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Created by	Pamela Geiger Stephens, PhD, Northern Arizona University Contributed by: Aubrey Freestone, Kristy Knight, Kim Lincoln, Jessica Mitchell, and Wilbert Nez
Grade Level	Middle School, 7 th through 8 th Grades
Subject(s)	Visual Arts, Language Arts, Technology, Ceramics, American History
Materials	<i>Crafting an AmericanStyle: The East</i> video, TV, VCR Computers, Printer, Access to Internet, Microsoft PowerPoint PowerPoint Instructions Handout for effective PowerPoint presentations, Student worksheet Checklist of assignment, Rubric for assignment
Project and Process	<p>Discuss: After defining the vocabulary of the Arts and Crafts Movement and watching the video, discuss student’s answers to the questions on Handout 1; encourage supported responses. Make sure that students understand the term “craft” as it relates to this movement.</p> <p>Timeline: Provide research materials such as books, magazines, and websites so that students can investigate other events happening during the time of the Arts and Crafts Movement in the United States. Ask students to search out events in world politics, the arts, science, and everyday life. Create a timeline that traces the history of the Arts and Crafts Movement in relationship to these events.</p> <p>Examples and Non-Examples: Distribute Handout 2. Ask half of the class to list characteristics of the Arts and Crafts Movement. Ask the remaining half of the class to list characteristics of Mass Production.</p> <p>Provide examples and non-examples (photographic images or actual objects) of arts and crafts products such as textiles or furniture. Challenge students to sort the objects into one of two categories: Arts and Crafts or Mass Production. Encourage students to consider function, craftsmanship, and availability of objects.</p> <p>After students have sorted the examples and non-examples, ask that they apply their lists of characteristics to each category. Refine the individual lists.</p> <p>On the board, compile a master list of characteristics for Arts and Crafts and Mass Production. Derive a class definition for each category based upon the characteristics identified.</p>

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<p>Project and Progress (Continued)</p>	<p>What makes an object art? Engage students through a written essay or oral discussion with the following questions. Responses should have thoughtful and supported responses.</p> <p>What is it about a work of art that enables us to identify it as art, as distinct from an ordinary object or event?</p> <p>Must an object be original and/or innovative to be considered art?</p> <p>Production: Choose one or more production activities. (See sequential instructions for production activities.)</p> <p>ACTIVITY 1: Basket weaving ACTIVITY 2: Ceramics ACTIVITY 3: Bookmaking ACTIVITY 4: Stained “glass” ACTIVITY 5: Paper marbling</p> <p>Reflection: Provide Handout 3 to students and allow time for reflection about art making decisions made throughout this exploration of the Arts and Crafts Movement.</p>
<p>Assessment</p>	<p>Student self assessment Teacher assessment: Rubric, checklist, observation</p>
<p>Resolved Questions</p>	<p>What is the Arts and Crafts Movement? How do arts and crafts objects reflect the society in which they were produced?</p>
<p>Project Goals</p>	<p>Student will:</p> <ul style="list-style-type: none"> • Successfully demonstrate a deep understanding of spatial, temporal, and functional values of products from the Arts and Crafts Movement; • Actively explore and accurately relate how products produced in the Arts and Crafts Movement reflect the society and time in which they were made; • Effectively apply media, techniques, and processes with sufficient skill to demonstrate personal intentions within a work of art; and • Thoughtfully reflect upon reasons for artistic decision-making.

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<p>Explored Vocabulary</p>	<p>Arts and Crafts Movement: a style of decorative arts that occurred mainly during the late nineteenth century. With its founding in England by William Morris, the style emphasized the importance of finely designed and well-made objects such as furniture, ceramics, stain glass, wallpaper, metalwork, and textiles. Craftspeople (artisans)--as opposed to artists--created the high-quality, handmade objects. The movement aimed to raise the status of the applied arts to that of the fine arts and was in disagreement with mass-produced or assembly line objects.</p> <p>Craft: Work that generally is produced by artisans and reflects manual skills as opposed to traditional artistic techniques. Craft can include ceramics, textiles, furniture, stained glass, papermaking, and many other objects that are produced with high standards and quality.</p> <p>Fine Art: Sometimes called "high art," fine art is usually thought of as those art objects that reflect a refined taste and educated understanding of the artistic achievement in painting, sculpture, and other traditional art techniques that transcend time.</p> <p>Mass Production: The production of standardized goods by means of assembly lines or machinery. Mass produced items are often created by unskilled or semi-skilled laborers in factory settings.</p> <p>William Morris: The founder of the Arts and Crafts Movement in England</p>
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Classroom Rubric - Pamela Geiger Stephens, PhD

Contributed by: Aubrey Freestone, Kristy Knight, Kim Lincoln, Jessica Mitchell, and Wilbert Nez

Objective	Mastery	Acceptable	Novice
Successfully demonstrate a deep understanding of spatial, temporal, and functional values of products from the Arts and Crafts Movement	Exceeds expectations by demonstrating a thorough understanding of spatial, temporal, and functional values of products from the Arts and Crafts Movement	Shows necessary knowledge by demonstrating a somewhat limited understanding of spatial, temporal, and functional values of products from the Arts and Crafts Movement	Lacks necessary knowledge and does not demonstrate understanding of spatial, temporal, and functional values of products from the Arts and Crafts Movement
Actively explore and accurately relate how products produced in the Arts and Crafts Movement reflect the society and time in which they were made	Makes obvious an superior and accurate understanding of the interrelationships between and among the Arts and Crafts Movement and the society and time in which they were made	Shows basic and generally accurate understanding of the interrelationships between and among the Arts and Crafts Movement and the society and time in which they were made	Demonstrates a faulty understanding of the interrelationships between and among the Arts and Crafts Movement and the society and time in which they were made
Effectively apply media, techniques, and processes with sufficient skill to demonstrate personal intentions within a work of art	Exhibits advanced ability, creativity, and effort when apply media, techniques, and processes demonstrate personal intentions within a work of art	Shows some evidence of ability, creativity, and effort when apply media, techniques, and processes demonstrate personal intentions within a work of art	Does not demonstrate ability, creativity, and/or effort when applying media, techniques, and processes show personal intentions within a work of art
Thoughtfully reflect upon reasons for artistic decision-making	Validates reasons for artistic decision-making through supported reasoning and clear communication	Validates some reasons for artistic decision-making through limited supported reasoning and/or generally clear communication	Cannot validate reasons for artistic decision-making with supported reasoning and/or lacks generally clear communication

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Handout 2

Arts and Crafts Movement

What are the characteristics of objects such as furniture, ceramics, and rugs that are made in the Arts and Crafts style?

Mass Production

What are the characteristics of mass-produced objects such as furniture, ceramics, or rugs?

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Handout 3

Complete these statements:

I used to think Arts and Crafts was

Now I think that Arts and Crafts is

How does the art object you created reflect characteristics of the Arts and Crafts Movement? Be sure to use the vocabulary of the Arts and Crafts Movement.

Explain what you like best about the art object you created and why.

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SEQUENTIAL INSTRUCTIONS FOR PRODUCTION ACTIVITIES

ACTIVITY I: BASKET WEAVING

By Aubrey Freestone

WOVEN BASKET

Materials

Flat oval reed

Straw

Stitching elements: heavy thread, dyed raffia, wire, ribbon

Tools

Large needles

Duct Tape

Scissors

Bottoms of bleach bottles or margarine tubs

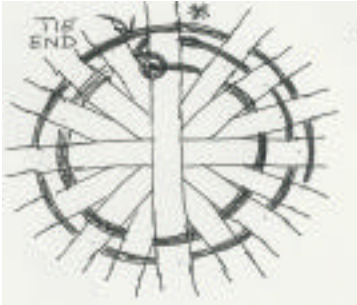
- Choose the form of the container in which you will weave around (bottom of bleach bottle or margarine tub)
 - Use eight strips of flat oval reed, each twice the length of the desired height of the basket.
 - Place each strip on top of another making a star-like pattern.
 - Bend the reed over the form (bowl or bottom of container). Try to keep the start pattern together.
-
- Wrap wire around the top of the bowl securing the reed to the bowl. For extra security duct tape the very top of the reed to the bowl.



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- Using twine, reed, or wire, start at the bottom of the bowl and begin to weave through the sticks (flat reed), using an over under pattern. Because of the even number of sticks, the over/ under pattern must be skipped with each rotation: over, under, over under, over, over, under etc...each time around the bowl



top of the bowl.
tip of each flat reed down and weave it into itself.

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SEQUENTIAL INSTRUCTIONS FOR PRODUCTION ACTIVITIES

ACTIVITY 2: CERAMICS

Wheel Throwing and Handbuilt Vessels

By Wilbert Nez

CERAMIC STORAGE VESSEL: WHEEL THROWING

Materials

Clay 05-10 cone (Stoneware or porcelain)

Water

Glazes

Tools

Towel

Bats

Hydra sponge

Small water bucket

Brushes for glazes

Ribs and Scrapers

Clay tools for surface decoration

The form achieved with the following simple process can be used to make a cup, bowl, or glass.

- Prepare a baseball-size lump of clay by wedging out air bubbles.
- Prepare the work area by filling the bucket with water and keeping the sponge in the water. Place the towel over one leg for ready use.
- Place the wedged clay a bat.
- If using an electric wheel, beginners should start on a slow speed. If using a kick wheel, also use a slow speed.
- While the wheel is turning, center the clay while cupping hands over the lump of clay. For the beginner this may take some time, but be patient. Be sure to keep the clay wet while trying to center it on the bat.
- When the clay is successfully centered it will not wobble on the bat as the wheel turns.
- After the clay is centered, continue with a slow speed and use both thumbs to gently push down at the crown of the clay to start a hole at the center top.
- Continue pressing thumbs into the clay while creating the desired size of opening.
- Leave about half an inch of clay at the base of the opening. **CAUTION:** Make sure that the opening does not completely go through the bottom of the clay and

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expose the bat. If this happens, the opening is too deep and cannot be corrected. Start again.

- When a correct opening is creating, continue expanding the inside until the opening is wide enough that one hand can be placed inside inside.
- Place the index finger of one hand onto the lower interior wall of the cylinder. Push the clay out. A small hump will become apparent near the bottom exterior of the cylinder.
- Using the other hand, place another finger under the exterior hump.
- At this point, one hand is inside the vessel and the other is outside, but both hands are in the same general place.
- Slowly lift the clay while gently pushing the exterior and interior fingers into it.
- Continue gently pulling the clay upward to give the cylinder height. Continue to squeeze water over the clay as needed.
- Repeat this step until thin and uniform cylinder walls are achieved. Scrapers and ribs can be used to assist with this step.

OPTIONAL: Use clay tools to decorate the surface while the wheel is still turning.

- When satisfied with the form, stop the wheel and remove the bat.

OPTIONAL: Create handles by using a small amount of clay. Form the clay into a potato shape and then use lots of water as it is stretched into a long narrow belt. Use a clay tool with a sharp end to roughen the cylinder at the places where the handle will be attached. Also roughen the areas on the handle that will be attached. Add a bit of water and then attach the two roughened parts together. Use a thumb to press the clay pieces together. Cut the handle to the desired length.

- Allow the clay piece to dry for several days until it is leather hard.
- Fire in the kiln.
- Allow the vessel to completely cool.
- Glaze the vessel. Be careful to keep glaze off of the exterior bottom of the cylinder.
- Fire again.

CERAMIC STORAGE VESSEL: HANDBUILT

Materials

Clay 05-10 cone (Stoneware or porcelain)
Water
Rolling Pins
Old rulers or dowel sticks
Balls of newspaper, margarine tubs, or other forms

Glazes

Tools

Towel
Bats (optional)
Hydra sponge
Small water bucket
Clay tools for surface decoration
Brushes for glazes

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If potter's wheels are not available, cylinders can also be created by hand building.

- Prepare the area with water, bucket, sponge, towel, newspaper, rolling pins, and old rulers (or dowel sticks).
- Cover a flat surface with newspaper.
- Place a ball of clay on the newspaper.
- Place ruler or dowel sticks on either side of the clay.
- Use a rolling pin to flatten the clay and create a slab of uniform thickness.
- Drape the clay slabs over balls of newspaper or other forms.
- Smooth the clay slabs over the selected form then trim the edges as desired.
- Add surface decoration if it is desired.

OPTIONAL: Create handles by using a small amount of clay. Form the clay into a potato shape and then use lots of water as it is stretched into a long narrow belt. Use a clay tool with a sharp end to roughen the cylinder at the places where the handle will be attached. Also roughen the areas on the handle that will be attached. Add a bit of water and then attach the two roughened parts together. Use a thumb to press the clay pieces together. Cut the handle to the desired length.

- Allow the clay to become leather hard.
 - Remove the newspaper or other form.
 - Fire the clay in a kiln.
 - Allow the vessel to completely cool
 - Glaze, taking care to prevent any glaze from getting on the exterior bottom.
- Fire the vessel again.

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SEQUENTIAL INSTRUCTIONS FOR PRODUCTION ACTIVITIES

ACTIVITY III: BOOKMAKING

By Kristy Knight

SECRET COMPARTMENT BOOK

Material s

Dr awing paper , at l east 17" x 22"

Heavy paper for cover , about 17" x 22"

Lighter weight (but strong) paper , 8.5" x 11"

Scr ap of heavy car dboard

3 feet of waxed cotton thr ead

Good qual ity paper gl ue

Tool s

Awl

Large-eyed sewing needle

Pencil

Ruler

Scissors

Glue Brush

Drawings of each step are included at the end of the lesson.

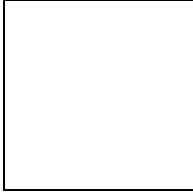
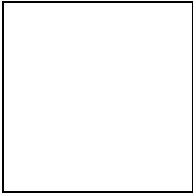
- Fold the drawing paper like an accordion three times with the folds going down the long direction of the paper. This should create four sections of equal size (See Figure 1).
- Keeping the paper folded like an accordion, fold in half from side to side (See Figure 2).
- Fold from side to side again (See Figure 3).
- Press all of the folds hard.
- Open only the last fold that you made. This fold will become the inside fold of the finished book.
- Protect your work surface with the scrap of cardboard.
- Use the awl to poke three holes in the fold, poking through all the pages at once (See Figure 4).
- Thread the needle, but don't make a knot in it.
- From the outside, insert the needle into the center hole.
- Pull the thread until a tail about 5 inches long is left hanging out.
- Hold onto the tail as you continue sewing so that it doesn't pull through.
- Poke the needle from the inside into either one of the other holes and pull the thread gently tight. Hold onto the tail!
- Now insert the needle from the outside into the last hole, skipping over the center hole to make a long stitch (See Figure 5).
- From the inside, poke the needle back into the center hole, being careful to come out of the hole on the opposite side of the long stitch from the tail (See Figure 6).
- Cut the thread so that it's as long as the tail.
- Tie the two ends together into a small knot over the long stitch.
- Clip the thread ends to about 1 inch.

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- Use scissors to trim the folds from the three unstitched sides. If your paper is rather heavy, try opening the booklet before trimming it. Be sure to cut off all of the folds from these sides. Check by turning all the pages. The little booklet you have just made is called a signature.
- To make the cover, place the sewn edge of the signature centered against one of the shorter edges of the cover page.
- Lightly draw around the signature with a pencil (See Figure 7).
- Now move the signature and put the sewn edge against the shortest pencil line you just drew, as shown in Figure 8.
- Use the ruler to redraw these lines nice and straight and to add 4 inches onto the short end of the shape you just drew (See Figure 8).
- Cut out the cover only along the outside lines you drew in Figure 8.
- Line up the signature and one short edge of the cover.
- Fold the cover around the signature. You will have one cover that fits and the other sticking out approximately 4 inches. You will use the extra part of the cover to keep the secret compartment closed. You can either round the edges of this flap, cut them into a point, or leave them alone (See Figure 9).
- Open up the book to the inside of the front cover (the short cover is the front cover).
- Slip the piece of 8.5" x 11" paper under the back cover to measure for the secret compartment. The fold of the book should be lined up with the long edge of the paper.
- Draw lightly in pencil around the three edges of the book (See Figure 10).
- Make a straight line all the way across the end of the book.
- Trim the paper that sticks out past the end of the book (See Figure 11).
- Make three accordion folds about half an inch apart on each of the sides that overlap the sides of the signature. The folds should divide the space into three equal long, skinny spaces (See Figure 12).
- Carefully glue the outside of the front page of the signature to the inside of the front cover.
- Glue the outside of the back page of the signature to the back of the secret compartment
- Place the bottom of the secret compartment against the fold in the cover so that the entire last page covers the entire back of the secret compartment (See Figure 13).
- Put glue on the outermost folds of the secret compartment and press these against the edges of the back cover.
- Press the folds closed so that they are glued to the entire edges of the back cover, beginning at the fold. Several inches of the cover should stick out beyond the secret compartment. This flap wraps around to the front to help keep the secret compartment closed (See Figure 14)

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SEQUENTIAL INSTRUCTIONS FOR PRODUCTION ACTIVITIES

ACTIVITY I: STAINED "GLASS"

By Kim Lincoln

STAINED "GLASS" PAPER SCREEN

Materials

Black construction paper, 18" x 24"
Scrap paper for sketching
Tissue paper in assorted colors
Glue that dries clear
Scrap cardboard or newspaper

Tools

Pencil
White Chalk
Scissors or craft knife

- Fold the black construction paper lengthwise into four equal sections. Take care that the folds are straight.
- Rub scissors or a thumbnail over the folds to make them crisp.
- While the paper is folded, cut across the top to create a shape for the upper portion of the screen (e.g., curved, pointed, or diagonal).
- The black paper should now stand up like a screen or a shuttered window. The top should have an interesting shape and the bottom should be straight so that it can stand.
- Put the black paper aside.
- Using scrap paper and pencil, sketch a few ideas for a stained glass window design. Subject matter can be abstract or real. Suggestions for subject matter include nature, portraits, and initials. Do not use many details. Include a simple background design.
- Unfold the black paper.
- Using white chalk, draw the design on the back of the black paper. The center of the window will be on the center fold.
- Use scissors or a craft knife to cut along each side of the chalk line. This will leave a black line of paper in the shape of the design. **NOTE:** If using a craft knife, make a pad from newspaper or cardboard so that the table is not harmed.
- Tear or cut tissue paper into pieces that fit into the areas of the black paper that have been cut away.
- Carefully glue the paper to the black frame.
- After the glue dries, carefully refold along the two outer folds so that the screen will stand.
- Display in front of windows or other light source.



SEQUENTIAL INSTRUCTIONS FOR PRODUCTION ACTIVITIES

ACTIVITY V: PAPER MARBLING

By Jessica Mitchell

Paper Mar bling

Material s

Heavy paper

Alum

Carageenan, Calgon, and distilled water to make sizing

Marbling paints (substitute acrylic paint or oil paint if marbling paints are not available)

Str ips of newspaper

Tool s

Sponge

Plastic tubs slightly larger than the paper to be sued

Paint applicators such as plastic squeeze bottles, paint brushes, or eye droppers

Tools such as old kitchen utensils, needles, or hair combs. Make your own marbling tools by tying together straw to make a whisk, inserting paper clips into the edge of heavy cardboard, or hammering nails into strips of wood

Preparation:

Paper to be marbled must first receive a coat of alum and allowed to dry.

- Prepare the alum mixture by dissolving 4 tablespoons of alum in 1 quart of warm water.
- Pour the thoroughly mixed alum solution into a plastic tub.
- Mark the backside of the paper with an “X” then place the paper backside up into the water.
- Soak for about 1-2 minutes.
- Gently pull the paper out of the solution and allow to dry flat.

Carageenan, a gelling agent made from seaweed, is referred to as the “size”. The size is the solution upon which paints are applied and designs are created. The sizing solution must be made at least 8 hours ahead of production.

- To make the size, thoroughly blend 2 tablespoons of carageenan and Calgon water softener with about 2 quarts of distilled water.
- If an old blender is available, this works better than hand mixing.
- The mixture will thicken as it is blended together.

NOTE: Liquid starch may be used as a substitute for the sizing agent, but results may not be quite as successful.

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Ready to Marble:

- Pour the sizing into a plastic tub.
- Use strips of newspaper to clean the edges of the size and to skim the surface of any debris or bubbles.
- Apply the first color or colors to the size by dropping, squirting, splattering, or pouring. NOTE: Although eyedroppers may be used to apply the paint, it is not a recommended method. Eyedropper application has a tendency to cause paints to sink to the bottom of the size.
- After the first paint is applied, use any of the tools to comb or rake a design.
- Splatter or drop another color on top of the first and rake or comb again.
- Apply no more than four colors.
- Hold the paper by diagonal corners and gently lower it so the middle touches the bath first, and then let the rest of the paper drop into the bath. IMPORTANT: Do not move the paper while it is in the size. Moving the paper will ruin the image.
- Allow the paper to float on the size for a few moments. Gently pat the paper.
- Lift the paper out of the bath by the corners by pulling towards you.
- Allow to dry.
- Use the paper to create books, stationary, origami, or other decorative objects.