

# **Madison Public Schools**

## **8th Grade Craft Studio Curriculum**

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# Course Overview

## Description

Craft Studio is a semester-long art elective offered only to 8th-grade students. The course is designed for students who enjoy making things, and there is an emphasis on craftsmanship and end-product throughout the semester. A variety of materials are presented to students in the context of specific craft projects. Traditional studio art concepts such as line, color, texture, form, and pattern are covered, but more in the vein of how artisans make use of these concepts in the overall design of their crafts.

Recognizing that 8th- grade students respond to choice, and that not all students are drawn to a formal curriculum of fine arts, Craft Studio is presented as an alternative to fine art that emphasizes the skills of drawing and painting; instead, Craft Studio presents principles of good design, craftsmanship, and function with each project, and there is a heavy emphasis on the satisfaction of working with and creating with one's hands in a variety of craft materials.

## Goals

- Students will understand that there is a difference between fine arts and crafts.
- Students will discover that the difference between fine arts and crafts is questioned by some art historians, and made indistinct by some artists.
- Students will gain satisfaction from working with their hands.
- Students will recognize that basic art principles influence the creation of crafts.
- Students will understand that crafters let art elements inform their work.
- Students will understand how materials, design, and function blend successfully in crafts.
- Students will increase their awareness of how things are made - what works, what doesn't.
- Students will gain dexterity with a variety of craft materials.
- Students will gain awareness of the prevalence of crafts in all cultures.
- Students will be aware of how location dictates choice of craft materials.
- Students will become proficient with adhesives.
- Students will become proficient with needle and thread.
- Students will become proficient with handbuilding with clay.
- Students will understand that although crafts are not considered fine arts, they are a viable art genre based on rich art tradition and history.

## Materials

**Core:** There is no textbook used in this course, rather the teacher and students will utilize a wide variety of art supplies available to them, including but not limited to drawing ink, assorted nib lettering pens, pen and ink paper, sharpies, colored markers, still life objects, clay and loom materials.

**Supplemental:** YouTube videos, various online resources

## Resources

Suggested resources and activities are included within this curriculum.

## **Benchmark Assessments**

Benchmark assessments are given at the conclusion of each unit and focus on the main ideas and anchor standards of the course.

### **Modifications and Adaptations for Special Needs Learners**

(Gifted and Talented Students, English Language Learners, Students with  
Special Needs, At-Risk Students, and Students with 504 Plans)

## Unit 1 Overview

Unit Title: Symmetrical Paper Animal Mask

Unit Summary:

For this first craft assignment, students will be given flat, pre-cut animal head masks on which to create a symmetrical design. The lesson begins with an examination of masks from different time periods and cultures: Dominican Republic carnival mask, Egyptian mummy mask, Balinese warrior mask, Mexican animal head, Roman marble mask, Bolivian devil mask, Korean monkey mask, and Roman bronze. Although the masks shown are made from different materials, they all demonstrate symmetry in their design.

Students will be asked to list functions for masks, in keeping with the distinction of crafts being objects that serve a function. Once a list has been created (wedding masks, funeral masks, burial masks, hiding masks, warrior masks, etc.) students will choose which animal head they wish to represent them. After a quick review of the principle of symmetry, students will begin to design the surface of their masks, with symmetrical form, design, and color. Students will also be encouraged to find one area of their mask design that will not be symmetrical, as a way of producing a dramatic focal point on their mask.

Suggested Pacing: 5 class periods

## Learning Targets

Unit Essential Questions:

- How do crafts and fine arts differ?
- What makes an object a craft?
- Must crafts be made by hand and have a function?
- What materials are used to make crafts?
- How does someone learn a craft?
- How does craftsmanship affect the end-product?
- How does folding paper change its form and function?

Unit Enduring Understandings:

- Are fine arts more important than crafts?
- Can fine arts and crafts be merged?
- What drove the production of various crafts throughout history?
- Why are crafts things of beauty or visual interest?
- Why is care of materials and tools an important part of crafting?
- Why do humans respond strongly to symmetry?
- How are crafting skills and traditions passed down to new generations?

## Evidence of Learning

**Formative Assessments:** Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

**Technical skills including:**

- Attention to detail
- Craftsmanship
- Use of materials

**Originality/ Creativity including:**

- Uniqueness
- Personal expressiveness
- Personal involvement

**Summative Assessment:**

- As a review of symmetry, students will begin by drawing water vessels that are symmetrical in form and design.
- Students will trace an animal mask shape on manila paper to make a rough draft.
- Students will use pencil to design the interior of the tracing, making sure the plan is symmetrical
- Pencil plans will be transferred to the actual mask using a lightbox on which to trace design
- Students will add color using tools according to preference: marker, colored pencil, paint
- Students will fold mask when finished and dry to make the mask three-dimensional

**Alternative Assessment:**

- Select one area that strays from symmetry to make the mask more dramatic

<b>Objectives</b> (Students will be able to...)	<b>Essential Content/Skills</b>	<b>Suggested Assessments</b>	<b>Standards</b>	<b>Pacing</b>
Students will understand that crafts are different from fine arts	Students can recognize a craft as opposed to a painting that might hang in a museum	Students will be shown a variety of crafts and asked to describe their functions.	1.3.5.D.3 Each of the genres of visual art (e.g., realism, surrealism, abstract/non-objective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.  CRP6. Demonstrate creativity and innovation.	1 class period
Students recognize that creating crafts is driven by need	Masks serve many purposes in different cultures	Activities:  Design a small water vessel to symbolize that crafts are driven by need, and make it symmetrical in form and design.	1.1.5.D.2 The elements of art and principles of design are universal.  8.1.2.A.4 Demonstrate developmentally appropriate navigation skills in virtual environments (i.e. games, museums).  8.1.8.E.1 Effectively use a variety of search tools and filters in professional public databases to find information to solve a real world problem.	2 class periods
Students will begin to see a potential	Paper is a simple craft material that is easily	Students will select an animal-shaped mask	1.1.2.D.1	1 class period

three-dimensional form in a flat piece of paper	transformed by its shape, texture, and folds	to transform into a three-dimensional craft	The basic elements of art and principles of design govern art creation and composition.	
Students will become familiar with the look of masks from different countries and cultures.	Geographical location and culture determine the materials used and the function of a mask	Begin to design a symmetrical pattern or “identity” for the rough draft of the mask	1.1.2.D.2 Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.  CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.	1 class period
Students will make decisions that will affect the outcome of their masks, both in terms of linear design and color	Finished work gets done with special materials, only after artists warm up and practice.	Students will transfer rough draft design to the actual cardstock mask	1.1.5.D.2 The elements of art and principles of design are universal.	

## Unit 2 Overview

Unit Title: Hand-built Pottery Crafts

Unit Summary:

Students will explore simple pottery techniques in the context of craft. Their assignment will be one of the following:

- Decadent Desserts
- Animal Heaven
- Pottery Postcards
- Animal Head Mugs or Plates
- Dogs!

Students will learn the rudiments of hand-building with clay, gaining a knowledge of basic sculpting principles, the properties of clay, and the rationale for firing, both before and after glazing. They will also become familiar with the workings of the kiln - without any direct contact with it while it's in operation!

Suggested Pacing: 8 class periods

## Learning Targets

Unit Essential Questions:

- Students will know that clay can be “white” or “red,” depending upon mineral content
- Students will gain satisfaction from rendering in three dimensions and begin to “think 3-D”
- Students will recognize that sculpture is meant to be viewed from all sides and angles
- Students will utilize texture in their clay sculptures and crafts
- Students will understand the structural limitations of clay
- Students will understand that sculpting with clay is a multi-step process: hand-building, air drying, firing, glazing, and firing again

- Students will gain proficiency with clay tools
- Students will become proficient in the making of pinch pots
- Students will become proficient in the making of slabs
- Students will understand that many things can be constructed by using the slab technique
- Students will have rudimentary knowledge of the kiln:
  - it reaches over 2000 degrees
  - it can take nearly 10 hours to fire pieces
  - clay pieces must be dry to their core before they are fired
  - many clay pieces are fired twice
  - heavy shelves are stacked to load kiln
- Students will understand that glaze is not paint; it is more like liquid glass that, when fired, becomes rich in color with a highly glossy surface.
- Students will understand that the color of the clay strongly affects color results of glaze
- Students will be able to clean up clay work area efficiently

#### Unit Enduring Understandings:

- Students will understand that sculpting with clay has roots in the ancient world
- Students will know that pinch pots were an ancient form of pottery
- Students will know that pottery can be hand-built or thrown
- Students will know that clay is mined from the earth and is easily found in Madison
- Students will understand that when clay is fired it undergoes a chemical (not physical) change
- Students will understand that glaze is like liquid glass that melts when fired

### Evidence of Learning

**Formative Assessments:** Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

**Summative Assessment:**

- Students will sculpt mini-teacups and saucers in order to practice slab and pinch pot techniques.

**Alternative Assessment:**

- Students will create a finished sculpture based on a hand-building technique, allow it to air dry, and glaze it after it has been fired, then fire it a second time.

<b>Objectives</b> (Students will be able to...)	<b>Essential Content/Skills</b>	<b>Suggested Assessments</b>	<b>Standards</b>	<b>Pacing</b>
Students will understand that clay is a basic craft medium throughout the world since it is a craft material found globally	Students will know that clay is mined and needs to be refined before being used as a sculpting material. Clay must be wedged and “worked” to rid it of air pockets	Students will use a small ball of clay to practice wedging	1.3.8.D.3 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem  8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems  CRP5. Consider the environmental, social and economic impacts of decisions.	1 class period
Students will be able to work clay into the proper consistency	Students will learn to wedge clay, and then shape it into basic forms	Students will be given small ball of clay and become that clay’s personal trainer - taking the clay through basic hand-building exercises: sphere, cube, slab	1.4.8.A.7 Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1 class period
Students will know that ceramic artists have been making pinch pots for centuries	Students will learn to shape a small pinch pot and hand-built slab	Students will turn their pinch pot into a mini-teacup and use the slab to make a matching saucer.	1.3.8.D.1 The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.  9.3.12.AR-VIS.1 Describe the history and evolution of the visual arts and its role in and impact on society.	1 class period
Students will understand that red clay has a distinctive beauty - its color - and is often left unglazed	Students will create functional pottery (mini teacups and saucers) and then decorate the teacups and saucers with texture rather than glaze	Students will allow teacups and saucers to air dry before firing	1.1.2.D.1 The basic elements of art and principles of design govern art creation and composition.	2 class periods
Students are able to make a functional clay sculpture that serves as a craft	Historically, many crafts are made from clay	Students will use hand-building techniques to create a larger clay sculpture that has a function and is therefore a craft.	1.4.12.B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.  CRP5. Consider the environmental, social and economic impacts of decisions.	3 class periods



Unit 3 Overview	
Unit Title: Story Boxes	
<p>Unit Summary:</p> <p>After reading a favorite children’s book from my childhood to the class and showing the toys that accompanied the publication of the book, I ask students to regress to a period of early childhood to reminisce about the books that were memorable to them. The stories in these books will be the basis for a project that is not unlike a classic diorama; that is, students will actually construct a three-dimensional “telling” of the story they select. Students may need to do some research first, either looking online to reacquaint themselves with an old favorite, or asking family members at home what book was asked to be read aloud over and over.</p> <p>Creating a three-dimensional scene from the story requires student to be set designer, character creator, and overall director of the retelling of the story. Specifically, students will draw, paint, sculpt and assemble their story in the confines of a small white box.</p>	
Suggested Pacing: 12 class periods	
Learning Targets	
<p>Unit Essential Questions:</p> <ul style="list-style-type: none"> <li>• What story did you love as a child?</li> <li>• Why did you love this story?</li> <li>• Why did this particular story stick with you at the time?</li> <li>• Does this story still affect you now? How?</li> <li>• What scene would evoke a dramatic retelling of the story?</li> <li>• Which characters should be introduced as sculptures?</li> <li>• In which direction should the box be held (like a stage or like a book)?</li> <li>• How do you sculpt something small and maintain its form?</li> <li>• How does color affect the outcome or mood of the box?</li> </ul>	
<p>Unit Enduring Understandings:</p> <ul style="list-style-type: none"> <li>• Students understand the power of the past in their lives</li> <li>• Students learn that the past is a strong motivating factor in the creation of crafts</li> <li>• Crafts on a small scale introduce particular structural challenges</li> <li>• Drawing the viewer in remains an important job for a crafter</li> </ul>	
Evidence of Learning	
<p><b>Formative Assessments:</b> Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:</p>	

**Technical skills including:**

- Attention to detail
- Craftsmanship
- Use of materials

**Originality/ Creativity including:**

- Uniqueness
- Personal expressiveness
- Personal involvement

**Summative Assessment:**

- Students will draw a detailed plan on a furnished diagram of the box after committing to a story or book. This plan will be drawn in full color and serve as a blueprint for the actual three-dimensional box. The plan will include the title and author of the story.
- Students will draw on and in a blank white box, setting the scene (and scenery) for the story, as if the students were the stage designer.
- Students will paint both the interior and exterior of the box, carefully deciding on placement of the title.
- Students will sculpt and paint main characters
- Students will assemble the story box in a structurally sound way.

<b>Objectives</b> (Students will be able to...)	<b>Essential Content/Skills</b>	<b>Suggested Assessments</b>	<b>Standards</b>	<b>Pacing</b>
Students will be able to use their past as an autobiographical source for their crafts.	Autobiographical information about the artist or crafter influences crafts.	Students will brainstorm with partners about books they can remember from childhood. They can use chromebooks to start a list of possibilities, and some books will be on display in the art room	1.4.5.A.1 Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.  8.1.5.A.2 Format a document using a word processing application to enhance text and include graphics, symbols and/ or pictures.  CRP7. Employ valid and reliable research strategies.  NJSLSA.R7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.	3 class periods
Students will use their families as a source of reference for the selection of a story	Students will understand that a great deal of satisfaction in making crafts comes from the incorporation of personal influences from the past.	Students who are able should bring their selected story or book to class.	1.4.8.A.5 Symbolism and metaphor are characteristics of art and art-making.  1.3.8.D.2 Themes in art are often communicated Apply various art media, art mediums, technologies, 33 through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate	9 class periods

			tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art	
Students will be able to “draw” their selected story on a diagram of the box that reflects the three dimensions of the box.	Artisans depend upon initial drawings to plan their crafts without wasting expensive materials.	Students will write titles and authors, develop characters, decide placement of characters, and design background scenery on planning diagram.	1.4.5.B.4 Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	
Students will use drawing, painting, sculpting, and assembling techniques to create a structurally sound and compelling retelling of their stories.	Crafts can encompass the use of many art concepts and techniques.	Students will construct story boxes that illustrate a favorite childhood story in a compelling and three-dimensional way.	1.4.12.B.2 The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist’s technical proficiency as well as by the manner and physical context in which it is performed or shown.  9.2.8.B.3 Evaluate communication, collaboration, and leadership skills that can be developed through school, home, work, and extracurricular activities for use in a career	

Unit 4 Overview	
Unit Title: Sewing!	
Unit Summary:  Students who initially dread the idea of learning to sew are often captivated by its universally appealing practicality and beauty. Most students are not totally unfamiliar with the most basic sewing stitch, the running stitch, and find it a quick and easy stitch to learn. Students will be shown some examples of crafts made with stitchery: quilts, dolls, pillows, and wall hangings and then given two practice venues to master before choosing either a pillow or wall-hanging to create.	
Suggested Pacing: 9 class periods	
Learning Targets	
Unit Essential Questions:  <ul style="list-style-type: none"> <li>• What did early- American sewers make?</li> <li>• What is a sampler and who made them?</li> <li>• How do you sew the running stitch?</li> <li>• How do you sew the blanket stitch?</li> <li>• When do you use which stitch?</li> <li>• Why do sewers use hoops?</li> <li>• How do you thread a needle?</li> </ul>	

- What is embroidery?
- What is burlap?
- What is muslin?

#### Unit Enduring Understandings:

- Why is sewing a universally engaged-in craft?
- How does sewing in different places and cultures differ?
- Is fashion design an art or a craft?
- Why learn to sew?
- Do artists use sewing in fine arts?
- How has sewing changed throughout history?

### Evidence of Learning

**Formative Assessments:** Frequent informal assessment and feedback are provided on a daily basis by the teacher. Primary Categories Assessed:

#### Technical skills including:

- Attention to detail
- Craftsmanship
- Use of materials

#### Originality/ Creativity including:

- Uniqueness
- Personal expressiveness
- Personal involvement

#### Summative Assessment:

- Students will use large needles, yarn, and burlap to begin their sewing tutorial
- Students will use muslin, a hoop, and embroidery thread to make a sampler
- Students will use felt, embroidery thread, and stuffing to make a pillow

Objectives (Students will be able to...)	Essential Content/Skills	Suggested Assessments	Standards	Pacing
Students will be able to master the running stitch and the blanket stitch	Sewing is a universal craft	<p>Students will practice a line of simple running stitch and a circle of blanket stitch on a piece of burlap with a large needle and yarn as an introduction to sewing. They will be shown the basics of threading a needle, knotting the thread, starting stitching from the back, and tying of ends</p> <p>As students begin to master the stitches, they will teach and monitor other students as they learn to master the sewing routine.</p> <p>Students will be shown the differences between different fabrics (burlap and muslin): their weight, type of weave, and general uses. They will also be made aware that different fabrics require the use</p>	<p>1.1.12.D.1 Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory</p> <p>8.1.5.A.1 Select and use the appropriate digital tools and resources to accomplish a variety of tasks including solving problems.</p>	1 class period

		of different threads and will practice sewing with each.	CRP2. Apply appropriate academic and technical skills	
Students will be able to stitch a sewing sampler using their names, initials, or something pictorial	Students learn to use an embroidery hoop and embroidery thread to create a sewing sampler, demonstrating their mastery of the running and blanket stitches.	Students will sketch a design for their sampler on paper and transfer it to muslin on the light box. They will then go over all pencil lines with stitches, using the running stitch for lettering and the blanket stitch for a decorative circular border.	1.1.12.D.2 Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1 class period
Students will be able to create a design for a pillow top, using simple shapes	Pillow designs should be simple, bold, and sewable.	Students will draw a pillow plan on paper and then cut it apart so that pattern pieces are created and saved.	1.3.8.D.4 Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1 class period
Students will be able to trace all pattern pieces onto felt and then cut them out, maintaining smooth edges and accuracy in cutting	Crafters make sure every step of a craft is neat and accurate because it affects the outcome of the end-product.	Students will use their felt shapes to create a pillow top design, gluing the shapes down after experimenting with layout.	1.1.5.D.1 Identify elements of art and principles of design that are evident in everyday life.	1 class period
Students will demonstrate proficiency with their stitches to ensure the structure of the pillow is strong, clean, and attractive	Crafts are functional and usable, and therefore created with close attention to detail and structure.	Students will sew felt pieces to pillow top, begin stitching the perimeter of the pillow with blanket stitch, and stuff the pillow as they near completion of the perimeter.	1.4.5.A.3 Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.  8.2.8.C.2 Explain the need for optimization in a design process.	1 class period
Students will learn how to neatly embellish a craft, that is, add finishing touches	Sewn crafts have a strong hand-made flavor throughout the entire crafting process	Students may sew on beads or other embroidery details to further refine their pillows.	1.4.8.A.5 Symbolism and metaphor are characteristics of art and art-making.	5 class periods