Teacher assists in set-up and arrangement of works of art.
- Teacher instructs students to view all works of art in exhibition and select two about which to write critiques on printed questionnaire.

### Learning Activities:

- Students will create labels for artwork with thought-provoking titles.
- Students will gather display materials from storage and move them to gallery area.
- Students will make labels and attractively display their work.
- Students will view and consider all art works in exhibition.
- Students will select and formally critique two works of art, one 2D and one 3D, on questionnaire.
- Students will take part in impromptu discussions about art work with classmates and visitors to exhibition.
- Students will assist visitors with explanation of their art-making process.
- Students will assist with striking (taking down) the exhibition and storing all related display materials and equipment.
- Students will debrief with teacher on the success of the art exhibit.

## Assessments

Performance Task	Other Evidence
Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Application that is functional in a classroom context to evaluate student achievement of desired results
<p><b>Goal:</b> To fully participate in high-quality group art exhibition</p> <p><b>Role:</b> Artist, gallery staff</p> <p><b>Audience:</b> Self, peers, parents, school, and greater community</p> <p><b>Situation:</b> Gallery setting with school community and public invited</p> <p><b>Product:</b> Cohesive group exhibition with constructive criticism</p> <p><b>Standards for Success:</b> Art show, questionnaire, community feedback</p>	<ul style="list-style-type: none"> <li>• Participation in peer, teacher, and community discussion</li> <li>• Response of the school community to art exhibition</li> <li>• Newspaper articles about the art exhibition</li> </ul>



### **Suggested Resources**

- *Biddle Rodgers Explains the Work of Loaves and Fishes*, Paula Marian, New Milford, CT 1991
- *\*The resources I draw for these lessons are derived from thirty years of participation and experience in solo, group, private, and national exhibitions.*
- *\*Membership in Connecticut Clay Artists, a Fairfield County based group of professional clay artists, since 1984.*
- *\*Membership in NCECA (National Council for the Education in Ceramic Arts) since 1984.*
- *\*Works of art regularly donated to local and national charitable organizations since 1990.*

## New Milford Public Schools

Committee Member: Annette Marcus Unit 8: Final Exam	Course/Subject: Ceramics I Grade Levels: 10-12 # of Days: 15
<b>Identify Desired Results</b>	
<b>Connecticut Arts Curriculum Framework: Program Goals</b>	
<ul style="list-style-type: none"> <li>• 1 – Review all materials covered in course.</li> <li>• 2 – Reflect on techniques learned, skills mastered, and artistic achievements.</li> <li>• 3 – Prepare students for final exam in crafts.</li> </ul>	
<b>Enduring Understandings</b> Generalizations of desired understanding via essential questions (Students will understand that ...)	<b>Essential Questions</b> Inquiry used to explore generalizations
<ul style="list-style-type: none"> <li>• There are many techniques in many mediums for creating handicrafts.</li> <li>• Creating works of art are part of a life-long learning in art.</li> <li>• There are many names and uses of the tools and materials.</li> </ul>	<ul style="list-style-type: none"> <li>• Where does one acquire materials to make handicrafts at home?</li> <li>• To whom does one go for answers to technical questions?</li> <li>• Why make handicrafts?</li> <li>• How does one set up a studio?</li> <li>• How does one study for a crafts exam?</li> </ul>
<b>Expected Performances</b>	
What students should know and be able to do	
Students will know the following: <ul style="list-style-type: none"> <li>• How to review for the exam</li> <li>• Where they can find and acquire the resources necessary to continue to make handicrafts on their own</li> <li>• How to call tools, materials, and methods by their proper technical names</li> </ul> Students will be able to do the following: <ul style="list-style-type: none"> <li>• Recognize well-crafted handicraft art work</li> <li>• Be confident in their skills in embroidery, mandala design, mosaic construction, rattle making, and team silk scarf execution</li> <li>• Use appropriate craft vocabulary</li> </ul>	
<b>Character Attribute</b>	
<ul style="list-style-type: none"> <li>• Perseverance</li> </ul>	
<b>Develop Teaching and Learning Plan</b>	
Teaching Strategies: <ul style="list-style-type: none"> <li>• Teacher directs students to confer in small groups on basic crafts vocabulary.</li> <li>• Teacher reviews materials and images from previous lessons to check for understanding.</li> </ul>	

- Teacher distributes review materials and uses relevant vocabulary.
- Teacher conducts open question and answer session to review concepts that may have been forgotten or are as yet unclear.
- Teacher instructs students to assist in the restoration of the studio space to a clean and workable condition.

Learning Activities:

- Students will use notebooks and reference materials to prepare for exam.
- Students will work in small groups to review vocabulary.
- Students will pose questions to class on vocabulary or techniques.
- Students will pose questions to teacher when class cannot answer.
- Students will finish any remaining craft projects, will fill out appropriate project rubric, and will submit for overdue grade.
- Students will remove all remaining personal tools, supplies, and finished handicrafts from studio and will return all NMHS tools and supplies borrowed.
- Students will hand in their semester-long at-home embroidery project with project assessment for grade *(to be graded by teacher and returned to students the day of final exam).*

**Assessments**

<p><b>Performance Task</b> Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p>	<p><b>Other Evidence</b> Application that is functional in a classroom context to evaluate student achievement of desired results</p>
<p><b>Goal:</b> To review all vocabulary, tools, and techniques for final exam</p> <p><b>Role:</b> Student, researcher, expert</p> <p><b>Audience:</b> Self, peers, teacher</p> <p><b>Situation:</b> Students use notebooks, study guides, group brainstorming, and teacher assistance to prepare for final exam.</p> <p><b>Products:</b> Collaborative preparation, completed over-due project assessments, completed embroidery project</p> <p><b>Standards for Success:</b> Project assessment, embroidery project, passing grade on exam</p>	<ul style="list-style-type: none"> <li>• Observation of student working collaboratively in preparation for exam</li> <li>• Final exam</li> <li>• Completed embroidery project with self-assessment</li> </ul>

### **Suggested Resources**

- Crafts Vocabulary Review sheet handout.  
*\*All texts previously cited here are available in the Art Studio for review and reflection.*