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# AWA 20 Crafts

**Senior Course Outline**

**Lead Writer: Jane Wharton, Writer: Aurelia Stec, Reviewer: Susan Daugherty**

Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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Lead Editor: Terry Reeves, Project Editors: Jane Dewar, Susan Daugherty, Rick Gee, Mari Nicolson,  
Bob Phillips, Pat Rocco, Margot Roi, Joanna Swim, Kathy Yamashita, Contributing Editor: Mervi Salo  
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## Course Description

This course focuses on the skills and knowledge needed to nurture creativity and promote the artistic and cultural ties that bind us as learners in a classroom, as community, and as a people. The course is designed to develop student expression and creative skills to create individual works using a variety of crafts. Students will also develop an understanding of historical significance of crafts.

Crafts is the manipulation of materials, traditional and contemporary, to produce functional objects. Since production is driven by the availability of materials, teachers need to consider teaching options that rely on resources available to them. However, workshops and studios in the local community can provide access to equipment and materials which are otherwise unavailable in the classroom. Establishing connections to local artisans and crafts people through studio tours, workshops / bazaars, and local art galleries/museums, will reinforce recognition of real world examples of craft products for students.

This course presents a unique opportunity for students to delve into the traditions and beliefs of their heritage, as many projects involve working with cultural activities from diverse societies. Students may use their personal cultural heritage to inform their studio work which will also enrich the experience of the class as a whole.

## Unit 1: The Need for Crafts (Approximately 10 hours)

In this unit students will examine objects in their own environment to determine where craft or craftsmanship exists in their own lives. Students will develop an understanding of the origins of modern day crafting and how those traditions are embedded in the art historical timeline. Stemming from this knowledge, students will plan and produce a collaborative work that is created out of recycled items. This group investigation into assemblage will establish guiding principles of the creative process that will enable students to plan, execute, and critique future works that are functional, aesthetic and informed with a 21<sup>st</sup> century perspective. Students will establish relationships with peers in the production of an assemblage work.

### Overall and Specific Expectations

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

### Learning Goals:

By the end of this unit students will be able to:

- define what crafts are, the need for crafts, and the prominence of craft articles in our world.
- distinguish between fine art and craft products.
- apply the creative process as a means of planning and organizing work that is informed with meaning.
- work cooperatively as a member of a group in order that students may recognize strengths in

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

### Specific Expectations

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

their classmates and have opportunities to learn from, and mentor, member of the group.

### Key Questions:

1. What constitutes craft?
2. Why do we need crafts?
3. What constitutes good craftsmanship?
4. How are crafts today different from the past?

### Prior Learning:

- Students should have an appreciation of the artistic process.
- Students should have a working understanding of the visual art elements and principles.

### Assessment for and of Learning:

#### Assessment for learning:

The teacher may use peer and self-assessments, written reflections, group critiques and so on.

#### Assessment of learning:

The teacher may use formal diagnostic tests, exit cards, Gallery Walks, Student-Teacher conferences and so on.

Students create a marking scheme to assess the group effort. In doing so, students reveal qualities necessary to a successful craft work. Students assess the collective efforts by adhering to these expectations.

### Performance Tasks for Evaluation:

In groups, students will create a functional assemblage work using recycled objects. Through

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

### Instructional Strategies:

Teacher will introduce the lesson:

1. Teacher provides examples of traditional and non traditional craft works to inspire students.
2. Teacher provides a selection of recycled objects for students and encourages students to collect and share articles that may prove useful to the group. Stemming from this exploration, students will plan and produce a collaborative work that is created out of recycled items.
3. Teacher facilitates an environment where students are comfortable taking risks and using imagination.
4. Teacher visits with groups to facilitate rapport in teacher-student relationship and within the group.

Note: It is vital that students receive ongoing, daily feedback on all components of the artistic process. A student should not proceed with plans that have not been reviewed with the teacher! For this reason, it is necessary for the teacher to move continually throughout the classroom, engaging directly with all students during each class period.

collaborative investigation the students will get to know each other's strengths and personalities.

### DI

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

### Extensions

### Support Materials & Resources

Crawford, Matthew B. *Shop Class as Soulcraft*. The Penguin Group., 2009. ISBN 978-1-59420-223-0

Ocvirk, Otto et al. *Art Fundamentals: Theory and Practice*. School of Art, Bowling State University, Wm. C. Brown Publishers., 1990. ISBN 0-697-03959-5

Strickland, Carol. *The Annotated Mona Lisa*. John Boswell Management, Inc., 1992. ISBN 0-8362-8009-1

### Glossary of Terms

## Unit 2: Stained Glass: Many pieces create a whole (Approximately 17 hours)

The nature of the medium of stained glass requires students to consider an image as a whole, as well as the individual pieces that make up the whole. In this unit students will learn to safely apply skills related to the traditions of stained glass making within a contemporary context. In the Gothic tradition stained glass was often used as a narrative medium that illustrated important stories from religion or culture. Students will consider and develop a personal theme or story and create an image that they feel expresses that idea. This image will then be then be created in stained glass.

### Overall and Specific Expectations

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

#### Specific Expectations

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

### Learning Goals:

By the end of this unit students will be able to:

- explain the relationship of the part to the whole.
- identify some unique qualities of a particular period on the Art Historical Timeline.
- Apply studio skills in the art of stained glass using the copper foil method.
- Explain how installation affects art appreciation. By considering context for viewing, students will extend their art appreciation to the larger community.

### Key Questions:

1. To what extent is light considered a "medium" in the production of stained glass?
2. How does the artist use simplification to reveal the true nature of a subject?

### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks

- Students should have an appreciation of craft work and craftsmanship.

### Assessment for and of Learning:

#### Assessment and Evaluation Strategies

The teacher, in co-operation with students, has identified expectations by way of an initial critique of exemplars. The teacher will elaborate on the existing framework (given below), to incorporate the ideas presented by the class.

The unit will address: 1) an overall understanding that includes connections to the art historical timeline and studio processes, 2) an emphasis on the artistic process thorough use of materials and exploration of theme, 3) an ability to communicate in the classroom dialogue and within the studio work itself, 4) the production of a studio work that shows evidence of thoughtful craftsmanship.

#### Knowledge and Understanding

By solving the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4  
(little, adequate, good, above expectation)*

#### Thinking and Inquiry

Artistic solution revealed through a wide range of sources investigated.

*Level 1- 4  
(little, adequate, good, above expectation)*

**Instructional Strategies:****A) Preliminary Art Historical Discussion**

The teacher may introduce ideas from Cubist theories of Art History. Although traditional cubist works were created in painting and collage, the spirit of the movement can be transferred to the practice of stained glass, which also relies on building objects from fragments. Shattering an object into geometrical sharp-edged pieces will allow the student to move from Renaissance ideas of depiction to a perspective that relies on internal concepts rather than external perceived reality. The teacher should also introduce works that celebrate the art of stained glass on the Art Historical Timeline. An overview of Medieval Stained glass will lead students to appreciate craft-works found in the Gothic Cathedrals of Europe such as the 13th century Rose Window in Chartres Cathedral.

**B) Practical Exemplars**

Having provided historical examples, the teacher should lead students through an investigation of real, finished stained glass products, so that students may form an appreciation of good craftsmanship. Through identifying qualities of good (or poor) craftsmanship, students will develop their own measure of quality. Be sure to record students words to include as descriptors in course rubrics. Typical comments might include ideas of finish, problem solving, meaning/ artist intent, quality, effort, focus, and so on.

**C) Demonstration Component**

Dedicate one day to exploring stained glass as a class. The teacher should provide examples of the different steps in the process as well as the final product. Allow the students time to handle the materials and to explore glass cutting on scraps of glass, clear or stained.

**D) List of Materials and Terms**

Provide the students with a list of materials and terms relevant to this project.

The terms listed in the glossary are some of the basic ones to include; your personal research will discover others.

**E) Student Tasks**

1. Create a pattern that divides parts of the image into simple shapes that can be cut out of glass. Use straight lines, not curves, where possible.
2. Transfer the pieces onto the surface of glass by tracing with a permanent marker or gluing individual paper pieces directly onto glass.
3. Using a glass cutter, score and break the glass according to the pattern. Be sure to sweep every time you cut/break a piece of glass.
4. Grind all edges to insure a tooth that will hold to the copper foil.
5. Wrap edges with copper foil, using a fid to secure the tape

**Communication**

Artist intent is expressed through supporting written material (i.e. artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself.

*Level 1- 4  
(little, adequate, good, above expectation)*

**Application / Creation**

Studio work reveals ability to manipulate materials with purpose for artistic intent.

*Level 1- 4  
(little, adequate, good, above expectation)* plans, and developing meaning/content/ theme.

**Performance Tasks for Evaluation:**

1. Students will design a work around an individual theme in the stained glass medium.
2. Students will keep a record of the design process that identifies the steps involved. These should include: brainstorming, formal compositional.

**DI**

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

**Extensions**

The teacher may consider mosaic as an alternative. Using pebbles, seeds, beans, peas, or pasta as tesserae adds simplicity.

Glass paints are another additional alternative or

6. Coat copper tape with flux to allow the solder to flow easily onto the copper.
  7. Connect individual pieces of the whole image. Do not complete sections at a time, this may result in pieces that do not fit. The entire work must be tacked together and soldered all at once. Drop individual beads of solder at points of connection; drop fluid lines of solder as you follow the copper foil around shapes. [Never touch the soldering iron to the glass as it may crack.]
  8. Wash and treat with patina for desired effect.
- additional project for this unit.

### Support Materials & Resources

Sprintzen, Alice. *Crafts: Contemporary Design and Technique*. Davis Publications Inc. Worcester Massachusetts., 1987. ISBN 0-87192-180-4

### F) Critique of Current Works by Students

1. Provide students with a copy of the rubric they helped devise in the initial critique.
2. Install works inside the classroom or another location.
3. Have students record their impressions of their own work and that of a classmate.
4. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

### Questions for consideration in classroom dialogue may include:

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?
- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

## Glossary of Terms

### MATERIALS AND EQUIPMENT

**copper tape or foil** : thin, pliable copper stripping on rolls with an adhesive backing that is wrapped around individual pieces of glass

**fid**: burnishing tool to press copper tape onto the glass

**flux** : acid that cleans copper foil and helps the solder to flow smoothly

**glass cutter**: a small light tool used to score the glass so it will break on the scored line.

**solder**: 50/50 or 60/40 solid core wire solder which melted adheres to copper foil, effectively attaching individually wrapped pieces of glass together.

**soldering iron** : 100 watt wand-shaped iron used to melt solder so it will adhere to the copper tape.

**stained glass**: glass that has been permanently coloured for artisan usage; comes in large sheets

### TERMS

**grinding** : process of smoothing rough/sharp edges of glass pieces using a carborundum stone or electric grinder

**patina**: finish that will give solder an antique colour/quality

**scoring**: process of scratching the surface of the glass with the cutter to create a line of stress where glass will break

### Unit 3: Weaving: Intertwine - Everything is Connected (Approximately 17 hours)

The nature of the medium where thread is interlaced, is such that it implies connections, ties and ideas that are intrinsically linked. Drawing on resources students have collected around individual themes, students will emphasize a relationship between complimentary or conflicting ideas. The production of a woven piece will illustrate the principle of juxtaposition and / or harmony. In the act of physically tying together objects and fibers through weaving students will emphasize a correlation or interdependence of materials and/or ideas.

#### Overall and Specific Expectations

##### Overall Expectations

- A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.
- A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.
- A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.
- B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.
- B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.
- C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.
- C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

##### Specific Expectations

- A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.
- A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.
- A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.
- A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

#### Learning Goals:

By the end of this unit students will be able to:

- recognize the relationship of complimentary /conflicting ideas and materials by making physical and conceptual connections in the studio work.
- identify some unique qualities of a particular period on the Art Historical Timeline.
- apply studio skills in the art of weaving using simple weaving and needling techniques.
- explain how installation affects art appreciation. By considering context for viewing, students will extend their art appreciation to the larger community.

#### Key Questions:

1. Can you identify a use for textile arts or woven cloth?
2. How do you engage with these works on a daily basis?
3. What do these works contain that are of significance to your daily routine or your identity?
4. Do these works live in conflict or in harmony?

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks.

### Instructional Strategies:

#### A) Preliminary Art Historical Discussion

The teacher will lead students through a discussion of traditional textile works, citing functional and aesthetic conventions. Teachers should use examples drawn from various time periods such as the

with an increasingly digital world?

### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.
- Students should have an appreciation of craft work and craftsmanship.

### Assessment for and of Learning:

#### Assessment and Evaluation Strategies

The teacher, in co-operation with students, has identified expectations by way of an initial critique of exemplars. The teacher will elaborate on the existing framework (given below), to incorporate the ideas presented by the class.

The unit will address: 1) an overall understanding that includes connections to the art historical timeline and studio processes, 2) an emphasis on the artistic process thorough use of materials and exploration of theme, 3) an ability to communicate in the classroom dialogue and within the studio work itself, 4) the production of a studio work that shows evidence of thoughtful craftsmanship.

#### Knowledge and Understanding

By solving the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4*

following. 1) The highly decorative Bayeux tapestry, a work renowned for the embroidered depiction of the Battle of Hastings. 2) 2<sup>nd</sup> to 3<sup>rd</sup> century Greek efforts. 3) 17<sup>th</sup> Century Flemish tapestry work. 4) The vivid and symbolic patterns that mark articles from our Native Canadian heritage including the Chikat, West Coast Haida tradition. 5) An exploration of French Jacquard Tapestry. 6) Current efforts such as the 2007 Chuck Close tapestries that reveal a present day revival of traditional textile arts.

Provide students with a context for these works: artist, date, prevalent mood/style etc. Encourage students to recognize *aesthetic qualities*, to identify *formal characteristics* (the elements and principles) and to extract meaning from the work. An appreciation for art historical works will allow students to make connections to their own work. This discussion should model concerns that will be addressed in a critique of their own studio efforts.

### B) Practical Exemplars

Having provided historical examples, the teacher should lead students through an investigation of real, finished stained glass products, so that students may form an appreciation of good craftsmanship. Through identifying qualities of good (or poor) craftsmanship, students will develop their own measure of quality. Be sure to record students words to include as descriptors in course rubrics. Typical comments might include ideas of finish, problem solving, meaning/ artist intent, quality, effort, focus, and so on.

### C) Demonstration Component

Dedicate one day to exploring weaving as a class. The teacher should provide examples of the different steps in the process as well as the final product. Allow the students time to handle the materials and to explore the weaving process on a samples frame loom.

### D) List of Terms and materials

Provide the students with a list of materials and terms relevant to this project. The terms listed in the glossary are some of the basic ones to include; your personal research will discover others.

### E) Student Tasks

1. Warp the loom by tying the end of yarn/string to the first brad (nail), pull the yarn to the opposite end, wrap around brad at opposite end. Continue zigzagging back and forth between pairs of brads, keeping the yarn tight. Tie off the end on the last brad.
2. Use a shed stick and weave through warp, over and under the strings in succession. Turn the stick on its side to lift these warp threads.
3. Pass the yarn through the shed. You may wrap the yarn into a butterfly shape for this job.
4. Beat down the weft thread to the bottom of the loom. Twist the shed stick flat.
5. Next, weave the yarn through over and under the alternate warp threads (not the ones lifted by the shed stick).

*(little, adequate, good, above expectation)*

### Thinking and Inquiry

Artistic solution revealed through a wide range of sources investigated.

*Level 1- 4*

*(little, adequate, good, above expectation)*

### Communication

Artist intent is expressed through supporting written material (i.e. artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself.

*Level 1- 4*

*(little, adequate, good, above expectation)*

### Application / Creation

Studio work reveals ability to manipulate materials with purpose for artistic intent.

*Level 1- 4*

*(little, adequate, good, above expectation)*

### Performance Tasks for Evaluation:

1. Student will design a work around an individual theme in the weaving medium.
2. Student will record the design process identifying the steps involved. These should include: brainstorming, formal compositional plans, and developing meaning/content/ theme.
3. Students will produce a studio work based on their plans using the copper foil method of construction.

6. Again beat down this weft thread.
7. Repeat until you have reached the desired length of cloth.

For variations in colour, leave the weft of the first colour aside at the selvage (edge) and pick it up again as needed. Be sure to carry the first colour up the side, intertwining it with the next colour, as you weave.

Applique or stitching can be used to embellish the surface of the woven cloth.

#### F) Critique of Current Works by Students

1. Provide students with a copy of the rubric they helped devise in the initial critique.
2. Install works inside the classroom or another location.
3. Have students record their impressions of their own work and that of a classmate.
4. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

#### Questions for consideration in classroom dialogue may include:

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?
- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

4. Students will install the work for consideration in a classroom critique/discussion.
5. Students will assess their individual efforts for craftsmanship, they may also assess the work of peers.
6. Students will submit their work for evaluation

#### DI

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

#### Extensions

Use a variety of materials such as foam sheets cut into strips woven into cardboard. Paper strips or light card may be a good alternative. Strips cut from plastic bags or fabric make good weft materials.

#### Support Materials & Resources

Burningham, Veronica. *Weaving without a Loom*. Search Press, 1998. ISBN 0-85532-818-5

Patrick, Jane. *Time to Weave*. Interweave Press, 2006. ISBN 1-93149-959-4

Swett, Sarah. *Kids Weaving*. Stewart, Tabori & Chang, 2005. ISBN 1-58479-467-4

## Glossary of Terms

### MATERIALS AND EQUIPMENT

**beater**: comb or fork used to compact the weft

**frame loom** : rectangular frame with 1 1/4 inch brads or nails evenly spaced and hammered into the two horizontal strips at top and bottom of the frame

**shed stick:** flat wooden stick (paint stir sticks work well) used to open the warp for the weft thread

**warp threads:** yarn or string that is wound or zigzagged around brads to form the base of the woven cloth

**weft threads:** yarn or string that is interlaced between strings of the warp

#### Unit 4: Pottery: The Receptacle / Hold / Receive (Approximately 17 hours)

In this unit students will investigate and create an object related to the concept / theme of receptacle. (Receptacle: an object for storing or receiving objects and ideas.) Students will brainstorm past and present uses of receptacles / containers. For example: the water tower (large scale), the toilet (on a practical level), the Faberge egg (on a decorative level), a shell (as a natural or organic level). Students will develop an understanding of how the design and construction of a receptacle / container is related to function and identity. They will analyze how a vessel can protect or hold something or restrain or control its contents. Students will discuss how a container / receptacle can be purely decorative or have a purpose beyond aesthetics. Students will design and construct a receptacle / container that relates to its contents or purpose using traditional clay building or wheel techniques. .

#### Overall and Specific Expectations

##### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

##### Specific Expectations

#### Learning Goals:

By the end of this unit students will be able to:

- express and understanding of the relationship of form to function and expression
- gain knowledge of a particular period on the Art Historical Timeline.
- gain studio skills in the art of throwing pottery or handbuilding techniques.
- complete a work in the clay medium, understanding greenware, bisque, and glazing.
- consider how installation / display affects art appreciation. By considering context for viewing, students will extend their art appreciation to the larger community.

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

### Key Questions:

1. Can you identify uses for pottery in your daily life? How do you engage with these works on a daily basis?
2. What do these works contain that are of significance to your daily routine or your identity?
3. Are the works completely decorative or do they serve a practical purpose?

### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.
- Students should have an appreciation of craft work and craftsmanship.

### Assessment for and of Learning:

#### Assessment and Evaluation Strategies

The teacher, in co-operation with students, has identified expectations by way of an initial critique of exemplars. The teacher will elaborate on the existing framework (given below), to incorporate the ideas presented by the class.

The unit will address: 1) an overall understanding that includes connections to the art historical timeline and studio processes, 2) an emphasis on the artistic process thorough use of materials and exploration of theme, 3) an ability to communicate in the classroom dialogue and within the studio

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks.

### Instructional Strategies:

#### A) Preliminary Art Historical Discussion

Lead students through a discussion of historically significant work that may include:

- Greek Pottery from the Stone Age to the Hellenistic period
  - Geometric
  - Black Figure
  - Red Figure

-Chinese Pottery from the Stone Age 3000-2000 BCE

-20<sup>th</sup> Century European Pottery

Picasso 1947-1971

-20<sup>th</sup> Century Canadian Pottery

Blue Mountain Pottery

Give students a context for works: artist, date, prevalent mood/style etc. Encourage students to recognize aesthetic qualities, to identify formal characteristics, and finally to extract meaning from the work. An appreciation for art historical works will allow students to make connections to their own work. This discussion should model concerns that will be addressed in a critique of their own studio efforts.

#### B) Practical Exemplars

Having provided historical examples, the teacher should lead students through an investigation of real, finished clay products, so that students may form an appreciation of good craftsmanship. Through identifying qualities of good (or poor) craftsmanship, students will develop their own measure of quality. Be sure to record students words to include as descriptors in course rubrics. Typical comments might include ideas of finish, problem solving, meaning/ artist intent, quality, effort, focus, and so on.

#### C) Demonstration Component

Dedicate one day to exploring pottery as a class. The teacher should provide examples of the different steps in the process as well as the final product. Allow the students time to handle the tools and materials, and to explore the basic properties of clay.

NOTE: Be sure to have a number of clay tools available for working the medium. It is not necessary that they be specific to clay; an assortment of any sharp edged and hooked tools will work well.

#### D) List of Terms and materials

Provide the students with a list of materials and terms relevant to this project.

The terms listed in the glossary are some of the basic ones to include; your personal research will discover others.

work itself, 4) the production of a studio work that shows evidence of thoughtful craftsmanship.

#### Knowledge and Understanding

By solving the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Thinking and Inquiry

Artistic solution revealed through a wide range of sources investigated.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Communication

Artist intent is expressed through supporting written material (i.e.: artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Application / Creation

Studio work reveals ability to manipulate materials with purpose for artistic intent.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Performance Tasks for Evaluation:

1. Students will design a receptacle / container that relates to its contents or purpose using clay as the medium.

**E) Student Tasks**

**Note: Wedge all clay before use to avoid air bubbles! Trapped air will cause pots to explode when fired.**

**For Coil Container**

1. Use a rolling pin to roll out a base for container. The shape of base will direct the shape of container.
2. Roll coils. (Clay is hand-rolled to form snake-like forms).
3. Surface of base is scored, as is surface of coils that will come into contact with base.
4. Small amount of slip is applied to the surface of scored faces.
5. Clay coils are pressed into position.
6. Seam between coils is blended smooth on the inside of the pot to insure it is water tight.
7. Process is repeated until desired height is achieved.

**For Wheel - Thrown Container**

1. Clay is forcefully dropped into center of plaster bat in the middle of the wheel.
2. Clay is centered by pressing with the heel of one hand into the top of the clay while pushing from the side towards the center with the other hand.
3. Clay is opened by pressing both thumbs into the centre of centered mound.
4. Thumbs are pulled apart to open center of the clay container
5. To raise pot, the fingers of one hand rest at the bottom of the inside of the clay wall, just above the fingers of the other hand that are resting on the outside of the clay wall. In raising the hands from the bottom of the pot up, the clay wall will thin and the excess clay will move to the top.

**Both Coil and Wheel**

Remove clay pot from plaster bat and allow to air dry completely before firing to the bisque ware state.

Glaze may be applied to the bisqued pot and the pot re-fired.

**F) Critique of Current Works by Students**

1. Provide students with a copy of the rubric they helped devise in the initial critique.
2. Install works inside the classroom or another location.
3. Have students record their impressions of their own work and that of a classmate.
4. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

**Questions for consideration in classroom dialogue may include:**

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?

2. Students will keep a record of their design process that identifies the steps involved. These should include: brainstorming, formal compositional plans, and developing meaning/content/ theme.
3. Students will learn, practice and apply clay construction techniques to create a receptacle based on their plans. They will use hand building or wheel techniques of clay construction.
4. Students will display / install the work for consideration in a classroom critique/ discussion.
5. Students will assess their individual efforts for craftsmanship, they may also assess the work of peers.
6. The finished container / receptacle will be evaluated.

**DI**

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

**Extensions**

Salt dough is a good alternative to clay. All hand building techniques such as coil and slab construction can be used at any level.

- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

### Support Materials & Resources

Memmott, Harry. Discovering Pottery. Paul Hamlyn Pty. Ltd., 1973. ISBN0-600-07119-7

Savage, George. Pottery Through the Ages. Pelican Books, Ltd., Harmondsworth, Middlesex., 1959.

## Glossary of Terms

### MATERIALS AND EQUIPMENT

**Bisque ware:** clay that has been through one firing in the kiln; a very stable state.

**Clay :** fine-grained earth that is the result of the disintegration of rock. Wet clay is distinguished by its plasticity.

**Coiling :** simple yet versatile method of building pots by stacking rolled clay coils on top of each other.

**Glaze:** coloured minerals and clays fired onto the bisque pottery to add durability and beauty.

**Greenware :** air-dried state of clay, extremely fragile.

**Kiln:** furnace in which clay is fired to the temperature at which the clay becomes solid and non-soluble in water.

**Scoring :** process of scratching the surface of a piece of clay (using a cross hatching pattern) at any point where it will be attached to another piece of clay

**Slip:** thin, watered down clay used as a glue when attaching one piece of clay to another

**Wedge :** the process of kneading and compressing clay on a plaster table or burlap cloth to remove unwanted air bubbles from the body of the clay

**Wheel :** spinning table that forms symmetrical works as clay passes through the potters stationary hands.

**Unit 5: Paper Making: Construction of new from old (Approximately 17 hours)**

In this unit students will investigate the contemporary interest with the printed word and image. Students will develop an awareness of how the environmentally conscious artist can use this material for his/her work and how the transformation of old print media and packaging can be used to produce new media driving the need to recycle. Students will brainstorm past and present use for paper products in different forms including: communication (books/medieval manuscripts), practical (cardboard boxes, egg cartons), and decorative (origami, kites, fans). Students will develop an understanding of paper as being, as useful as it is disposable. Using paper challenges to recognize the creative value of and effectively use this precious resource.

Students will gain appreciation of paper from its early development in China, over 2000 years ago, to present day manufacturing and the environmental debate. Examples of paper crafts may include: cutouts, Polish wycinanki, cast paper pulp, paper sculpture, and paper mache. Students will learn to identify the varied qualities of paper as medium and apply paper construction techniques to the creation of a paper sculpture based on a personal theme.

**Overall and Specific Expectations****Overall Expectations**

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

**Specific Expectations**

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**Learning Goals:**

By the end of this unit students will be able to:

- explain the relationship of the artist to resources and to environment through the transformation of recycled print materials into new sheets of paper.
- identify some aspects of the history of paper making and paper use
- use skills in the art of papermaking. By engaging in the artistic process students will complete a work using traditional papermaking techniques.
- explain how installation affects art appreciation. By considering context for viewing, students will extend their art appreciation to the larger community.

**Key Questions:**

1. How has paper traditionally been used?

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply

2. What are some qualities that make paper functional as well as aesthetic?
3. As artists, what responsibilities do we face to the environment? How does good craftsmanship respond to these concerns?

#### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.
- Students should have an appreciation of craft work and craftsmanship.

#### Assessment for and of Learning:

##### Assessment and Evaluation Strategies

The teacher, in co-operation with students, has identified expectations by way of an initial critique of exemplars. The teacher will elaborate on the existing framework (given below), to incorporate the ideas presented by the class.

The unit will address: 1) an overall understanding that includes connections to the art historical timeline and studio processes, 2) an emphasis on the artistic process through use of materials and exploration of theme, 3) an ability to communicate in the classroom dialogue and within the studio work itself, 4) the production of a studio work that shows evidence of thoughtful craftsmanship.

environmentally responsible practices when creating, presenting, and promoting artworks.

### Instructional Strategies:

#### A) Preliminary Art Historical Discussion

Lead students through a discussion of historically significant work that may include:

- Sumerian clay tablets c. 2360 BCE preceding invention of paper
- Franco Flemish illuminated texts/books c. 1450 CE
- paper cutouts: a popular Chinese craft
- origami - originated in medieval Japan, passed down by generations
- wycinanki: popular Polish craft

Give students a context for works: artist, date, prevalent mood/style etc. Encourage students to recognize aesthetic qualities, to identify formal characteristics, and finally to extract meaning from the work. An appreciation for art historical works will allow students to make connections to their own work. This discussion should model concerns that will be addressed in a critique of their own studio efforts.

#### B) Practical Exemplars

Having provided exemplars, lead students through appreciation of finished works in the paper medium in order that students form an appreciation of good craftsmanship. Where exemplars lack craftsmanship, lead students to consider how the work can be improved. Through identifying qualities of good craftsmanship, students will be subject to their own measure of quality and performance. Be sure to record student's words to include as descriptors in course rubrics. In this way students will strive to meet their own expectations. Typically the teacher will draw out descriptors that include notions around: finish, resolve, meaning or artist intent, quality, effort, time, communication, integrity etc.

#### C) Demonstration Component

Dedicate one day to exploring papermaking as a class. The teacher should provide examples of the different steps in the process as well as the final product. Allow the students time to handle the tools and materials, and to explore the basic properties of paper.

#### D) List of Terms and materials

Provide the students with a list of materials and terms relevant to this project. The terms listed in the glossary are some of the basic ones to include; personal research will discover others.

#### E) Student Tasks

1. Prepare by having students rip recycled paper into small pieces. Use newspaper, phone books, tissue paper, packaging materials etc.

A Framework for the Rubric (add student ideas to this)

#### Knowledge and Understanding

By solving the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Thinking and Inquiry

Artistic solution revealed through a wide range of sources investigated.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Communication

Artist intent is expressed through supporting written material (i.e. artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Application / Creation

Studio work reveals ability to manipulate materials with purpose for artistic intent.

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Performance Tasks for Evaluation:

1. Students will design a work around an individual theme in the paper medium.
2. Students will keep a record of the design process that identifies the steps involved.

2. Have students soak ripped paper in containers filled with water for two or three days.
3. Have students use blender to pulp the soaked paper, one container at a time to produce a number of different colours/qualities of pulp.
4. Add materials like food colouring, spices, dried plants, thread, etc. to the pulp to add texture and interest.
5. Using a simple mold and deckle, pour onto a mould that rests in a vat of water. The water will allow you to distribute the pulp evenly over the screen.
6. Remove the mould and deckle from the vat and drain off the excess water.
7. Remove the deckle from the mold and transfer the newly formed paper onto a blanket or blotter.
8. The teacher may wish to explore additional techniques with students such as laminating, texturing, embossing, layering, marbling, or embedding objects into the pulp.
9. Allow the sheet to dry completely before removing it from the blanket.

#### F) Critique of Current Works by Students

1. Provide students with a copy of the rubric they helped devise in the initial critique.
2. Install works inside the classroom or another location.
3. Have students record their impressions of their own work and that of a classmate.
4. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

#### Questions for consideration in classroom dialogue may include:

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?
- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

These should include: brainstorming, formal compositional plans, and developing meaning/content/theme.

3. Students will produce a studio work based on their planning. The student should produce 5 to 10 sheets of handmade paper based on a theme. The teacher may consider the paper as the final studio work or encourage the student to branch out in order to create new products by manipulating the handmade paper into another form by folding, cutting, punching, binding etc.
4. Students will install the work for consideration in a classroom critique/discussion.
5. Students will assess their individual efforts for craftsmanship, they may also assess the work of peers.
6. Students will submit their finished piece for evaluation.

#### DI

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

#### Extensions

Prepared pulp from craft stores is available for variety. Paper shredders may provide a further paper source.

### Support Materials & Resources

Reimer-Epp, Heidi and Reimer, Mary. *The Encyclopedia of Papermaking and Bookbinding: The Definitive Guide to Making, Embellishing, And Repairing Paper, Books, and Scrapbooks*. Running Press, Quatro Inc. 2002. ISBN 0-7624-1214-3

### Glossary of Terms

#### MATERIALS AND EQUIPMENT

**blender:** used to break down the soaked paper into a pulp of loose fibers.

**deckle:** a frame matching the mold that rests on top of the mesh side of the frame and defines the edges of the newly formed sheet of paper.

**mold:** a simple frame with mesh stretched over it to catch pulp and allow water to drain through.

**paper pulp:** recycled paper that has been ripped, soaked and blended into a cellulose state ready for use.

**vat:** plastic tub filled with water and pulp large enough to accommodate mold and deckle and allow the pulp to be directed or pushed onto the surface of the screen.

## Unit 6: Screen Printing: Reproduce-One Versus Many (Approximately 17 hours)

In this unit students will develop an understanding of Printmaking as an art form. They will experience how this art form involves the reproduction of one image over and over and what effect that has on the image and the viewer. Students will develop skills and understanding related to Screen printing which is called a planographic technique because the matrix is flat, not carved or cut away. The ink is pushed through a prepared stencil attached to the mesh onto the paper, to make the print. Students will consider various materials to print on: textiles, (clothing, fabric), paper, (posters, drawings, existing prints), wall surfaces, and so on. Keeping individual themes in mind, students will create a design and print that incorporates text and image, choosing a printing surface that enhances their theme.

### Overall and Specific Expectations

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

#### Specific Expectations

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

### Learning Goals:

By the end of this unit students will be able to:

- explain the relationship of an individual artist's print to the edition. Planographic prints will be discussed as original, though multiple, works of art.
- identify some qualities of a particular period on the Art Historical Timeline.
- apply studio skills in the art of screenprinting and preparing stencils.
- complete a work in this medium using either the drawing fluid / screen filler technique, or cut-paper stencil technique.
- explain how installation affects art appreciation. By considering context for viewing, students will extend their art appreciation to the larger community.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks.

### Instructional Strategies:

#### A) Preliminary Art Historical Discussion

### Key Questions:

1. What are the advantages of reproducing an image more than once?
2. How does the existence of multiples affect our appreciation of original works of art?
3. How do different surfaces, or different objects on which we print, affect our reading of the same image?

### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.
- Students should have an appreciation of craft work and craftsmanship.

### Assessment for and of Learning:

#### Assessment and Evaluation Strategies

The teacher in co-operation with students, will identify expectations by way of an initial critique of exemplars. The teacher will elaborate on the existing framework (shown below), to incorporate notions of craftsmanship presented by the class.

Each unit will address 1) an overall understanding that includes connections to the art historical timeline and studio processes, 2) an emphasis on the artistic process that requires thorough use of resources and exploration of theme, 3) an

Lead students through a discussion of historically significant work that may include:

- Stenciled hand prints from Neolithic cave culture: c.30,000 BCE
- Japanese stencil prints using human hair to hold stencils together
- Folk art stencil work: Theory prints
- Stencils used to colour early printed books, Germany c.1450 CE

Provide students with a context for these works: artist, date, prevalent mood/style etc. Encourage students to recognize *aesthetic qualities*, to identify *formal characteristics* (the elements and principles) and to extract meaning from the work. An appreciation for art historical works will allow students to make connections to their own work. This discussion should model concerns that will be addressed in a critique of their own studio efforts.

### B) Practical Exemplars

Having provided exemplars, lead students through appreciation of finished works in the paper medium in order that students form an appreciation of good craftsmanship. Where exemplars lack craftsmanship, lead students to consider how the work can be improved. Through identifying qualities of good craftsmanship, students will be subject to their own measure of quality and performance. Be sure to record student's words to include as descriptors in course rubrics. In this way students will strive to meet their own expectations. Typically the teacher will draw out descriptors that include notions around: finish, resolve, meaning or artist intent, quality, effort, time, communication, integrity etc.

### C) Demonstration

1. Dedicate one day to exploring the screenprinting medium as a class. The teacher should provide exemplars that identify different steps in the process as well as a selection of final products.
2. To provide students with the opportunity to engage at every stage of the screenprinting process, and due to the fact that different stages of the process require a certain amount of rest or drying time, it is necessary to prepare screens ahead of time to avoid disengagement.
3. Provide the students with a list of materials and terms relevant to this project.
4. The terms listed in the glossary are some of the basic ones to include; your personal research will discover others.
5. Lightly draw or transfer a design onto the matrix.
6. Lifting the screen away from the table surface, use the drawing fluid to treat the areas of the design in which ink is meant to pass through. Allow to dry
7. When dry. Spoon a sufficient amount of screen filler in a line across the top of the screen. Using the squeegee, pull the filler over the entire surface of the screen; the drawing fluid will resist the filler. Do not pass over the screen more

ability to communicate as part of the classroom dialogue and within the studio work itself, 4) the resolve of a studio work that shows evidence of good craftsmanship and artistic skill.

### Framework for Assessing Student Contributions to Classroom Dialogue and Studio Efforts

#### Knowledge and Understanding

Working through all components of the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4*  
(*little, adequate, good, above expectation*)

#### Thinking and Inquiry

Solution reveals itself through a wide range of sources contemplated to show thoughtful investigation of artistic problem.

*Level 1- 4*  
(*little, adequate, good, above expectation*)

#### Communication

Artist intent is expressed through supporting written material (artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself. Dialogue emerging from these activities reveals success of work and next steps.

*Level 1- 4*  
(*little, adequate, good, above expectation*)

#### Application / Creation

Studio work reveals ability to manipulate materials for artistic intent. A refinement of skills strengthens overall aesthetic qualities to heighten visual impact/experience.

than once. Touch-ups can be made with a soft brush. Allow to dry.

8. Rinse the drawing fluid out of the screen using lukewarm water.
9. You should be left with a negative of the image you wish to print. (Use masking tape to reconcile gap between frame and screen so that ink is not allowed to pass underneath frame.)
10. Register paper and screen on work surface. Use tape to mark placement of paper and screen to facilitate registration of consecutive prints.
11. Align paper (or other printing surface), with screen. Spoon a sufficient amount of ink in a line on the top of the screen. Use Squeegee to pull ink through negative image.
12. Flood screen (upon lifting the screen and removing the print, prepare the screen for the next print by pulling remaining ink from bottom of the screen back into negative image), align screen with printing surface, pull ink through negative with squeegee. Repeat for desired result. Note; initial prints will be dry. Add ink as necessary. Do not allow ink to dry/set into screen. Rinse immediately and thoroughly after pulling edition of prints.
13. Allow prints to dry. It may be necessary to heat set textile inks on fabric to stabilize inks for the washing process.

#### D) Critique - Current Works by Students

Provide students with a copy of the rubric they helped devise in the initial critique. Upon installation of works inside the classroom or other, have students record their impressions of their own work and that of a classmate. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

**Questions for consideration in classroom dialogue may include:**

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?
- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

*Level 1- 4*

*(little, adequate, good, above expectation)*

#### Performance Tasks for Evaluation:

1. Students will design a work around an individual theme in the printmaking medium.
2. Students will keep a record of the design process that identifies the steps involved. These should include: brainstorming, formal compositional plans, and developing meaning/content/ theme.
3. Students will produce a studio work based on their planning using either cut-stencil or drawing fluid / screen filler techniques for screenprinting.
4. Students will install the work for consideration in a classroom dialogue/critique.
5. Students will assess their individual efforts for craftsmanship, they may also assess the work of peers
6. Students will submit their final piece for evaluation

#### DI

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

#### Extensions

Use of individual stencils as another option. Printing with stencil bushes, known as Pochoir, is an older method of stencil printing. Found object stencils such as lace can also be used as stencils. Printing with old tooth brushes, a stipple technique, is another option.

#### Support Materials & Resources

Elliott, Brian. *Silk-Screen Printing*. London Oxford University press., 1971. ISBN 19- 28991-4-7

#### Glossary of Terms

**drawing fluid** = liquid applied to screen which defines or draws the image or text to be printed  
**matrix** = (fabric plate that is prepared with a stencil for printing), composed of a frame and a substrate material (mesh, either silk or polyester blend) which is stretched over the frame  
**screen filler** = covers negative space in screen, bars ink from passing through  
**squeegee** = rubber or plastic blade that pulls ink over the surface of screen stencil

## Unit 7: Culminating Activity: Crafts as a business or industry (Approximately 10 hours)

### Theme, Knowledge and Skills

Although the majority of people who learn crafts do them for personal enjoyment, some take them further and create work that will be sold for profit. Beyond the need for self-expression, crafts are part of a very valuable cottage industry. The following unit is designed to help students research a craft of their choosing in order to appreciate crafts as a business opportunity and potential livelihood.

### Overall and Specific Expectations

#### Overall Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively.

**A2. The Elements and Principles of Design:** apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages.

**A3. Production and Presentation:** produce artworks, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various artworks.

**B2. Art, Society, and Values:** demonstrate an understanding of how artworks reflect the societies in which they were created, and how they can affect personal values.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of the types of knowledge and skills developed in visual arts, and describe various opportunities related to visual arts.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts.

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

#### Specific Expectations

**A1.1** Use a variety of strategies, individually and/or collaboratively, to generate and explore ideas and to develop plans for the creation of artworks.

**A1.2** Apply the appropriate stages of the creative process to produce two- and three-dimensional artworks using a variety of traditional and contemporary.

**A1.3** Document their use of each stage of the creative process in a portfolio, and refer to this portfolio to reflect on how effectively they have used the creative process.

**A2.1** Use a combination of elements and principles of design to create artworks that express personal feelings and communicate specific emotions to an audience.

### Learning Goals:

By the end of this unit students will be able to:

- recognize post secondary opportunities in the craft arts.
- recognize the potential for a livelihood in the craft industry
- make an informed selection a course of study around an independently chosen craft.
- explain how a craft can be developed into a business opportunity

### Key Questions:

1. How do artisans move a product from the private studio to the public marketplace?
2. What drives the craft industry today and how does student work relate to this industry?
3. What are some of the institutions that support the industry through education and through grant?
4. Review: what constitutes craft and craftsmanship?

### Prior Learning:

- Students should have a working understanding of the visual art elements and principles.

**A2.2** Apply elements and principles of design as well as art-making conventions to create a variety of artworks that explore and/or present a point of view on contemporary social issues and/or themes.

**A3.1** Explore a range of techniques, tools, materials/media, and technologies, including alternative media and current technologies, and apply them to create and present a variety of artworks.

**A3.2** Demonstrate appropriate ways to prepare their art works for presentation in a variety of contexts or venues.

**A3.3** Demonstrate an understanding of a variety of ways in which art works can be presented to reach a variety of audiences and to suit a range of purposes.

**B1.1** Describe their initial reactions to a variety of artworks and explain the reason for their reactions.

**B1.2** Identify and describe the elements of design used in their own artworks and the work of others, and explain how they are used to achieve specific effects.

**B1.3** communicate their understanding of the meanings of a variety of historical and contemporary art works, based on their interpretation of the works and an investigation of their historical and/or social context.

**B1.4** Use a variety of strategies to identify and reflect on the qualities of their own artworks and the works of others, and evaluate the effectiveness of these works.

**B2.3** Describe how creating and analysing art works has affected their personal identity and values and/or changed their perception of society.

**C1.1** Demonstrate an understanding of the elements and principles of design, and use appropriate terminology related to elements and principles when creating and analysing art works.

**C1.2** Explain terminology related to techniques, materials, and tools, and use this terminology appropriately when creating and presenting art.

**C1.3** Identify and describe the stages of the creative process and the critical analysis process using appropriate terminology, and explain how these processes are used to create and analyse art works.

**C3.2** Demonstrate an understanding of safe and conscientious practices associated with the use of materials, property, tools, and technologies in visual arts, and apply these practices when creating and/or presenting artworks.

**C3.3** Demonstrate an understanding of how the production and presentation of artworks can affect the environment, and apply environmentally responsible practices when creating, presenting, and promoting artworks.

- Students should have a working knowledge of crafts explored in units 2 through 5.
- Students should have an appreciation of craft industry, either buying or selling works of art.

### Assessment for and of Learning:

#### Knowledge and Understanding

By solving the artistic problem student reveals a grasp of concepts and studio skills necessary to discovery and development.

*Level 1- 4  
(little, adequate, good, above expectation)*

#### Thinking and Inquiry

Artistic solution revealed through a wide range of sources investigated.

*Level 1- 4  
(little, adequate, good, above expectation)*

### Instructional Strategies:

#### Real world interface: a Field trip

1. The teacher should consider a field trip to an arts and crafts show (ex. *One of a Kind Show* in Toronto, Ontario), to provide students with a real world example of the craft industry today. Also, most communities host bazaars to fund raise for various initiatives; these

are quite accessible and allow students to investigate the potential for volunteering and good citizenship. The teacher will lead students through appreciation of finished works by professionals and amateur hobbyists. Students should examine the installation and marketing of craft works. How do artists advertise and draw in the customer? Students can recognize *purpose*: industry or charity?

2. Following a field trip, or examination of a collection of craft artifacts from the crafting industry, the teacher should provide the students with the framework to build their own crafting business.

#### **Teacher introduces the final project**

- a) Students direct their own craft, sourcing equipment and materials when necessary.
- b) Students will choose one of the crafts studied this semester (stained glass, papermaking, pottery, weaving, silk screening) or a craft of their own finding. Brainstorming products they could design around this craft (candle holders, scrap books, tea cups, place-mats, t-shirts), students will work in groups of two or three to create their own craft business.

#### **Critique : A Final Craft and Craft business Plan**

1. Provide students with a copy of the rubric they helped devise in the initial critique.
2. Install works inside the classroom or another location.
3. Have students record their impressions of their own work and that of a classmate.
4. Open a discussion of works to the class, whereby, one student speaks first to their own work, how he/she met with expectations and then speaks to the work of a peer. The second work discussed will elicit a response from the artist who will in turn speak to a consecutive work.

#### **Questions for consideration in classroom dialogue may include:**

- What is the artist communicating to the viewer?
- Has the artist provided the viewer with visual cues as to his or her theme?
- What choices has the artist made to enhance our understanding of his/her theme?
- Do any of the choices hinder our appreciation of the work?
- Does the work show good craftsmanship? Why or why not?

#### **Communication**

Artist intent is expressed through supporting written material (i.e. artists statement), participation in oral dialogue (classroom critique) and in the body of the work itself.

*Level 1- 4  
(little, adequate, good, above expectation)*

#### **Application / Creation**

Students will create a scale or marking scheme to measure quality control or overall craftsmanship of product.

#### **Performance Tasks for Evaluation:**

##### **Part 1 Development**

- 1) Students will design a logo, letterhead, a business card, and an information pamphlet that potential customers would receive to learn about their merchandise.
- 2) Students will produce a booth using a cardboard backdrop, which incorporates their logo.  
Note: The class crafts will be presented in a class crafts fair and the backdrop should attract the target audience (students) to the booth.

##### **Part 2 Finding your target audience**

- 1) Student will determine who their customers will be. Why would they be interested in their product?
- 2) Student will research local businesses that cater to their market. Is their craft currently on the market? Is there an existing market they can tap into? Student will make a list of at least five businesses with rationale to support these choices. If there is no existing market, the student must consider how they will drum up business.

### Part 3 Product development/ Analysis

1) The student will create an equipment list (tools, machines etc.) The student will *include costs*.

2) The student will create a materials list (consumable supplies/finishing materials) The student *will include costs*.

3) The Student will work out/ establish the hours needed to create the product.

4) Having considered materials and labour, the student will propose a price for their product. The student will compare this cost to three similar products on the market.

### Part 4 Produce the craft Each student will create at least one prototype for sale at a crafts fair.

1) Students will produce a step by step guide of how to make their respective craft.

2) Students will create a scale or marking scheme to measure quality control or overall craftsmanship of product. **Note: This is how the final piece will be assessed!!!**

3) Each student will produce at least one example of the craft.

### DI

- Brainstorming
- Demonstrations
- Diagrams
- Sketchbooks
- Written instructions
- Flexible grouping

# Appendix AWA 20

## 4:5 Mixed Media Drawing Assessment

### PROCESS BECOMES PRODUCT: MIXED MEDIA DRAWING

Name: \_\_\_\_\_

Class: \_\_\_\_\_

#### **Creating & Presenting**

· Choice and use of subject matter	4	3	2	1	R
· Composition	4	3	2	1	R
· Use of media: Varied and Appropriate for the piece	4	3	2	1	R

#### **Reflecting, Responding & Analyzing**

Sketchbook:

· “Process Becomes Product”: Technical applications	4	3	2	1	R
· “The Ordinary Turned Extraordinary”: Mixed media	4	3	2	1	R
· “Sketch Book Exchange”: Text & Collaboration	4	3	2	1	R

#### **Foundations**

· Artist Statement: “The Shoe Revisited”	4	3	2	1	R
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<b>PROJECT: Process Becomes Product</b>	<b>Level 1 N 50%-58%</b>	<b>Level 2 S 60%-68%</b>	<b>Level 3 G 70%-78%</b>	<b>Level 4 E 80%-98%</b>
<b>CREATING AND PRESENTING</b>  - Choice and use of subject - Composition - Use of media	Demonstrates limited understanding and application of concepts: Choice of subject matter, composition and media use. Technical application is haphazard and incomplete.	Demonstrates some understanding and application of concepts: Choice of subject matter, composition and media use. Technical application is reasonably effective.	Demonstrates considerable understanding and application of concepts: Choice of subject matter, composition and media use. Technical application is effective.	Demonstrates thorough understanding and application of concepts: Choice of subject matter, composition and media use. Technical application is highly effective.
<b>REFLECTING, RESPONDING &amp; ANALYZING</b>  Sketchbook: - technical experimentation and applications - mixed media and subject reinterpretation - text and collaboration - Teacher/student dialogues - Sharing and response	Applies the creative process with limited effectiveness; Planning is not explorative, tentative or non-existent.	Applies the creative process with some effectiveness; Planning is somewhat explorative, evident and shows some divergent thinking.	Applies the creative process effectively; Planning is explorative, substantial and shows alternative ideas.	Applies the creative process with a high level of effectiveness; Planning is highly explorative and shows considerable flexibility in thinking.

<p><b>FOUNDATIONS</b></p> <ul style="list-style-type: none"> <li>- Artist statement:</li> <li>- Description of final product</li> <li>- Description of process</li> <li>- Rational for artistic choices</li> <li>- Mechanics of writing</li> </ul>	<p>Makes theoretical and conceptual connections with limited effectiveness. Reflection and analysis is minimal and/or superficial.</p>	<p>Makes theoretical and conceptual connections with moderate effectiveness. Reflection and analysis is developing and approaching standard.</p>	<p>Makes theoretical and conceptual connections with considerable effectiveness. Reflection and analysis is accomplished and meeting standard.</p>	<p>Makes theoretical and conceptual connections with a high level of effectiveness. Reflection and analysis is outstanding and exceeding standard.</p>
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