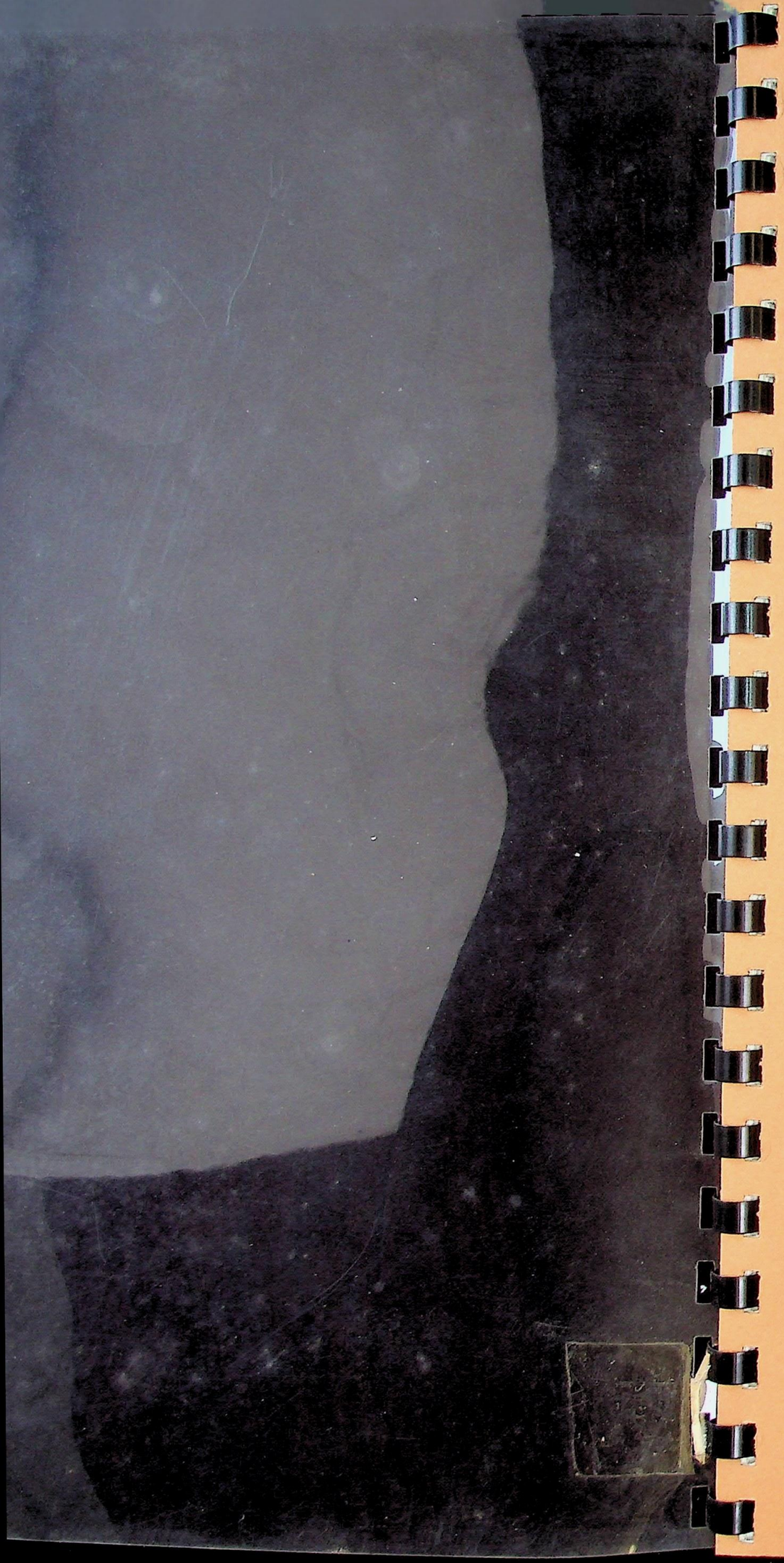

TWO PATHS TO CRAFT

12 – 14 YEARS

LOUISE O'BRIEN
PRINCIPLES OF TEACHING
NATIONAL COLLEGE OF ART AND DESIGN

July 1979

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CONTENTS

INTRODUCTION

This thesis is concerned with an examination of this writer's methods and approaches to teaching acraft based course in textiles to 12 - 14 year olds in a large mixed comprehensive school.

In my opinion, weaving is a very difficult craft if not taught properly. Referring to the maxim which Green (1974) presents in the second chapter, let me quote the last section 'I did and I understood'. Telling someone how to do something is not enough, least of all a child. Children learn through experience.

I always kept this in mind when teaching weaving. My step-by-step method made sure each child understood the whole process. From personal observations in the classroom, the students appeared to enjoy this type of work. Because it was a repetitive process, there was very little they could do wrong.

However sometimes during a lesson, a child would want to experiment with his own ideas. Afraid that he would make a mess of his work, or that everyone else would want to follow in his footsteps, I would not allow it. But it began to worry me. In theory, I agreed with Green (1974) when he said that the art teacher should bring the imagination to the surface. I was bringing the imagination to the surface, but what was I doing with it then? Wasseff warned against giving students our beliefs and attitudes, and yet that is exactly what I was doing. My method was what Morley (1975) called 'teacher-centred'.

An examination of my teaching methods was needed. I had to form a philosophy. At the moment I had none. To do this I would have to read what others had to say, how craftwork got into the curriculum and why it is there, then on my findings set up a small experiment. Hence this thesis.

CHAPTER I LITERATURE REVIEW

Wasseff (1972) points out the demand for craftwork in general, and from the many books available on the subject, there are very few people who will disagree with him.

By why is craftwork in demand? Is it purely because of the value a handmade object may have in years to come? Tomlinson (1966) reminds us that even philosophers such as Aristotle and Plato realised the need for craftwork as a means of developing the mind.

Quite a few people argue that craftwork is a very important means by which man can learn to express himself in this machine-dominated society. He can be an individual as Hils (1960) has said,

> 'Today, almost the whole of civilised humanity is dominated by machine-thinking, so that any expression of personality - any truly creative activity in the day's work - is almost out of the question. In the process of mechanisation, the individual stands in danger of losing his soul, becoming part of a mass.'

But he also says that in handicrafts, the ability which is in every man can be expressed. Not alone do we have this ability, but we also have an inner need to create something from raw materials, as Wilson (1971) points out.

But we must beware of mixing 'hand' craft with all the modern technology now available. The more we make use of artificial aids, according to Hils (1960), the more

the abilities we are born with wither away. He believes that, for example, the best approach to spinning and weaving is not by way of the modern spinning wheel or weaving machine, but simply by way of the hand.

Handcrafts have been taught in our schools for over a century. Let us now examine why, in the view of various educationalists, it is an important addition to the curriculum.

Morley (1975) believes crafts to be a way in which children can enjoy the learning process, as crafts are emotionally satisfying. Hartung (1963) calls craftwork 'a most valuable addition to our education', as in the modern age so much emphasis is put on intellect and technical ability.

Hils (1960) brings us back to the child, who can be creative even in this technological age. 'When children tire of romping in the fields and their energy runs down, it is very likely that they will turn their attention to the pliable dandelion stalks ..., and plait wreaths and chains and little mats or baskets. This kind of elementary ability shows that the inherent capacity for tying and binding comes out in the child as it does in the primitive races'.

Craftwork appears to come naturally to children, but in the classroom how can this natural ability be encouraged? The next question for consideration is how craftwork should be taught. Tomlinson (1966) says that the art teacher has the power to either help this ability grow, or to turn it into a desire to copy other work.

So, therefore, what sort of person should the teacher

be? Tomlinson (1966) gives us the following description,

> 'Every teacher must, of course, be understanding and sympathetic and the art teacher most of all. His must be a selfless approach with an appreciation of the child's mind opening eagerly towards a warm sun of inspiration; a mind which will close up as readily as a flower when a passing cloud overshadows it'.

The teacher must be careful not to have an approach which only involves skills, and not creativity, or in other words, as Morley calls it, a teacher-centred approach. Creativity must be a part of his plan, and in order to stimulate ideas in children, he must be enthusiastic in presenting his lesson. This will stimulate enthusiasm in the class. He warns us against imposing adult standards and limitations on the child. Green (1974) also agrees with this, and believes that this will leave the child with no experience of decision making or the ability to make judgements.

Hils (1960) believes the best kind of approach to teaching crafts is without a pre-conceived plan, and without any special equipment. The child can make decisions about his own work, and can judge the harmony of the structure from his 'inner force'.

Eisner, in an article on Stanford's Kettering Project, disagrees with this concept. He says that the child must undergo a complex form of learning, and that artistic acts are not the result of automatic maturation. He also says that sensitive teaching will not inhibit the child, but if the learning process is well planned, will

help his imagination to grow.

Morley (1975) agrees that there should be some form of plan to their activities, and the way to do this is through discussion with the pupils. It is important to encourage them to plan their own projects, plus the various steps in completing these projects, and the materials which are needed for it. In planning projects children will need stimulation and the teacher should be on hand to answer queries, or even to ask questions. He agrees with Hils that they should be allowed to make decisions about their work, but when work comes to a standstill, the teacher should hasten to advise them to stop frustration setting in.

It is clear from the above that most writers on craft education agree on the type of teacher to teach crafts, and what their approach should be. Now let us examine what should be taught.

To begin with, Pesch (1976) says that it is better to keep away from representational forms, as then the students can concentrate more on the aesthetic values of their art piece.

There are endless possibilities in nature from which we can get ideas for lessons. Wilson tells us that when weaving, one can use such simple things as pine needles, bracken and sedge as wefts. Pesch says that for macramè forms and patterns from flowers, leaves, tree barks and roots offer an endless source of ideas.

Shillinglaw (1972) believes that the children should be introduced to any craft through the handling of the raw materials. It encourages their sensibility. He suggests

a few projects such as using fleece and threads to make decorative panels.

Wilson (1971) is a firm believer in using odd bits of wool and material for weaving. She gives a quotation which is credited to Martha Washington,

> 'We do what we can
> With what we have
> Where we are'.

Let us now consider design as an influence in craft teaching. Aylward (1973) quotes Colin Cherry and defines the word 'design' as a process of communication. It involves looking at why something is needed, rather than how it is to be made.

Wilson (1967) believes we are all designers. She tells us that even if you are putting together a salad, you are designing.

Aylward (1973) argues strongly for a design element in the classroom. The main reason for its inclusion is to give students an understanding of how decisions are made. In our lives decisions such as how a car is put together are made for us by designers. A design element in a lesson would give students an idea of how these decisions were made, and maybe even how they could respond to social necessity. When a new type of material is needed, someone has to design it.

Cross (1977) gives us another reason for it. He quotes from Haigh and says that design adds an aspect

of respectability to an area of the curriculum which was always placed on a low level. He is critical of this fact, and takes a very negative view of design being used to transform other subjects.

How is design taught at the moment?
Cross (1977) points out four ways in which it can appear on the curriculum. Firstly, as a subject in itself, i.e. designing anything at all, from a matchbox to a building. Secondly, it can be used when describing a project using various other practical subjects. Thirdly, as part of an art and crafts class in various projects. Fourthly, as a substitute for art or a craft, i.e. designing for a craft, but not executing it.

Aylward (1973) says that certain qualities which are necessary when designing must be encouraged, and given room to develop. These are,

1. The ability to analyse a problem and find a solution, and the knowledge of the materials and processes which are necessary to carry it out.

2. The ability to use materials as they were made to be used, and to find a solution which is not simply functional, but also which is visually pleasing.

Both Cross and Aylward agree that projects should be set by which the children have to work out a problem. This way evaluation of the exercise will be easier. As Cross (1977) says,

> 'Either the model bridge between two bridges supports $4\frac{1}{2}$ kilos upon seventeen pieces of wood, or it does not'.

Green (1974) agrees with this. He says that there is no such a thing as good or bad design. It is either efficient or inefficient.

The above brings us to the final section to be examined- 'evaluation'. There are contrasting opinions on this subject, and as Gaitskell and Hurwitz (1958) points out, teachers cannot escape evaluation of some sort. He also answers the question of why we should have evaluation all. He quotes Chapman and says that appraisals are intended to find strengths and weaknesses, anticipate problems for the future, and decide which direction the class should take next. This, of course, is evaluation for the teacher only.

Wasseff disagrees with any form of criticism of the child himeslf. He believes that criticism can cripple a child mentally, because he has expressed his feelings. He will soon lose the desire to express himself at all. He also disagrees with the examination system of evaluation. He paid children for their work, and believes that the marking system merely imitates payment, but it leaves the children disappointed and disillusioned. But we must remember that the children he paid were in a little country village in Egypt, and perhaps they would not have responded to any form of evaluation other than payment.

But to get back to evaluation in the everyday art class. Gaitskell and Hurwits suggest setting our objectives before the lesson by which the evaluate the progress. These objectives include how well the student expresses himself, how he reacts to the work of others and how he behaves during the various activities. He also suggests making a checklist using three headings: Expression, Appreciation and Behaviour. He believes

behaviour to be the most important of these, but points out that this would depend on the teacher's interpretation of the child's behaviour.

Summary

From the above, it is clear that educationalists all agree that craftwork should be included in the curriculum. It should be taught with great sensitivity and understanding, and children should be allowed to make decisions about their own work. Most writers agree that raw materials and nature should be the starting points for introducing craftwork to children. Design should also be a part of the course. The opposing views appear within the sphere of evaluation. Wasseff disagrees with the examination system, along with criticism of any kind, while most writers agree that evaluation is a very important aspect. Gaitskell and Hurwitz suggests using set objectives to appraise the work.

Let us now examine the history of craft education.

CHAPTER II BACKGROUND

Originally, craftwork was done purely out of necessity. Man made clothes to wear, pots to store food, houses to live in etc. Traditions grew out of these crafts by mother handing the process of making a rug down to daughter. The child had a wealth of first hand experience from the home. Eggleston (1976) points out that early schools were for second hand experiences only.

But as society became urbanised, first hand experience was minimised. There was no longer a need to make a rug by hand. It could be made mechanically. The focus was put on the school to provide these missing experiences, and so craftwork was introduced.

Eggleston (1976) also gives us another reason why craftwork appeared on the curriculum. It was introduced in the early elementary schools around 1850, as a pre-vocational training. It was one of the subjects closely associated with the utilitarian ideas for educating the masses. Pupils were trained for rapidly growing manual industrial and domestic jobs. Technical and trade schools were set up for this specific purpose.

Cross (1977) states that the problem with this subject was to strike a balance between the creative aspect and the skilled aspect. He goes on to say that there was quite a lot of craftwork such as knitting, embroidery, and simple weaving carried out in Victorian kindergartens and infant schools. But as the child reached the age of twelve, the variety of crafts was narrowed. Boys spent their time in a workshop, while the girls did needlework at this time. Any craftwork which was

done with this age group was just repetitive work, which was done mainly to learn skills.

The problem was, and to a certain extent still is, the opposing concepts of the relationship between art and craft. As Cross (1977) points out, one group thought of art as being purely a decoration of life, while the other thought of craft as being purely a skill, with no creativity involved. However, he also says that now these differences are beginning to sort themselves out, the art teachers are learning the basic craft skills, while the craft teachers are becoming more conscious of the design element of craftwork. Wasseff (1972) believes that art and design are the same activity.

Craftwork in schools today is certainly enjoying a more important place on the curriculum than it did a few years ago. Creative and imaginative approaches are being introduced, as opposed to the strict copying of samples. Hils (1960) states that,

> 'No amount of technical skill can compensate for the lack of sensibility and imagination, and these faculties are not trained by machine tools and measuring instruments'.

By the middle of the twentieth century, arts and crafts were taught under one heading. It can be seen clearly from Gaitskell and Hurwitz's (1958) objectives of art education that art was seen as a means of helping the growth of the child both emotionally and socially. It was no longer there to produce stereotyped artists and craftsmen. It gave the child room to form his own opinions and put his own ideas into

practice. It made him more aware of his environment and possible ways which he could improve it.

Green (1974) believes that it is design education which brings art and crafts together. He reminds us that art was considered to be a decoration of life, while craft was purely vocational. He blames these two attitudes for the restriction of these areas from 'contributing to the mainstream of education'.

Only a few years later than Gaitskell and Hurwitz, Tomlinson (1966) writes his views on creativity in art education in schools. He believes the art teacher holds a very precious ability in his hands. He can encourage the child to be creative, or he can frighten him into a state of mind where he will only want to copy what has already been deemed as acceptable.

It is up to the art teacher to bring the imagination of the child to the surface, for as Green (1974) says, an artist is not a special kind of person, but we are all special kinds of artists.

Wasseff (1972) disagrees with the system of art education altogether. He believes that the creative energy in the child is being moulded and so loses its value. Teachers tend to give the children their beliefs and attitudes, and children begin to disregard their own emotions. He says that the attitude of educationalists towards free expression in young children is satisfactory, but when they reach puberty, they must conform to an examination orientated system. This is the problem. He also has a lot to say about the idea of giving children marks (see Chapter I, pp 8 - 10).

Green believes that we impose our solutions to problems on the child. This leaves the child with no experience of making decisions and developing his own values. He learns our values. Green also believes very strongly that the child should learn from experience. He reminds us of the ancient maxim

> 'I was told and I forgot. I saw and I remembered. I did and I understood'.

Morley (1975) agrees with Wasseff's view that adult standards should not be imposed on the child's 'spontaneous ability to create'. The projects which are set and the materials used should help the child express himself, rather than limit him to certain techniques and procedures.

From this brief look at the growth of craft education in the curriculum, the ideals of how it should be taught, plus the way it is taught in schools today, it can be seen that craft education still has a long way to go. It takes so long for actual ideals to be put into practice, that it is really up to each individual teacher to form his own opinions on the subject. It is vital that teachers should endeavour to take some time in examining and re-appraising their methods.

CHAPTER III INTRODUCTION TO LESSONS

This experiment is an attempt to find out which type of approach is most effective in teaching textiles to 12 - 14 year olds - creative, where the solution is left up to the pupils, or formal, where the teacher introduces a traditional form of weaving.

Up to now, I have always been of the opinion that children need to be given precise step-by-step instructions for every type of craft. This is the kind of teaching I felt most comfortable with. But then, I began to wonder about the pupils themselves. Which do they learn more from, which approach is most beneficial to them, and which gives them the most satisfaction.

Step-by-Step

For this approach I chose a traditional form of weaving - crios weaving, which was done on the Aran Islands. In this lesson I planned to use the step-by-step approach. The creative response of the pupils would be minimal in the process, but some creativity would be called for in the initial design stage.

Creative Approach

The second lesson was more creative. This would involve pupils working on a problem-solving brief with the final solution not being determined in advance.

Two second year classes - Gifford and Fleming - were selected for this experiment. They are both very similar in ability, and are streamed together for subjects such as humanities, metalwork, cookery etc.

In order to understand the background to which this experiment is set, it is necessary to include, at this point, a description of the school, the locality and the pupils.

CHAPTER III cont'd THE SCHOOL

Locality

The school is situated in a very over-crowded suburb of Dublin. The houses are standardised, one family council type units, except for an area of flats. Within this area, there is a housing development, five years old, which could now be described as a slum. The families are generally large, and the poverty is so great that in some houses there is no electricity, due to the inability of some families to pay the charges.

Behind the school, there is an industrial estate, and gradually it is expanding onto the green open spaces in the area. There are very few trees, and any that were planted were broken, and the older trees were burnt or chopped down.

School Layout

The school itself is a modern four-storied glass building. The walls inside are made of concrete, with only the fire hoses to break the monotony. The reason for this is the fact that there are so many students in the school and between classes when they pass along the corridors, they can sometimes de-face things. This can be seen from the way the tiled ceilings have been broken by students throwing their schoolbags up to hit it.

The School in General

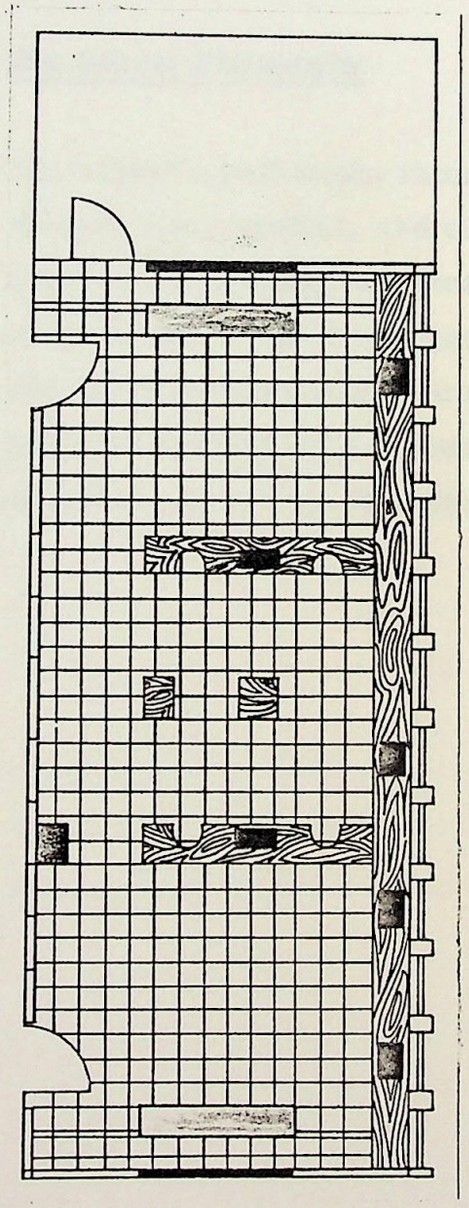
There are approximately 1,500 students in the school,

and about 100 teachers. Last year, 480 students were enrolled. For each year there is a year head, who is helped by about four other teachers. Each class has its own class teacher who takes them for the first ten minutes each morning to call the roll.

Art Room

The art room is open plan in design. Pottery wheels divide the area into two rooms. The walls are lined with display boards. There are twelve big windows on one wall, which have Venetian blinds on them. Under the windows are work benches with presses for storing students' work. A steel press stores the paper, paint etc.

At one end of the room is a small storeroom, which contains a kiln, and shelves for pottery.



The School Ethos

There is a very good atmosphere between the staff. They are of a very mixed age group but this has no effect on their relationship. The principal and vice-principal are very approachable, and anyone can talk with them at any time. The relationship between staff and pupils depends on the individual teacher. Some teachers have established good relationships with the pupils, while some have not managed to do so.

The School Philosophy

The school's philosophy is modern. Many of the classes are remedial, and often within one class, students are on different levels of learning. Many of the students will never pass examinations and will leave before the Intermediate Certificate, so practical subjects are encouraged which give the students a sense of self-achievement.

CHAPTER III cont'd
THE CLASSES INVOLVED IN THE EXPERIMENT

Gifford

This class is a very quiet, obedient class. They look on me as someone with authority. The reason for this is probably that their class teacher has a strict approach towards discipline. The relationship between the students is not too good. They tend to split up into small groups.

There is only one troublesome student in the class who tends to be disruptive.

Fleming

These students are not as quiet as Gifford. They look on me as a friend rather than a teacher, and get very upset if I reprimand them. They appear to be more mature than Gifford, and like to make decisions for themselves. Their class teacher leaves them on their own quite a lot, which is probably the reason for this. The relationship between the students is noticeably very pleasant.

There is one troublesome student in the class. As he is so small, he has to be tough to prevent teasing from the rest of the class.

BRIEF: GIFFORD

The following is an example of the brief which was presented to the pupils:

> It is night time and you hear a strange noise in your garden. You go out to investigate. A U.F.O. has landed!!! You creep over and peep in the window. A very unfriendly being is inside. You run back inside the house again, and back to bed.
>
> The next day, the U.F.O. has gone, and no-one will believe your story. So to prove it, you make what you saw inside this U.F.O.

What did it look like?

Objective:	To introduce pupils to a design problem-solving activity.
Content:	A being from a U.F.O.
Motivation:	Use of a variety of materials and inventing a strange creature.
Evaluation:	Assess the reaction, approach, application, expression and behaviour of each student as they go along. *
Materials:	Card, glue, paper, pencils,wool, material scraps, cord, foam, paper straws, scissors, needles, thread.

* See Appendix 1a.

BRIEF: FLEMING

Objective:	To teach the pupils a new skill, along with the history of the craft.
Content:	A narrow, woven belt.
Motivation:	Creating a belt from a previously worked out pattern. Introduction of a new craft.
Evaluation:	Assess the reaction, approach, application, expression and behaviour of each student as they go along. Examine each piece and assess its quality. * Ask questions about the origin of the craft.
Materials:	Heddle; wool; cord; warping board; scissors; paper; pencil; colours.

* See Appendix 1a.

BRIEF: FLEMING

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Materials:	Heddle; wool; cord; warping board; scissors; paper; pencil; colours.

* See Appendix 1a.

CHAPTER III cont'd RESULTS

Gifford

Duration $1\frac{1}{2}$ hours, two periods per week.

In a previous class, I had briefed the pupils about this project. My enthusiasm must have been transmitted to the pupils, because their reaction was the opposite to Fleming's. They were eager to begin working.

The pupils divided themselves into small working groups. None of the class designed their creature, but began working with the materials. Two pupils finished their project on the first day, and began making a second creature.

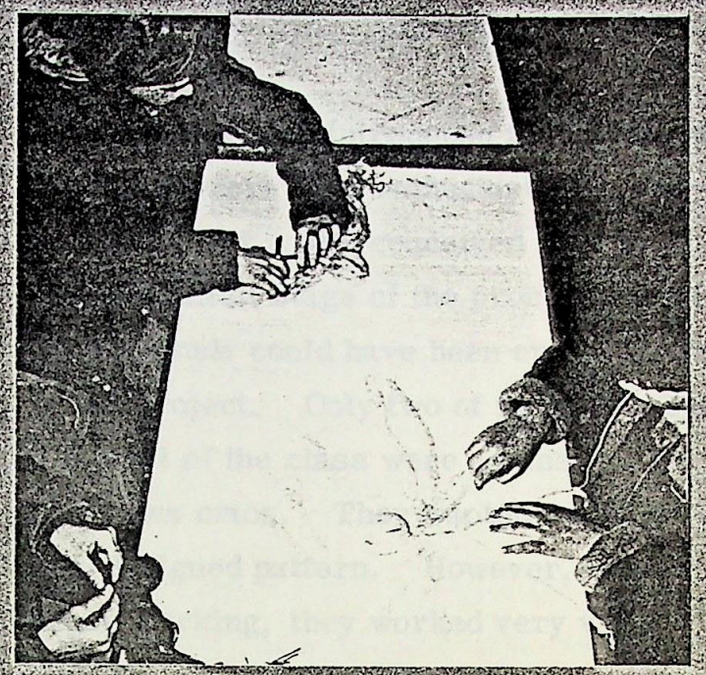
The girls knitted their projects, and although they did not get them finished, their enthusiasm remained. Knitting was a process they knew, and they seemed to feel safe with it.

The rest of the class lost their enthusiasm. They no longer wanted to work on their projects. They saw the work Fleming was doing, and two of Gifford wanted to make a crios. Maybe this is because they felt Fleming were making something useful, while their project was simply an object to be admired.

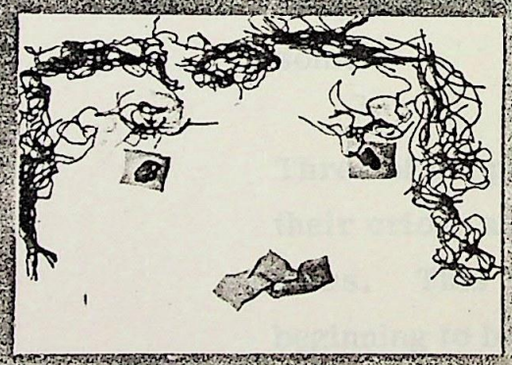
Half way through the set of lessons, some of the boys from Gifford and Fleming went on a four-day trip, so for the last few lessons, the remaining students from both classes were mixed into one group. As Fleming's

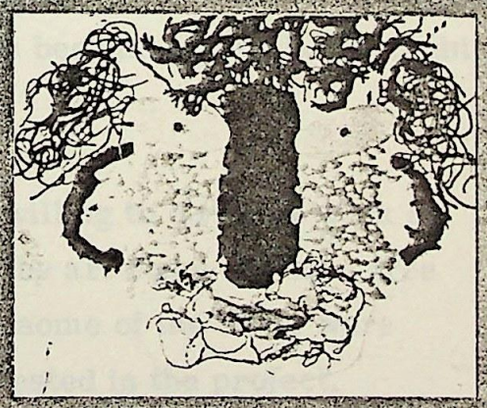
project needed step-by-step guidance, I had to devote a lot of my attention to helping the pupils with it. This provoked a restless reaction from Gifford, and they became quite troublesome. Another reason for their behaviour could be the fact that the school was closing for the holidays the following week.

GIFFORD



Making 3-D creatures





2-D relief creatures

CHAPTER III cont'd RESULTS

Fleming

Duration $1\frac{1}{2}$ hours, two periods per week.

After having been introduced to the lesson, none of the pupils were very enthusiastic. This is probably because I had a pre-conceived idea they would not like the initial stage of the process - designing. This attitude could have been evident in my presentation of the project. Only two of the pupils began working. The rest of the class were against having to design their own crios. They wanted me to give them a pre-designed pattern. However, when they finally began working, they worked very well.

There is only one warping board in the school, and this posed a problem. It meant that only two students could warp at any one time. I had to assist the two pupils working on it, so therefore could not ensure that the rest of the class behaved. They seemed to realise this, and a lot of the class became particularly troublesome.

Three of the pupils were willing to do extra work on their crios, and came to the art room during a free class. This showed that some of the class were beginning to become interested in the project.

When the boys from Gifford and Fleming went on a four-day trip, there were mostly girls left in the class. They organised their work extremely well. One girl would call out the pattern, and the other

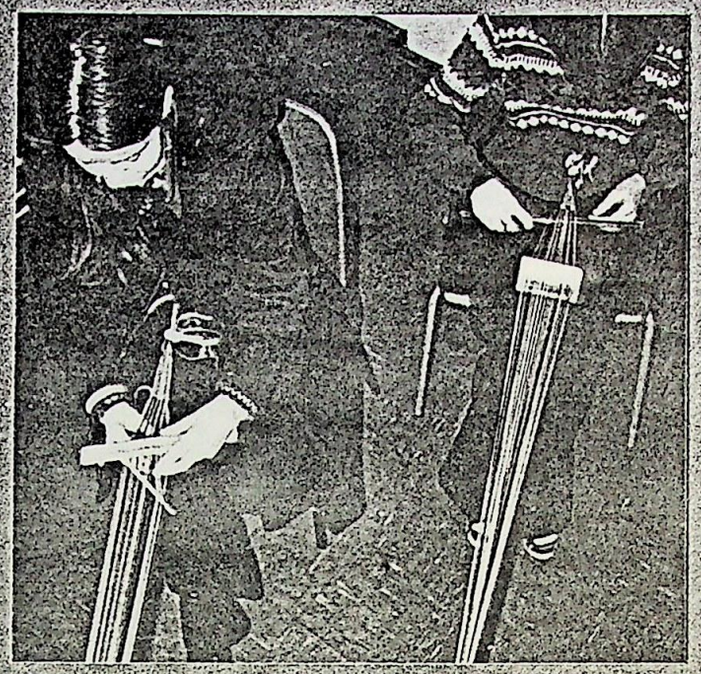
would warp it. I encouraged and praised them for their organisation.

It was very noticeable how well Fleming worked compared with Gifford. This is obviously due to the fact that I had to help Fleming much more and this kept up their enthusiasm. I tended to reprimand Gifford a lot, and they seemed to resent it.

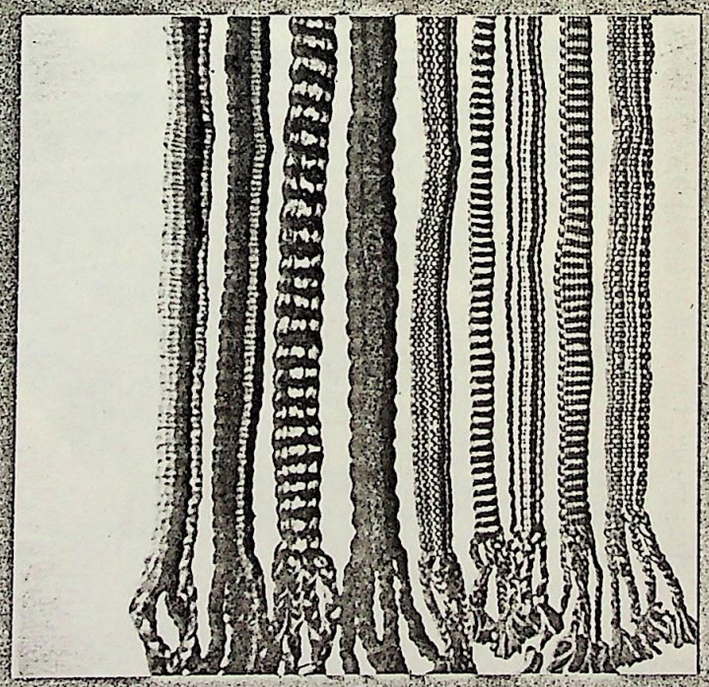
Most of the pupils from Fleming took their crios home to finish them over the holidays. One girl made a group of nine crioss in different patterns.

The enthusiasm remained with the class, probably because there was an exhibition coming up, and their work was to be exhibited.

FLEMING

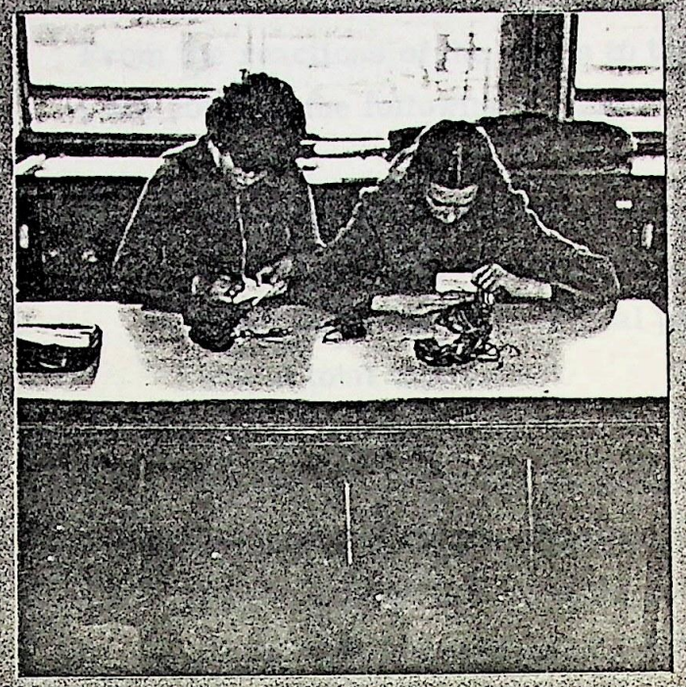


Weaving

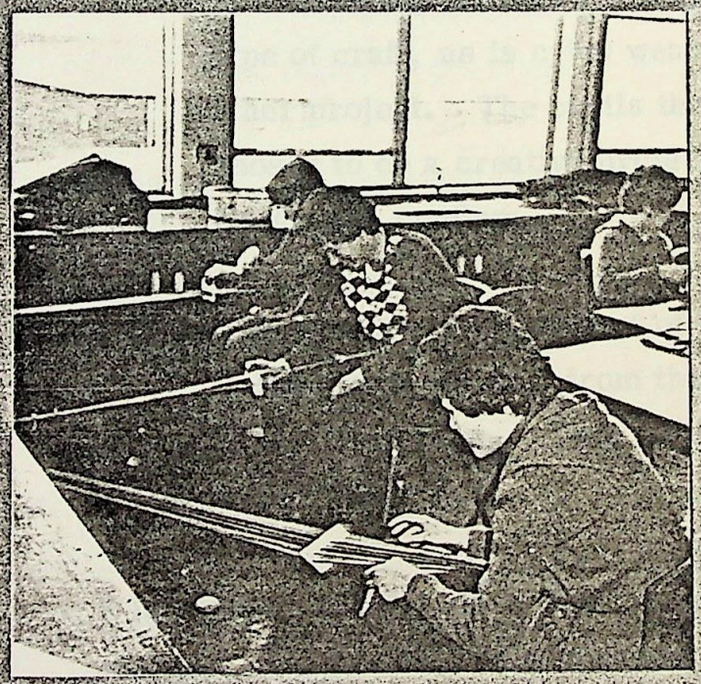


Crioss woven by one pupil

ELEMING



Threading



Weaving

CHAPTER III cont'd CONCLUSION

From the reactions of the pupils to the two projects, I can come to the following findings.

1. The immediate reaction to the creative project was one of enthusiasm, while the reaction to the more formal project was one of total disinterest.

2. By the end of the six lessons, the creative project was almost abandoned, while the pupils making the crios wanted to take their work home to finish over the holidays.

3. The knitters working on the creative project were the only ones who kept working. This is interesting because knitting is a traditional type of craft, as is crios weaving from the other project. The pupils themselves had chosen to do a creative project through a traditional medium.

4. Towards the end of the set of lessons, a few of the pupils changed from the creative project to the formal one. They preferred the step-by-step activity.

It is obvious that the crios was the most popular project. There could be some reasons for this.

1. My enthusiasm throughout the lessons. Gifford reacted to the creative project in an

enthusiastic way, but as I lost interest in it, due to the fact that I am not very competent with this form of activity, so did the class.

2. The usefulness of the projects.
Both classes were to go to the Aran Islands after the holidays, and this is where the crios originated. It was a more practical project, as the pupils could wear the crios on their holiday in Aran.

3. The classes I chose for the particular projects.
Maybe Gifford would have been better attempting the step-by-step project, as they had been used to the strict discipline of their class teacher, and being told what to do. Fleming may have preferred the creative project, as they like to make decisions for themselves. They might have been better at problem-solving.

On looking back over my original lesson plans, plus the results of the projects, I feel I could improve on the lessons. Gifford had too wide a range of materials to choose from, and this left them confused. They needed a lot more encouragement and praise. They were all very unsure of any ideas they had, and so, were hesitant to execute them. Also, much more motivation was needed during the lessons to revive their interest. This will be discussed later in the final lesson plans.

On the other hand, Fleming needed much more motivation at the beginning. They were not interested in attempting the project. It was not interesting

enough for them. They did not know what a crios looked or felt like, and how many different patterns could be woven. They did not even know how the crios was worn. Also, the materials should have been organised better. For example, more than one warping board was needed.

Finally, the pupils in this experiment appeared to learn more from the step-by-step approach. It was more beneficial to them in the sense that they were pleased with their results, and had now learned a new skill. They were all proud of their work, and wore them around the school.

However, I have learned that creativity does not mean allowing pupils to do what they like. It involves teaching them also, and limiting them, for example, in materials. They need certain guidelines to follow, or they lose interest and get frustrated. The projects, which they undertake, must seem useful and practical, or else they will not understand why they should do it.

Another point I should like to make is that although the step-by-step approach is the most favoured one, in my opinion, it needs a lot of motivation to interest the pupils. It does not appear to be exciting enough in theory, but rather it is the practical process which is the most satisfying.

In the light of my findings, I would now plan the lessons in the following way.

CHAPTER III cont'd CONCLUSION cont'd

LESSON RE-PLAN

Fleming

Objective:	To teach the pupils how to make a crios, and introduce them to the history of the craft.
Content:	A narrow woven belt.
Motivation:	Examples of the crios in various designs and their patterns.
Materials:	4 ply wool in a variety of colours; scissors; pencils; paper; colours; heddles; cord; rulers; shuttles; warping boards.
Introduction:	Show examples of the crios, and pass them amongst the pupils. Show how they are worn, and explain about their origin. Show the pattern for each crios. Give out paper, pencils and colours, and explain design process. Help pupils wi th colour schemes and ideas. After this , the warping and weaving processes begin. When warping, one pupil can call out the pattern while the other warps. This will speed up the process.
Evaluation:	Display each crios with its design.

1) Which crios matches its design?
2) Which crios has the neatest edges?

3) Why can diagonal lines not be woven into the crios?

4) Where did the crios originate?

5) Who wore them and what were they used for?

6) Were they woven with a heddle?

Personal Evaluation: By filling in a form, one for each pupil. *

* See Appendix 1b.

LESSON RE-PLAN

Gifford

Objective:	To introduce pupils to a design problem-solving activity.
Content:	An unfriendly creature from a U.F.O.
Motivation:	A brief to follow, which would be given to each student. A rule - only use materials provided.
Materials:	Variety of wools; scissors; twine; cord; thread; sewing needles.
Introduction:	Hand out briefs, one to each pupil. Read it aloud, carefully point 'unfriendliness' of creature. At the beginning of each class, go through each pupil's work so far, and comment on it. Make suggestions on how to improve on it.
Evaluation:	Display each creature. Re-read brief, and point out unfriendliness of creature. 1) Which creature looks most unfriendly? 2) What makes him look that way?
Personal Evaluation:	By filling in a form, one for each pupil. *

* See Appendix 1b.

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APPENDIX 1a

CLASS:- .... DAY:- ....

NAME		REACTION	APPROACH	APPLICATION	BEHAVIOUR

CLASS:- .... DAY:- ....

ASKED QUESTIONS	
GAVE ANSWERS	
GAVE INSTRUCTIONS	
SHOUTED	
GOT FRUSTRATED	
PRAISED	
SAT AT MY DESK	
WALKED AROUND	
ENCOURAGED	

NAME: _____

CLASS: _____

PROJECT NUMBER: _____

I THOUGHT THIS PROJECT WAS

VERY BORING	☐	INTERESTING	☐
BORING	☐	VERY INTERESTING	☐
OKAY	☐		

I FOUND THE WORK ON IT

VERY DIFFICULT	☐	EASY	☐
DIFFICULT	☐	VERY EASY	☐
OKAY	☐		

I THINK I LEARNED

NOTHING	☐	QUITE A LOT	☐
HARDLY ANYTHING	☐	A LOT	☐
SOMETHING	☐		

THIS PROJECT IS

VERY BAD	☐	GOOD	☐
BAD	☐	VERY GOOD	☐
AVERAGE	☐		