

BERKELEY HEIGHTS PUBLIC SCHOOLS  
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL  
ART DEPARTMENT**

**DESIGN AND MATERIALS (FORMERLY CRAFTS)**  
**#VPS0010**

Curriculum Guide

**Date: September 2017**  
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Dr. Melissa Varley, Superintendent  
Mr. Scott McKinney, Assistant Superintendent  
Mr. James Finley, District Supervisor

Developed by: Kathy McCullough

This curriculum may be modified through varying techniques,  
strategies, and materials, as per an individual student's  
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education  
at the regular meeting held on 12/5/19.

## **VISION STATEMENT**

The global economy of the 21<sup>st</sup> century requires that students be able to think creatively. Creativity is a driving force in the global economy. The workforce of the 21<sup>st</sup> century needs to apply unconventional ideas, new technologies, and new ways of thinking to their world and to their participation in the global economy. In addition, they will need to have an understanding of themselves and the world around them, and to be able to organize and express their thoughts and feelings.

Art education is, therefore, an integral part of the school curriculum. The production of visual arts encourages students to develop creative and critical decision-making skills, as well as creative problem-solving skills, production skills, and technology-based skills. It helps students to develop values and provides them with an understanding of the past, present and future.

Additionally, the goal of art education is to help students achieve a better understanding of themselves and their world, by using visual materials. Human beings have the basic need to organize their thoughts and feelings. They want to make sense of their experiences and order their ideas. They do this in a number of practical, scientific, and artistic ways. The arts are different from other means of doing this, because in art it is important to consider the expressive qualities of form.

Visual art experiences lead us to a more developed self through exploration and growth personally, socially, and culturally contributing to a sense of identity and fulfillment. An aesthetically aware person is more prepared to contribute positively to society. It is imperative that we realize the impact that visual stimuli exert. Study in the visual arts teaches students to shape and build an aesthetically sound future in a highly technical society, participate more fully in a diverse society, and express and evaluate the human condition.

## **MISSION STATEMENT**

The mission of the Crafts Design course is to present students with unique opportunities for artistic self expression in the realm of fine and applied art and to encourage creativity and appreciation of crafts, especially in the mediums of fiber arts, ceramics, and mixed mediums. Drawing on craft's rich legacy of openness, inclusiveness, and its deep roots in all cultures, crafts connects students to the disparate worlds of fine art, industry, fashion, architecture and design. Creativity, collaborative learning, the development of skills, and ingenuity are at the heart of this instruction. Student 'makers' develop a greater understanding of themselves and an appreciation of their world through visual language content, process, and the design of artwork that is both unique and functional. Students will gain insights linking design, science, technology and the natural world.

Throughout this course students sharpen artistic skills as they employ manual dexterity, and creativity to the crafting of original designs. Problem-solving activities, inherent in the art making process, propel students toward exciting conclusions, as they gain an understanding of key concepts reflected in the visual expression. Crafts illuminates difference and a climate of respect is formed as students work collaboratively. Students explore the communication process through presentation and sharing. Students demonstrate respect for the school community, visual artists, and the freedom that enables artists to express, through presentation, display and critique. Cultural awareness is demonstrated as students develop the ability to 'read' and analyze the artwork of other visual artists.

Crafts embraces inclusivity, and nurtures the creative spirit by encouraging students to consider diverse points of view. The study of crafts builds an understanding of world cultures, and an awareness of environmental concerns for artists in a changing world. Students will seek to develop ways to connect history and culture with design, technology, and their environment in new and innovative art forms.

- Participation in Crafts Design leads to a deeper understanding of the creative process, and the scope of tools and materials associated with the 'making' of fine crafts.
- Collaboration in both the design and execution of handcrafted objects offers opportunities for critical thinking and problem solving, and building interpersonal relationships, necessary for success in a diverse global society.
- Technology in the design of crafts proves an artistic edge through which the application of graphic design tools and applications provide new platforms for creative, artistic endeavors.
- Research and the study of diverse cultures, allows students to make connections to artists, and the environment in dynamic ways.

Crafts is a one semester 2.5 credit elective course open to all 9-12 grade students and meets a fine arts graduation requirement. It integrates standards from other disciplines,

while focusing on the [New Jersey Student Learning Standards for Visual Arts](#). Technology Literacy skills and Career Readiness Practices are emphasized throughout the course.

**COURSE PROFICIENCIES**  
**COURSE OBJECTIVES**

1. To develop knowledge and technical skills, which strengthen and sharpen aesthetic awareness of crafts.
2. To develop perceptual, conceptual, and technical skills in the creation of crafts.
3. To develop skills for the safe use of materials, supplies, equipment, and technology.
4. To develop critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating.
5. To develop an acceptance of constructive criticism and the ability to self-evaluate and re-work a project, for more satisfying results on an individual and ongoing basis.
6. To demonstrate an appreciation for the necessary talents, abilities, and skills, as well as the rewards of crafts-related careers, leisure activities, and personal life skills.
7. To examine historical, social, and cultural traditions, which generated artistic accomplishments throughout the ages and which continue to shape contemporary crafts.
8. To apply project planning and management skills, for the production of two and three dimensional forms in crafts.
9. To develop an individual style or personal response to visual problems.
10. To communicate effectively and respect diverse opinions and styles of others.
11. To demonstrate appropriate craft related terminology, and to demonstrate an understanding of process and aesthetics.

## **STUDENT PROFICIENCIES**

The student will be able to:

1. Distinguish innovative applications, of the elements of art and principles of design in visual artworks, from diverse cultural perspectives and identify specific cross-cultural themes.
2. Develop knowledge and technical skills that will strengthen and sharpen aesthetic awareness of design in crafts.
3. Develop an awareness of how artists conceptualize and apply methodologies, such as metaphor/allegory in the process and creation of crafts.
4. Develop awareness for the safe use of materials, supplies, equipment, and technology.
5. Develop critical-thinking skills by observing, describing, analyzing, interpreting, and evaluating works of art.
6. Develop an acceptance of constructive criticism and the ability to self-evaluate and rework art projects, for more successful results on an individual and ongoing basis.
7. Demonstrate an appreciation for the art of diverse cultures, both past and present.
8. Demonstrate an awareness and understanding of crafts as a career and/or leisure activity, as well as a personal life skill.
9. Examine the meaning, historical, social, and cultural traditions, which generated artistic accomplishments throughout the ages and which continue to shape contemporary crafts.
10. Demonstrate a spirit of collaboration, in the planning, process, and presentation of visual art work.
11. Effectively communicate a respectful attitude when considering the diverse opinions and styles of others.
12. Demonstrate appropriate terminology while discussing, creating, and exhibiting art work.

## **METHODS OF EVALUATION**

### **Philosophy**

1. Production
  - a. Craftsmanship: Evidence of skillful and appropriate use of materials.
  - b. Understanding
    - i. Demonstrate understanding of elements and principles of design.
    - ii. Rendering skills as demonstrated in such things as the ability to make recognizable imagery, balance, etc., as appropriate.
  - c. Inventiveness: Evidence of creative ideas, strategies, or solutions to class assignments, and/or the ability to develop original projects.
    - i. Originality of idea.
    - ii. Experimentation with imagery materials.
    - iii. Risk-taking – pushing beyond the limitations.
    - iv. Divergent thinking, exploring unusual and diverse solutions to problems.
  - d. Commitment: Ability to pursue an idea or problems.
    - i. Problem solving through multiple drafts and/or significant revision of work.
    - ii. Ability to pursue an idea or conquer a problem.
    - iii. Perseverance to complete work in a timely manner.
2. Reflection
  - a. Sense of self as an artist: The ability to articulate one's own artistic goals and working strategies.
  - b. Critique: To assess one's strengths and limitations. The ability to articulate and defend perceived strengths and weaknesses in the work of others.
  - c. Feedback: The ability to make use of input – including the ability to incorporate new ideas or to disregard suggestions that are not relevant to his/her work.
3. Perception
  - a. To discern qualities in the work of other artists.
  - b. Visual/sensory perception of the environment – including both the natural and the human-made world.
  - c. Cultural Awareness: Awareness of other cultures, past and present.

### **Evidence**

Rubrics will be used to guide students in addressing and evaluating student proficiency in the following ways:

1. Individual projects
2. Portfolio (Digital and Physical)
3. Classroom participation
4. Assessments
5. Timely completion of work
6. Written work

7. Notebook/journal reflections
  8. Class discussion
  9. Conferencing
- A. Production/Process
1. Demonstrate craftsmanship and the safe use of tools and materials.
  2. Demonstrate inventiveness and creativity in the design and production of visual art and crafts.
  3. Demonstrate a positive work ethic in various settings, including the classroom and structured learning experiences, through process and on-task behavior.
  4. Determine the role of art and art-making in a global society, by analyzing the influence of technology on the visual arts for consumers and creators.
- B. Tests/Quizzes
1. Apply critical-thinking and problem-solving strategies, to analyze art concepts and themes.
  2. Define the styles, values, and customs evident in art forms, of other cultures past and present.
  3. Identify the work of other artists and craftspeople, using the four-step method of critique.
- C. Presentation/Exhibits
1. Demonstrate and communicate ideas and concepts, through the visual arts.
  2. Work independently and collaboratively, to display original works of art.
  3. Students will develop an original body of work and maintain a personal portfolio.
- D. Aesthetics/Reflection
1. Students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis works of visual art and crafts.
  2. Evaluate how exposure to different cultures influences individual, emotional, and kinesthetic responses to art.
  3. Formulate criteria for arts evaluation, using the principles of positive critique and observation of the elements of art and principles of design, to evaluate works of visual art and crafts.

## **MODIFICATIONS & ACCOMMODATIONS**

**Modifications and Accommodations for Special Education students, students with 504s, English Language Learners and Gifted and Talented students may include but are not limited to the following:**

### **Special Education**

- Individualized Education Plans (IEPs)
- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Use of the special education teacher to re-instruct in flexible small groups for the struggling learner
- Manipulatives
- Flipped Instruction
- Word banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modified lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Independent projects
- Contracts/behavior support plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Functional learning incorporated into each lesson
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support

- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **Gifted & Talented**

- Provide one-to-one teacher support
- Curriculum Compacting
- Advanced problems to extend the critical thinking skills of the advanced learner
- Supplemental reading material for independent study
- Elevated questioning techniques using Webb's Depth of Knowledge matrix
- Curriculum Compacting
- Flexible grouping
- Tiered assignments
- Topic selection by interest
- Manipulatives
- Tiered Lessons
- Flipped Instruction
- Multimedia Presentations
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Conclusions and analysis of exploratory activities
- Career based learning incorporated into each lesson
- Exploration Activities
- Student choice

### **ELLs**

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Consultation with ESL teachers
- Manipulatives
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling

- Guided note-taking
- Study Guides
- Modified homework
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Manipulatives
- Flipped Instruction
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **504s**

- Exemplars of varied performance levels
- Multimedia presentations
- Sheltered instruction
- Tiered/Scaffolded Lessons
- Mnemonic devices
- Visual aids
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems

- Manipulatives
- Words banks
- Reduced choice on assessments
- Preferential seating
- Modified time requirements
- Modified notes
- Modify lesson, assessment and study guide format
- Modified homework
- Independent projects
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Organizational Support
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Content-focused assessment (not grading for spelling/grammar)
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

### **Students at Risk of Failure**

- Exemplars of varied performance levels
- Multimedia presentations
- Tiered/Scaffolded Lessons
- Modeling
- Guided note-taking
- Study Guides
- Differentiated pre-typed class notes and example problems
- Individualized instruction plans
- Words banks
- Reduced choice on assessments
- Preferential seating
- Choice activities
- Modified time requirements
- Modified notes

- Modified lesson, assessment and study guide format
- Modified homework
- Provide an enriched curriculum and activities
- Contracts/management plans
- Open-ended responses
- Project-based learning
- Group activities
- Guided Notes
- Exploration Activities
- Assessment read aloud
- Small group assessments
- Oral questioning assessments to supplement written response
- Pre-writing Structural Supports for extended writing tasks
- Ongoing teacher feedback as part of the writing process
- Interactive Study Guides
- Multi-sensory approach to instruction
- Written and spoken step-by-step directions
- Graphic organizers
- Non-verbal cues to begin task/remain on task/refocus
- Individual monitoring for understanding/reinforced instruction
- Printed copies of class readings for application of Active Reading Strategies

## **SCOPE AND SEQUENCE**

### **COURSE OUTLINE/STUDENT OBJECTIVE**

**The student will be able to:**

<b>Standards</b>	<b>Course Outline/Student Objectives</b>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.4 ; 1.2.12.A.1; 1.3.12.D.4 <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 <b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>I. The Creative Process (4 weeks; Ongoing)</p> <ul style="list-style-type: none"> <li>A. Apply the Elements of Art Effectively in Works of Visual Art and Crafts</li> <li>B. Identify the Ways in Which Elements and Principles of Art are Applied to Personal Art Work and the Work of Artists, Both Past and Present</li> <li>C. Analyze the Use of Art Elements and Principles of Design as They Apply to a Variety of Visual Art Forms and Cultures</li> <li>D. Examples in Craft Units:               <ul style="list-style-type: none"> <li>1. Personal symbols dimensional project</li> <li>2. Identify three key characteristics of Anasazi pottery</li> <li>3. Research examples of low relief metal tooling</li> </ul> </li> </ul>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.4 ; 1.2.12.A.1; 1.3.12.D.4 <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 <b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9; 6.1.12.D.10.d;</p>	<p>II. History Of Arts And Crafts (5 weeks; Ongoing)</p> <ul style="list-style-type: none"> <li>A. Create Two and Three-Dimensional Artworks That Focus on Culturally Specific Techniques, Styles, Materials, and Methodologies and That Reflect a Particular Cultural Style</li> <li>B. Access the Arts Through Technology and Research to Develop Individual Lifelong Learning, Personal Expression, and Making Contributions to Community and Global Citizenship</li> <li>C. Examples in Craft Units:               <ul style="list-style-type: none"> <li>1. Construct a pre-Columbian clay figure</li> <li>2. Research and design public sculpture</li> </ul> </li> </ul>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.1.12.D.1; 1.3.12.D.3 <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5 <b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3 <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>III. Performance (2 weeks; Ongoing)</p> <ul style="list-style-type: none"> <li>A. Synthesize the Media, Methods, and Technologies Appropriate to Creating, Presenting, and Performing in the Visual Arts</li> <li>B. Create a Portfolio Through Manipulation of the Elements of Art and Principles of Design That Reflect Choice and Personal Stylistic Nuance</li> <li>C. Develop an Understanding of the Relationships Among Art Media, Methodology, and Visual Statement, to Allow the Artist to Use a Variety of Styles and Genres, to Convey Ideas to an Audience</li> <li>D. Examples in Craft Units:               <ul style="list-style-type: none"> <li>1. Altered books project</li> <li>2. Handmade paper</li> </ul> </li> </ul>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.A.3; 1.4.12.B.2 <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5</p>	<p>IV. Aesthetics Response And Critique Methodologies (2 weeks; Ongoing)</p> <ul style="list-style-type: none"> <li>A. Analyze the Relationship Between Visual Art, Crafts, and the Environment</li> <li>B. Discuss the Relationship Between Form and Function</li> </ul>

<p><b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3  <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>C. Compare and Contrast the Diverse Styles of Art and Genres, as it Pertains to Two and Three-Dimensional Crafts  D. Formulate Criteria for Art Evaluation, Using the Principles of Positive Critique  E. Examples in Craft Units:  1. Interpreting message drawings  2. Mask making</p>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1; 1.4.12.B.3; 1.2.12.A.2  <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5  <b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3  <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>V. Technology And Visual Art (2 weeks; Ongoing)  A. Demonstrate Applications, Tools, and Internet Tutorials Related to Visual Art and Crafts  B. Apply Technology as a Means of Expressing Ideas and Concepts  C. Evaluate How Artist's Technical Proficiency May Affect the Creation or Presentations of a Work of Art, as Well as the Significance and Meaning  D. Access the Arts Through Technology and Research, to Develop Individual Lifelong Learning, Personal Expression, and Making Contributions to Community and Global Citizenship  E. Examples in Craft Units:  1. Upload featured student work to a Website  2. Follow a tutorial, to create a graphic tee shirt that communicates an idea or concept</p>
<p><b>Standards:</b> 1.3.12.D.1; 1.3.12.D.2; 1.3.12.D.5; 1.4.12.B.1;  <b>Technology:</b> 8.1.12.A.3; 8.1.12.C.1; 8.2.12.C.4; 8.2.12.C.5  <b>21st Century:</b> CRP2; CRP4; CRP6; 9.3.12.AR-VIS.2; 9.3.12.AR-VIS.3  <b>Cross-Curricular:</b> NJSLSA.R7; RH.9-10.2; RH.9-10.9; RH.11-12.9;</p>	<p>VI. Life And Careers In Visual Art (1 week; Ongoing)  A. Demonstrate an Understanding of the Abilities, Talents, and Education Necessary to Pursue a Career or a Vocation in Crafts  B. Evaluate the Importance and Cultural Significance of Careers in the Visual Arts and Crafts Through the Media  C. Examples in Craft Units:  1. Design a silk-painted scarf and packaging  2. Career partners project and presentation</p>

# **RESOURCES/ACTIVITIES GUIDE**

## **Unit 1**

### **Low Relief Sculpture**

Objective: Students will demonstrate an understanding of the Principles of Design that guide artists and artisans, in the creation of two dimensional crafts and functional forms, in a variety of mediums.

Activities: Mask Making, Metal Carving, Casting – Three–Four Weeks.

- Understands the significance and difference in the way sculpture is viewed and perceived, as compared to two dimensional works of art.
- Demonstrate an understanding of the art elements that are inherent in all sculptural forms
- Translate figurative studies and objects, from observational studies
- Recognize value and the effect of light and shadow to define form, in a work of sculpture
- Identify historic and cultural origins in sculptural forms, both past and present
- Create a life cast from a variety of casting materials, including plaster, Plaster-Craft, and clay
- Demonstrate proficiency in the creation of a sprig mold or other casting form
- Create a copper repousse from tooled metal

## **Unit 2**

### **Working in Three Dimensions**

Objective: Students will demonstrate an understanding of the differences and qualities found in three dimensional sculptural forms

Activities: Package Design, Assemblage, Jewelry Design – Four Weeks.

- Demonstrate an understanding of the differences between two and three dimensional artwork
- Demonstrate the interplay of negative space in a sculptural form
- Construct a unified sculpture in the form of an “assemblage,” using found materials
- Identify architectural elements in structures, both past and present
- Create an original additive functional form, such as jewelry, a container, etc.
- Create a sculptural form, applying the subtractive method

## **RESOURCES/ACTIVITIES GUIDE (continued)**

### **Unit 3**

#### **Textile Design**

Objective: Students will explore the range of approaches to design with fiber. Students will create designs in the Fiber Arts that are both functional and decorative in a variety of fiber arts mediums.

Activities: Plan and Design

- Demonstrate the integration of art elements in the creation of pattern for a coiled basket or interlocking fiber textile.
- Demonstrate the historic significance of textile design by researching the development of hand-made and hand-painted fabrics both past and present.
- Create an innovative, hand-crafted work of art that incorporates interlocking fibers.
- Design a hand-dyed “Art-to- Wear” garment that is both functional as well as decorative.
- Demonstrate proficiency in one or more of the fabric arts including; Batik, Silk Painting, Tie-Dye, Macrame, Coiled Basketry, and Screen Printing on Fabric.

### **Unit 4**

#### **Pottery and Functional Clay Forms**

Objective: Students will explore the full spectrum of ceramic arts – from forming to firing.

Activities: Hand Built and Wheel Thrown Pottery – Four-Six Weeks

- Demonstrate an understanding of the application of the art elements and principles, and how they apply to pottery
- Demonstrate familiarity and proficiency with the tools and equipment used to create ceramic forms
- Create a body of work that exemplifies a range of functional ceramic forms
- Develop skills in the use and safe handling of a variety of tools and materials related to clay construction
- Research the historic development of pottery craft

## **RESOURCES/ACTIVITIES GUIDE (continued)**

### **Unit 5**

#### **Paper Craft**

Objective: Students will explore the art of paper craft, by designing, imaging, creating, and constructing.

Activities: Handmade Paper/Altered Books

- Demonstrate an understanding of the elements of art and design principles that apply to papercraft
- Become familiar with the paper making process, by forming paper from pulp and fibers
- Demonstrate proficiency in the creation of painted patterns and printing on
- Develop a design in materials that feature paper as a craft element – altered books/accordion books
- Use decorative and found paper materials, to illustrate concepts and communicate images
- Research historic evolution of collaged paper paintings, in abstract and expressionist works

## **SUGGESTED MATERIALS**

### **Resources for Students and Teachers:**

Roukes, Nicholas. Sculpture In Paper. Worcester, Massachusetts: Davis Publication.  
Vieth, Ken. From Ordinary to Extraordinary. Worcester, Massachusetts: Davis Publications.  
Sprintzen, Alice. The Jeweler's Art. Worcester, Massachusetts: Davis Publications.  
Siler, Lyn. The Ultimate Basket Book. DIY Network.  
Hiebert, Helen. Papermaking with Plants: Creative Recipes and Projects Using Herbs, Flowers, Grasses, and Leaves.

### **Materials:**

Armature Wire  
Balsa Wood  
Batik Wax  
Ceramic Glaze  
Chip Board  
Copper Foil  
Jute  
Muslin  
Paint  
Paper  
Paper Mache  
Plaster-Craft  
Plaster of Paris  
Plywood  
Raffia  
Reeds  
Sheet Metal  
Silk  
Tag Board  
Terracotta Clay  
Wood Stain  
Yarn

### **Museums:**

NJ Center for Visual Arts, Summit, NJ  
Hunterdon Museum, Clinton, NJ  
Museum of Contemporary Crafts, NYC  
Grounds for Sculpture, Hamilton, NJ

## **SUGGESTED MATERIALS(continued)**

### **Websites:**

[www.craft.council.org](http://www.craft.council.org)

[www.hunterdonartmuseum.org](http://www.hunterdonartmuseum.org)

[www.philadelphiamagicgarden.org](http://www.philadelphiamagicgarden.org)

[www.fibreartsonline.com](http://www.fibreartsonline.com)

[www.sculpture.org](http://www.sculpture.org)

[www.groundsforsculpture.com](http://www.groundsforsculpture.com)

[www.whitneymuseum.org](http://www.whitneymuseum.org)

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