EXPLORING IDENTITY AND MAKING MEANING THROUGH

PERSONAL ADORNMENT

by

DEANNA PIENIASZEK

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Approved:

Dr. Carole Henry, Major Professor

Date
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CHAPTER 1

Introduction

I started thinking about building an art lesson geared towards middle school or high school students after having practicum experiences in both settings. I had seen some scary and discerning things in those classrooms, and I was thinking how on earth could I ever teach students that were teenagers and on the brink of young adulthood. It has been about 27 years since I was a middle school student and 29 years since I was a high school freshman, but I quickly realized that besides advancements in technology, not much had changed. Middle school was painful and difficult and high school wasn’t much better until the near end. Kids are still struggling with fitting in, getting noticed, moving between difficult classes, raging hormones, social stereotypes, sexual explorations, multiple forms of bullying, peer pressure, impossible amounts of homework, work, tests, projects, after-school sports and activities, difficulties at home, and family hardships. How do students cope with these stresses? How did I cope with them years ago? This is where I first started thinking about building art lessons that could explore personal identity.

I had always been the creative type, or so my mother said. I was happy drawing, painting, sewing, making things out of Play – Doh ®, blocks, sticks, and fabric. My parents told me that I was always making things for my friends, my family, and myself. Making things with my hands was fun. It took me away from the normalcies of everyday life and transported me to other areas. I could create new things, new worlds, and be anything that I wanted to within those worlds. I felt free and fun, but things seemed to change as I got older.
During the seven years of middle and high school combined, my family moved four different times. I attended schools in four different cities and two different states. I went to two different middle schools, and three different high schools, and each of the high schools enrolled between 2,500 and 3,200 students. I remember feeling so lost sometimes but trying so hard to please my teachers, my friends, and my family. I wasn’t sure who I was, what I was doing, or where I was going. I often felt that I couldn’t talk to anyone. I felt that no one understood me and that I didn’t have a voice at all. It wasn’t until I started taking art classes seriously in the eleventh grade that things seemed to become a bit easier. I realized that I was trying too hard to be someone that I wasn’t. The more involved in art I became, the easier I felt that it was for me in high school. I was finally figuring out what things made me the person I was. I was becoming someone. I had likes and dislikes, talents, and individual thoughts. I didn’t have to pretend to be someone that I wasn’t or try things that I didn’t want to try anymore. I was becoming interested in learning more about myself and what I could do other than impressing my so-called friends and trying to fit in with what they were doing. Art had made a difference, and this was just the beginning for me. I went on to obtain a Bachelor in Fine Art Photography and pursue my Master’s Degree in Art Education.

So now fueled by the memories of my past and a passion for my future in art education, I was determined to create an environment for my students that would help them develop their own voices, build confidence, and explore their talents and strengths. I wanted to create lessons and a high school art unit that explored identity and deep meaning through the making of art. First I had to determine what I meant by the word identity. What is the meaning of identity? How would high school students define identity? How could I teach engaging lessons that explored identity so that it wasn’t a watered down version of the term?
The *Merriam-Webster Dictionary* online definition of identity is: “who someone is: the name of a person, the qualities, beliefs, etc., that make a particular person or group different from others” (2015). Okay then, so how would my students define themselves when given a project that has the central theme of identity? I read this statement about “self-concept, or identity” in the *Encyclopedia Britannica* (2015) online:

One of the most important aspects of a child’s emotional development is the formation of this self-concept, or identity—namely, his sense of who he is and what his relation to other people is. The most conspicuous trend in children’s growing self-awareness is a shift from concrete physical attributes to more abstract characteristic. This shift is apparent in those characteristics children emphasize when asked to describe themselves. Young children –four to six years of age—seem to define themselves in terms of such observable characteristics as hair colour, height, or their favourite activities. But within a few years, their descriptions of themselves shift to more abstract, internal, or psychological qualities, including their competences and skills relative to those of others. Thus, as children approach adolescence, they tend to increasingly define themselves by the unique and individual quality of their feelings, thoughts, and beliefs rather than simply by external characteristics.

In *Educational Psychology*, Wigfield states that “In general, identity is a broader concept that the self-terms. Identity includes people’s general sense of themselves along with all their beliefs and attitudes. Identity integrates all the different aspects and roles of the self” (as cited in Woolfork, 2010, p. 83). The self-terms are defined as self-concept, self-esteem, and self worth (Woolfork, 2010). Providing these definitions and explanations to my students would help clarify the term identity.
I knew that early high school students were at an age when they were establishing themselves as individuals but were still developing socially, cognitively, emotionally, and physically, and there was plenty of room for exploration, growth, and clarity. I wanted to teach a jewelry unit that would provide my students with the materials and methods to create art that expressed who they were becoming. I wanted to provide the resources and encourage them to really dig deep, ask their friends and families questions, research their heritages, cultures, race, religion, and community and think about how all of those factors helped to contribute to their uniqueness. After the explorations, organizations, learning new techniques, and making creative expressive art, the students would have time to proudly display those discoveries by wearing their handmade jewelry.

**Overview of Unit**

I developed this unit for beginning high school jewelry students to help them explore the term identity and develop ways to think about and make objects with personal reflection and meaning. Personal identity is shaped by individual beliefs, cultural traditions, race, religion, and current social, economic, and political contexts. Friends, family, teachers, classmates, co-workers, and surrounding communities influence adolescents. All these factors can either help clarify or muddy the waters when it comes to defining the term identity for a growing teenager. It is often difficult to understand, relate, or comprehend what might be happening each day as outside influences affect students’ personalities, physical appearances, and sense of self. Each lesson in my unit acts as the base line for the next lesson so that the students have previous knowledge to build upon. Scaffolding the lessons helps to keep students engaged in lessons, while helping to build self-confidence needed for introspection.
The first lesson provides an introduction to and brief history of jewelry that starts with the first adornment pieces from 110,000 – 73,000 BCE. The history lesson covered jewelry from that time period to the present. I thought that in order for my students to understand how jewelry could be a reflection of identity, they first needed to understand the reasons why people from the past made and wore jewelry. The students and I talked about materials, methods, and the significance that making and wearing jewelry had for those cultures. The class discussed the use of color, composition, constructions, and symbolism in jewelry. I showed a PowerPoint that I created with lots of images of jewelry from all over the world and from different time periods (see Appendix B). The final pictures in the PowerPoint were examples of the kind of jewelry that my students would be making in the next lesson. Seeing these examples got the students excited about their first jewelry project based on history and the significance of making personal artifacts that express identity. The students became interested and motivated about the upcoming project because they were able to make connections between the jewelry made by different cultures during different time periods with modern jewelry displays. They brainstormed and listed ideas for their first project in the unit by concentrating on the characteristics, hobbies, language, religion, culture, or traditions that help describe the person that they are.

Lesson Two built upon the foundation of Lesson One. I asked my students to use the lists that they made in lesson one to help them choose the major characteristics that they wanted to showcase in a pendant or brooch. They were required to transform some of their listed characteristics into symbols that could be used to layer onto their jewelry pieces using cold connections techniques that I taught them. I wanted my students to play with symbolism and compositions so I asked them to create three sketches showing how those symbols could be used effectively in describing themselves. The project was open to many interpretations but guided by
parameters requiring the students to use two different types of metal, a minimum of two symbols, a minimum of two layers of metal, and a minimum of using two different riveting techniques. Each student reviewed their design with me to help choose the most visually interesting design and to help troubleshoot potential problems. I had a PowerPoint, a printed handout outlining the project requirements, and three YouTube videos (see Appendix C), in addition to live demonstrations that I gave on safety and techniques. This lesson took two weeks to complete because of the introduction of five new techniques and the amount of demonstration and working time needed.

My students used what they had learned in Lesson One about the history of jewelry in combination with the jewelry making techniques they learned in Lesson Two to move forward to Lesson Three. They had already been doing some personal exploration and working in metal to express personal style and identity, so this progression was natural. My students were asked to create a narrative jewelry piece or one that visually represented an important moment or event in their lives that could be told as a story by the wearer. I asked my students to collect small objects that could be artfully arranged and incorporated into a single piece of jewelry. The jewelry piece would act as the catalyst to spark a conversation and provoke the student’s personal narrative. Again, I had a PowerPoint, a project hand out, worksheets, and examples of found object jewelry (see Appendix D). The handout helped to reiterate the guidelines of the project, and the worksheets aided my students in arranging their found objects in different ways to help enhance or clarify the meaning of their jewelry. We reviewed symbolism, layering of materials, riveting, wiring, and other techniques that were learned in Lessons One and Two. My students had to create three sketches, each showing different arrangements of their found objects that could be both aesthetically pleasing, as well as convey a clear story. The students were able to draw upon
their past self explorations and newly learned jewelry making techniques to further expand and express themselves creatively. They also completed self-assessment rubrics to turn in with their final jewelry pieces.

My student teaching placement had come to an end before my unit was complete. Lucky for me, my cooperating teacher liked my unit, and my students were progressing and learning so much that she wanted to let them finish their projects after I was gone. Lesson Four was going to be a one-day lesson that included a live jewelry show, critique, and final presentation of all of the student-made jewelry from the unit. I was devastated that I would not be there for this day. I would have encouraged the students to talk about their work and the work of their peers, referring to symbolism, craftsmanship, implied and hidden meaning, and aesthetics. I also had a questionnaire worksheet prepared (see Appendix E) and would ask for a final reflection to be written about the two pieces of jewelry that were made during my unit. I realized about halfway through the third lesson that we might run out of time, so I made sure that I photographed the completed work, spoke to my students about their work, and displayed in the case at school. We had a mini live jewelry show, but many pieces were not complete from Lesson Three yet, so we were unable to have a final critique.

Overview of Applied Project

The following chapters of my applied project include a literature review, a detailed description of my unit and project, my personal reflections, and conclusions. Chapter Two is divided into sections addressing expression and interaction, tactile art making, self-esteem, and community, symbolism and storytelling, and cultural identity. Chapter Three begins with a general overview of why and how I developed my unit. It includes my unit rational followed by descriptions of each lesson. I included details on how I taught each lesson and what transpired.
during class time over the course of the unit. In Chapter Four, I reflected about my time at Peachtree Ridge and discuss some of my personal feelings about the connections that I made with my students, my teaching style, and what I learned during my applied project. The final chapter, Chapter Five, contains my conclusions about my unit, and my applied project. I provide details supporting my research and findings, and add some of my personal final remarks about the entire process of researching, teaching, writing, and reflection.
CHAPTER 2

Literature Review

Why Make Art?

Why would high school students want to take an art class? What are the benefits, and what can students learn in art that they can’t learn in other classes? There are many reasons to want to make art. Like Eisner (2002) stated, “the development of the imagination, the technical skills, and the sensibilities needed to create aesthetic for is much – but not all – of what arts education is about” (p. 80). Art encourages the use of the imagination and the freedom to choose the materials and methods that are needed to make a project or piece “work” (p. 83). Making art gives students an alternative method of expression beyond words or numbers. Making art gives students the tools to say something, to make statements, and to express themselves in ways that they normally could or would not be able. Dewey (1934) stated that art expression is both a noun and a verb. Art is in the process and the product, and the two should not be separated. If you consider the artwork without the artist, you will take away meaning and context, and it would then become just an object (Dewey, 1934). Furthermore, Husain (2009) explains that an artist is influenced by his or her environment, society, and family and makes artwork in response to those influences. The art is displayed and viewed by critiques, students, and other people, and those people have an experience that then transforms the artwork meaning into something new for each specific person. “But representation may also mean that the work of art tells something to those who enjoy it about the nature of their own experience of the world: that is presents the work in a new experience which they undergo” explained Dewey (1934, p. 86).
Art is a push and pull, cause and effect, or a give and take between artist and community. We can imagine this to be like the riddle, which came first the chicken or the egg? Which came first, the artist or the inspirational influence?

**Expression and Interaction**

Art making and display can provide an emotional, physical, intellectual, and social outlet and is often the preferred method of expression for teenagers who find it difficult to talk to peers or adults. I believe that art is a language, and fortunately for all humans, it is one that most people can “speak” regardless of age, race, gender, nationality, religion, and economic status. We have the ability, perhaps not always the freedom, to express ourselves and often in the most unconventional of ways. In this expression, we automatically involve others in dialogue. In *Art as Experience*, Dewey (1934) stated that,

> Works of art that are not remote from common life, that are widely enjoyed in a community, are signs of a unified collective life. But they are also marvelous aids in the creation of such a life. The remaking of the material of experience in the act of expression is not an isolated event confined to the artist and to a person here and there who happens to enjoy the work. In the degree in which art exercises its office, it is also a remaking of the experience of the community in the direction of greater order and unity.”

(p. 84)

I believe this means that art is meant to be seen in everyday life, like jewelry, and should be enjoyed by many people and not only the artist. So if art has the ability to bring people together, and the art in question is about the artist’s life experiences, then wearing or displaying that art for others becomes a collaboration and community event between its maker and viewers. One
artist’s experience, prompting the creation of art, becomes an experience for everyone else. This is just one of the important aspects of making art in a classroom community.

It is wonderful to have fabulous resources, art supplies, and an area to be creative, but a person does not need special supplies to express themselves. Most people are familiar with some form of fine art, visual art, decorative art, applied art, craft art, musical art, performance art, and theatrical arts. I find that art and creative expressions can also be seen in subtle forms like the way a person dresses, the accessories they adorn, the music they listen to, the books they read, the television shows they watch, the people they choose to associate with, body language, facial expressions, and social interactions with others. These characteristics may not be considered art to some people, but they are all a forms of personal expression. Personal expression is a large part of art making and exhibition.

I described how I think most anyone is an artist according to my loose definition of one and the multiple ways of expressing oneself. It is, however, sometimes difficult to understand or interpret the “language” of art. Even the best trained artists, historians, critics, and aesthetic experts sometimes find it difficult to understand the intention of a piece of artwork, just as sometimes we have a hard time as humans understanding each other. By studying art, art history, and aesthetics, and combining that with a form of art making, we can learn to appreciate and understand more about the people around us and ourselves. After all, it was the experiences of making art that I learned to love as a child, and not necessarily the final product. The experience of making art, telling a story, acting out a scene, or singing a song is the art itself.

The Tactile Experience

Expression through art comes in many forms like movement, dance, sound, and music. It also comes in the form of making of two-dimensional and three-dimensional art. Making art is a
tactile thing. “To convert a material into a medium is an achievement. A material becomes a medium when it conveys what the artist or student intended or discovered and chose to leave” wrote Eisner (2002, p. 80). I think that when an artist is hands-on with the medium and materials he or she has a closer connection to the object; therefore, the artist’s emotion and intentions naturally end up becoming a part of the piece. I attended a University of Georgia Visiting Artist lecture on November 5, 2013. The artist was Eric Fischl. I was so engaged with his storytelling and descriptions of his art and processes that I took eight pages of notes in my small sketch journal. Before that time, I only knew of Fischl’s work as a painter so I was surprised and pleased when he spoke briefly about his sculpture experiences. I will always remember Fischl (2013) stating, “Sculpture allows a different kind of experience than painting because, in painting, the eye follows the hand. In sculpture, the hand often feels things that the eye can’t see and only the hand has memories of.”

I feel a sense of power and accomplishment when making art with my hands and actually touching the medium and making something change or appear that wasn’t there before. The connection a sculptor makes is different which a photographer makes with his or her subject. The subject is a certain distance away from the photographer separated by the artist’s tool, which is the camera. The photographer does not often interact directly with the subject at all resulting in a kind of voyeuristic separation and often personal void when making photographs. Sometimes, this lack of connection is felt and seen by the photographer, the subject, and the viewer. I feel that there is a closer connection while drawing and painting because the artist’s hand holds the brush or knife to the paper or canvas. A sculptor has an even more intimate experience with the art materials and tools when working in metal, clay, wood, or wax. Jewelry making is personal, wearable sculptural art that is completely hands-on. Cowan and Clover (1991) summarize my
beliefs by stating, I “believe that in the disciplines of the Fine Arts a fifth factor is influential, that is, the unique opportunity for expression of feeling or emotion and the therapeutic value that comes from tactile experience” (p. 40). In this applied project, my students had the opportunity to build skills, gain confidence and express themselves emotionally and psychically with the manipulation of metal and personal artifacts.

**Self-Esteem, Confidence, and Community**

Gibson (2009) stated that today’s definition of identity is one that “is complex, flexible, and multiple” (p. 595), and Husain (2009) stated that it is a “process” (p. 429) that is always evolving and changing because it has roots in the past, relevant in the present, and continues to grow in the future. Identity is tied with material culture meaning that each person identifies with different things depending upon the culture and community in which they study, work, and play. Making art is a way to try and make sense out of everything complex around oneself. A student who does not know his or her heritage or ethnic background may find it difficult discussing identity and what that means unless they redefine the term to be much more complex and include more than race, ethnicity, and heritage. This also means that cultural identity will have new meaning in current family and social structures. It is still relevant to research the past in order to understand who you are as a person and how that will influence your future growth as an individual. Visiting the past could be difficult and stressful for students. Is the introspection going to yield a truth about the artist or a perceived truth because teenagers still have many unanswered questions about who they are at this age?

This classroom environment was completely different from my teaching experience with my own high school jewelry class, but the theory is just as important. I had a group of students from diverse backgrounds and family situations, so I needed to be sensitive to their needs and
keep the projects open and flexible enough so my students could gain skill level confidence. I had structured guideline requirements for the projects, but I gave the students freedom to choose materials, styles, and methods for making their jewelry and self-directing their projects. I thought this was the best way for each student to explore him or herself and interpret what they learned about themselves into their artwork. If the project was too rigid, I could have “squashed” their expression and individual voices. The students welcomed having a choice. Giving them this freedom expanded their creativity, and boosted their self-confidence to take project risks. Cowan and Clover (1991) discuss how a disciplined-based art education curriculum helps a great number of students develop self esteem, personal worth, accomplishment, and gain a sense of belonging and acceptance. Students that have these positive experiences in the classroom feel part of that peer community and have “respect for themselves and each other as artists” (p. 40).

People want to belong, and they want their lives to be meaningful and important within society. Husain (2009) states that “identity is closely related to individuals and the social environment of a community” (p. 429), so in this case, my classroom was the social environment that housed the community of artists that shared the space. It was imperative that I created an environment that was welcoming and made all students feel safe and part of the classroom community. Malin (2012) states that “art making is potentially an important way for children to not only make meaningful connections to school, but to develop an identity that empowers them to assert personal meaning in their social and cultural world” (p. 18). As an art teacher, it is my job to provide the safe space and creative environment so that students will be stimulated to make these kinds of personal and significant relationships between what is happening in the and outside of the classroom. Malin (2012) further states that:

The art room is a place where this learning and identity formation can take place in large
part because it provides the space for students and teachers to negotiate what is important in art making, and pursue art the way real artists do: as a personal and cultural meaning making activity. (p. 19)

Jones’s (1986) teaching approach was similar to that recommended by Cowan and Clover (1991) with regards to building self-esteem through art making practices. Jones taught art at an all girls’ correctional facility. The students ranged in age from twelve to eighteen and most were from rural or urban areas and from lower social-economic level homes. The girls were in the correctional faculty for felony acts of car theft, armed robbery, drugs, assault with deadly weapons, and repetitive runaway attempts. Most of the girls were from broken homes and suffered physical or sexual abuse. Jones came from a formal art education background but had no idea what to do in a correctional classroom with abused teenage girls. His first attempts at teaching failed miserably even though he was teaching art for aesthetics, creativity, and craftsmanship. These were all great aspirations, but the students were not participating or learning. They lacked self-respect and confidence, and Jones knew he had to change the way he taught art. With research, Jones (1986) decided that discovery learning was the best method to teach these girls. Jones wrote that:

Discovery learning is accomplished when students are presented with an incomplete idea or problem, rather than a structured plan of action devised by the teacher. With guidance from the teacher, the students formulate their own concepts and choose and structure means for completing the idea or solving the problem. This style of learning induces a greater degree of insight and reasoning than traditional learning styles. (p. 21)

Jones needed to adjust his teaching style to suit the needs of these girls. It is important as a teacher to be flexible and diverse with teaching methods and materials in order to make the art
experience worth the effort of the students and yield the type of education and knowledge that they are seeking. In this particular case, craftsmanship and aesthetics were not nearly as important as developing lessons that helped these students recognize their individual talents and elevate their self-esteem and worth.

Self-esteem, identity, and culture can be expressed in self-portrait form. Making self-portraits is usually one of the most difficult art projects to teach students because it is difficult to look at oneself physically as well as emotionally and make art that accurately reflects exactly what the student sees and feels. It is difficult for adults to do this as well. Welkener and Magolda (2014) stated, “the act of creating a self-portrait requires individuals to tap into an often underutilized and yet powerful interface between the mind, emotion, and imagination to present ideas in representational signs and symbols” (p. 580).

Welkener and Magolda conducted a study at a Midwestern, private, religious affiliated college. There were four females, and four males, with three of them persons of color, totaling eight students from six different majors in the college. The students were asked to create self-portraits using mixed media elements and did not have project requirements except that the piece needed to be able to be photographed. They could use any of the materials provided. It was stressed that skill level was not as important as expressing themselves through their self-portraits. The team of teachers chose to describe one of the student’s portraits, which stood out from the other seven. It was not a traditional portrait like one we are used to seeing that is a drawing or painting of a person from the shoulders up. This project was a collage of symbols and imagery that helped describe all the different facets of this person. The use of materials and symbols can often be more descriptive that an actual likeness of a person. The team asked for the student to
talk about the different parts of her collage, and this conversation yielded stories about her life and important details that she thought shaped the person that she was.

My students created a type of self-portrait by layering metal and collaging symbols that represented important aspects in their lives. They were encouraged to combine symbols that would represent family, ethnicity, race, cultural heritage, and community connections and combine them with symbols that represented special talents and hobbies that they enjoyed. My students further investigated ideas of identity and storytelling by combining personal artifacts into jewelry pieces that could spark conversations and reveal personal histories. Making these jewelry pieces would help them make sense of what they were learning about themselves, their families, and their environment.

**Symbolism and Storytelling**

Dewey states (1934), “But whatever path the work of art pursues, it, just because it is a full and intense experience, keeps alive the power to experience the common world in its fullness. It does so by reducing the raw materials of that experience to matter ordered through form” (p. 138). I think that a wonderful artistic way to organize a person's thoughts is by organizing a composition though symbols in metal. Often there is a comfort level established in using symbols and having a little bit of ambiguity rather than having something typed out with little room for emotion or interpretation. As Dewey (1934) puts so eloquently, “Words are symbols which represent objects and actions in the sense of standing for them; in that sense they have meaning” (p. 86). After all, that is how we began to learn language and expression at such an early age. We started with picture books full of colorful and simple symbols that we began to recognize as representations of objects like a shoe, an apple, or a worm and then learned to
combine those symbol words to make sentences. Eventually, we were able to take those
sentences and make stories. Symbols became stories much like ancient cave art paintings.

This kind of storytelling happens in the art classroom while student research, explore,
make, and share their artwork. In this manner, the classroom becomes the creative community
where students make more memories and new stories. Pellish (2012), an elementary art teacher
in a multicultural school district with a high immigrant population, found that the traditional
customs of her students seemed to be gradually disappearing. She thought she could help revive
and make their customs important again in her community. Pellish (2012) reflected:

For so many of my students, new roots are being planted and traditional customs are in
danger of becoming a distant memory. I frequently heard students discussing special
meals, or valued traditions; often they came to school with jewelry from their homelands,
or representing their cultural backgrounds. In this setting, it became apparent that
student’s knowledge, memories, and experience could be valuable sources for narrative
art making and identity formation beginning in elementary school.” (p. 19)
Pellish encouraged students to reconnect with their heritage through art and created a three-
lesson unit on identity. The students created identity boxes depicting narratives of the past and
present, and ideas about how the students saw themselves in the future. This project required
communication between Pellish, the students, and their family members and sparked
conversations. The classroom became a community where students listened, learned, and
respected each other’s differences.

Song (2009) was a Korean-born teacher interested in investigating identity through art
making practices similar to Pellish. She was concerned with Korean-American students having
difficulty with identity after coming from a dual culture where their ancestors and family related
to Korean culture, but they and their friends identified more with American culture. Song saw a lot of generalizations and stereotyping in the school community. Students were often mislabeled as Japanese, Chinese, or Asian instead of Korean. She thought this only confused students more and believed that children could connect to their heritage through art making. Song taught art to 15 second generation Korean-American high school students during a three week workshop in New York. Song “used creative art making as a teaching tool to explore student’s identity, heritage, and culture and to help them better understand who they are and where they come from” (p. 20). Song helped her students work through the art process and their issues, and, according to her, “art became another language allowing students’ realities to take on new meanings. Community was created when students worked together and shared artwork and ideas” (p. 20).

My Polish heritage is important to my family and myself. We maintain many Polish traditions because they are unique and solidify our bond as a family. Some of the quirky things we do started as Polish traditions, but we know them as Pieniaszek traditions at this point. Each time I tell a story about our traditions, I remember another one to tell involving a family member or something that happened that day in history. My family traditions have also been introduced to my friends so now I have a larger family community to share with. They tell my stories and share my heritage with their friends and family. With these thoughts in mind, I designed lessons that would help students explore identity and encourage them to share their stories through their artwork. As I discussed earlier, jewelry is personal and holds this special kind of power to store memories. Jewelry’s intimate size, sometimes flashy exterior, and tiny details entice viewers for a closer look and can reveal these stories hidden within the layers of metal, wood, stone, bone, and fabric.
I always remember the stories that my mom tells about some of the pieces of jewelry that she had. She had a pearl necklace that her mother gave her on her wedding day. I think each pearl must have had its own story to tell. There are a lot of memories for her strung on that necklace. Unfortunately, the necklace and other jewelry were stolen during a home robbery. The pieces were never recovered, nor could they ever be replaced, but the memories still remain.

Mom tells me about Grandpa’s charms and how he had one made each time he went to Vegas and brought them home as a souvenir for Grandma. Then there is Grandma’s watch that seems to hide a sad story that will be revealed to me one day. It is just not time for that story to be told. However, even as sentimental as these pieces are or were to my family, it is not the value of the metal or stones, nor how pretty the pieces are, but it is the history and memories of the past that each piece holds and each piece’s unique ability to entice a smile, a tear, or a short trip down memory lane. Those jewelry pieces are records of our individual family history and act as timelines for generations of lives.

“Reflecting on past experiences can help students make discoveries about themselves”, according to Pellish (2012, p.20). Eisner (2002) wrote, “One of the outcomes of art education is the development of students’ ability to understand art as a cultural artifact” (p. 89). These two strong yet simple statements provided the additional fuel that I needed to develop jewelry lessons that would encourage students to do just those things. I knew that making the jewelry in the lessons I taught would require many students to show an incredible amount of courage, strength, and vulnerability and that sharing their ideas with others would be difficult. I also knew that in the process of art making and sharing, the students would benefit by not only learning about themselves, but by learning about their classmate’s unique qualities and in this manner, the projects would become relatable and relevant.
Cultural Identity

Eglinton’s book, *Youth Identities, Localities, and Visual Material Culture: Making Selves, Making Worlds* (2013), was an educational eye opener for me. I realized that I did not really know what effective multicultural cultural teaching would look like and what visual material culture really was. I thought that I was educated about both of these topics, but I was wrong. Eglinton received a Ph.D. from the University of Cambridge and wrote this book two years after her dissertation. She conducted research in inner cities in New York as well as in a remote Yukon Territory rural area, and although the age range and school curriculum might be the same or similar, that is about where the likeness stopped.

Eglinton admitted in the beginning of her book that she was definitely not prepared to teach art to teenagers from the south Bronx. All of her 33 students were black or Latina/Latino, and she was a young white woman from Manhattan. She figured that she would start with a lesson in graffiti because she “knew graffiti”. She knew a lot about Keith Haring and Basquiat. She quickly learned that she was not an expert in graffiti art, and it was not wise to try to teach those students about something that they were probably more of an expert in than she was.

In Eglinton’s time spent in the Yukon, she again realized that she was out of her element. She was from a huge metropolis and was used to crowds, noise, and having most things available to her all the time or at least attainable with a short distance and a short period of time. It was not that way in the Yukon, and the adolescents there were very different from the adolescents she worked with in New York.

Eglinton’s book digs deep into the true nature and meaning of material culture. She did long term in-depth studies with students from very different demographic statistics. She discovered how racial identity and gender identification related to environmental locations.
Each group of students had their own set of norms and classifications for gender and race. They had their own community with structures and labels created by them, and all the students in that community were well aware of those labels and what they meant. Race was described as not just a skin color, but also an attitude that reflected where you lived, how you acted, how you walked, your personality, and your style. Gender was not just female or male but also related to stereotypes within those genders such “girlie girls, tomboys, and gangstas” or “welfare used as an adjective, small-town girls, the term ‘other’, ‘dressing city’, native, OG or original gangsta” (Eglinton, 2013, p. 122).

I now understand that visual culture is different for different people and is dependent upon context. It cannot be separated from locality or community. It is just as much part of the community as it is a part of each individual living in that environment. We are like sponges and soak up all that is around us which influences what we do and say. We come to each new learning experience with past experiences that have shaped us. Dewey (1934) summarized these thoughts perfectly in his statement:

> Experience is a matter of the interaction of organism with its environment, an environment that is human as well as physical, that includes the materials of tradition and institutions as well as local surroundings. The organism brings with it through its own structure, native and acquired, forces that play a part in the interaction. The self acts as well as undergoes, and its undergoings are not impressions stamped upon an inert wax but depend upon the way the organism reacts and responds. (p. 246)

I realize that I will often not be the cultural expert in the classroom, so it is an important part of my job to get to know my students, where they come from and what knowledge they possess and bring with them into the classroom. I need to know what influences them, what they
respond to, and what passions they might want to explore through art. I don’t ever want to make
generalized or broad statements about what the students in today’s society are thinking, doing,
or know. What students relate to in one school is not necessarily what they relate to in another
school. In fact, students are so diverse that one student’s visual culture could be different from
another in the same class. I need to think about how my students not only can relate to this
project personally and within the context of their local community but also expand on those
ideas in order to draw parallels how the project could relate to other students and communities.

Experts in the fields of education, research, and psychology have been studying children
and identity long before I even began my small attempts and understand the term in all its
intricacies. Identity is all encompassing, ever changing, and influenced by everything we do. Our
environment, our families, our ethnicity, race, religion, gender, and community shape us. Each of
us may struggle with trying to figure out who we are, what we are doing on this earth and why
we are doing it. How can we figure out who we are if who we are continually changing by the
absorption of outside influences? I believe that people can explore identify through the creative
process. We can introduce rich art lessons that are structured with details requiring students to
research themselves and their past and really try to understand who, and what has contributed to
them becoming the person that they are this far in life. I think through the process of research, art
making, discussions, and reflections, students can they learn to build confidence within their own
artistic community and will develop the skills to be inquisitive learners and intellectual makers in
the future. My unit and applied project was a first attempt at creating such an environment and
hoping for success for my students.
CHAPTER 3

Applied Project

I could not believe my great fortune when I learned that I was going to be student teaching at a high school that had a jewelry program. I fell in love with jewelry and metalwork because I was lucky enough to take some jewelry courses with absolute masters in their field. Rob Jackson and Lola Brooks helped guide me in this very foreign medium that I learned to love and loathe simultaneously. Jewelry making and metalworking allowed me to indulge my detail-oriented tendencies. It was often time consuming, laborious, and tedious work, but manipulating metal with tools and fire was therapeutic in nature, and I became an addict. There was definitely something powerful about the cold, hard material juxtaposed with the fine intricate details that could be wielded by hand, acid, fire, and determination. I learned an incredible amount about myself as an artist and a person while exploring conceptual, emotional, and historical foundations in jewelry. I had hoped that I would be able to take all that I learned and experienced and pass that knowledge onto my students in the future, and I found just the school and cooperating teacher to do that.

I began my student teaching experience at Peachtree Ridge High School in July of 2014. I was nervous and excited to be working with high school students and was hoping that the student population would be diverse. Peachtree Ridge High School is in Suwannee, Georgia and part of the Gwinnett County Public School System. According to U.S. News and World Report (2015), with data based on the 2011-2012 school year, Peachtree Ridge High School enrolls 3,182 students and has 173 full time teachers. U.S. News and World Report (2015), also reports that “The AP® participation rate at Peachtree Ridge High School is 57%.” The student body makeup
is 52 % male and 48 % female, and the total minority enrollment is 64 %.” U.S. News and World Report reported the following statistics listed in the table below. I formatted the table, but the terminology and statistics are directly taken from the U.S. New and World Report online (2015).

**Table 1 Ethnicity/Race**

<table>
<thead>
<tr>
<th>Ethnicity/Race</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Minority Enrollment (% of total)</td>
<td>64%</td>
</tr>
<tr>
<td>American Indian/Alaskan Native Enrollment (% of total)</td>
<td>0.2%</td>
</tr>
<tr>
<td>Asian Enrollment (% of total)</td>
<td>25%</td>
</tr>
<tr>
<td>Black Enrollment (% of total)</td>
<td>24%</td>
</tr>
<tr>
<td>Hawaiian Enrollment (% of total)</td>
<td>0.1%</td>
</tr>
<tr>
<td>Hispanic Enrollment (% of total)</td>
<td>12%</td>
</tr>
<tr>
<td>White Enrollment (% of total)</td>
<td>36%</td>
</tr>
<tr>
<td>Two or More Races Enrollment (% of total)</td>
<td>3%</td>
</tr>
</tbody>
</table>

I wanted to provide these statistics because I believe them to be fairly consistent with the diversity I saw in the classrooms, cafeteria, and hallways. I was lucky enough to teach and or co-teach AP Art History, Drawing/Painting II, 2D Design, Jewelry and Metal Working, and Graphic Design. Each class was represented with a wide variety of students from different grades, ethnicities, and genders.

I developed my unit and applied my project in my Jewelry and Metalworking class so I will provide more specific details about that student population. I had a total of 30 students with 28 in beginning Jewelry and two in Jewelry II. Of my 30 students, five were identified as male and 25 identified as female. I chose to use the phrase “identified as” because of the sensitive nature of gender and gender roles in today society. I had one student from a different class that identified as gender neutral and had provided a letter explaining the term and parameters as well as how to refer to this student if not by name. I created the table below to show the diversity in my jewelry class.
Table 2 Ethnicity/Race in Jewelry Class Fall Semester 2014

<table>
<thead>
<tr>
<th>Table Entry</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Number of Students in Class</td>
<td>30</td>
</tr>
<tr>
<td>Number of Asian Students</td>
<td>3</td>
</tr>
<tr>
<td>Number of Black Students</td>
<td>11</td>
</tr>
<tr>
<td>Number of Hispanic/Latin Students</td>
<td>2</td>
</tr>
<tr>
<td>Number of White Students</td>
<td>11</td>
</tr>
<tr>
<td>Number Students that Identify with Other Ethnicities not Listed</td>
<td>3</td>
</tr>
</tbody>
</table>

I was fortunate that Peachtree Ridge High School was on a block and semester schedule. This meant that for the fall semester, the students would have the same four classes every day, Monday through Friday. Each class was an hour and a half long, which I think is wonderful for studio art classes. I prefer to have an hour and a half for instructional, demonstration, and studio work time. I was very happy to have my students every day for an hour and a half. While I thought this was definitely a plus for students taking studio art courses, I thought that the students in AP Art History would have a much more difficult time staying engaged and focused, but they did a great job, and I was super proud of them for hanging in for the entire hour and a half. I am so glad that I could use a variety of teaching methods and materials to break up the “monotony” of the class period. I had to use everything I was taught and observed about differential teaching strategies to keep things interesting in the class.

Early in the first few weeks of student teaching, I discussed with both of my Peachtree Ridge High School cooperating teachers some ideas that I had for my teaching unit. I really wanted to teach a jewelry unit, and, thankfully, Mrs. Courtney Zopf was gracious and welcomed my ideas. Mrs. Zopf is the primary jewelry teacher at Peachtree Ridge High School and graduated from Georgia State University with a Bachelors of Fine Arts in Art Education. Her area of concentration was in jewelry and metalworking, and she loves it like I do, so I could not
have found a better cooperating teacher or placement for teaching my unit and implementing my applied project.

I developed my unit for beginning high school jewelry and metalworking classes. I did have two Jewelry II students during the same block as Jewelry I. The Jewelry II students had already taken Jewelry I and would be slightly familiar with what I was going to teach, but Mrs. Zopf wanted these students to still participate in Lesson One and Lesson Four because of the content detail. The art history portion would be a review, but I had prepared my own PowerPoint and writing prompts so the lesson would be completely different than what the students had participated in with Mrs. Zopf the year before. Lesson Four was the critique, live jewelry show, and final presentation which the students had not done before, so Mrs. Zopf was excited to have all her jewelry students participate in that lesson. Mrs. Zopf thought it was a good idea for the two advanced students to do the same project required in Lesson Two because the type of jewelry techniques that I was going to teach were difficult for a lot of students, and everyone could use the practice. I was also introducing chasing and etching that Mrs. Zopf had not taught in her jewelry classes before and both of the advanced students wanted to try both of these methods. I elevated the Lesson Two project slightly, allowing the advanced students to make bracelets instead of charms or pendant. They still had to adhere to the same requirements of the project as the beginning jewelry students, but I showed some examples of more difficult projects that would still incorporate the same learning objectives and skills but yield different results. Mrs. Zopf allowed the students to choose to do something different than what I had written for Lesson Three. She had taught a similar project incorporating found objects with these two students the prior year, so she asked me to offer them some suggestions of things that they had not done before. I came up with ideas for chain-making projects and showed the students how to
make different types of links and jump rings, and they showed me their ideas, which Mrs. Zopf had to approve. These two students were still working on their chain projects when I finished my student teaching time at Peachtree Ridge High School.

Beginning jewelry students must take 2-D Design and 3-D Design before being allowed to take a jewelry class. Two and Three Dimensional Design is one course offered each semester. The first half of the semester is dedicated to 2-D work and the second half of the semester is spent on the 3-D portion of the course. I had the pleasure of teaching 40 students in a 2-D design. I think it is a very smart prerequisite because that is where we teach the fundamentals and foundations of beginning art. We introduce the students to the elements and principles of art, art history, writing a critical analysis of an artwork, art aesthetics, and of course, art production which is always the students’ favorite. It is important for a student to be familiar with all of the foundations taught in 2-D and 3-D classes before taking the jewelry course because we start immediately with art history, creative and critical thinking, composition, and production. At this level, art students will be familiar with art terms, working in sketchbooks, and accustomed to thinking more independently and creatively. I used this information to help write my lessons, making sure that the content level was challenging, and the students would be able to use that prior knowledge to build upon while making their jewelry pieces.

I wrote my unit individually and checked in with Mrs. Zopf briefly a few times to make sure I was on the right path. I did not have a planning period with Mrs. Zopf because her planning period was scheduled when I was teaching Mrs. Steele’s 2-D class. I was grateful for the private mini lunch meeting we had before I started teaching my unit. I was extremely nervous and concerned that my lessons would not be detailed enough, provide enough contact, be interesting or engaging, or would be too easy or difficult. Mrs. Zopf assured me that the lessons
were strong, highly organized and detailed, and the projects were innovative and interesting. I also wanted to make sure that my lessons were addressing Gwinnett County Public School curriculum. Gwinnett County has the AKS, which means Academic Knowledge and Skills. These are the standards written and implemented for all students in Gwinnett County Public Schools. These standards are aligned with either the Common Core Georgia Performance Standards or the Georgia Performance Standards. When writing my unit I referred to the Georgia Performance Standards so that I could possibly use those lessons in other Georgia school districts later in my teaching career.

**Unit Rationale**

Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addressed how personal adornment and practices can be identity clues about the people who make and wear them. Students would make pendants, rings, bracelets, and charms that exemplified personally distinct traits as they learned about themselves and developed skills to express themselves not only in words, but also in the form of wearable art. Students would make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students would also develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students would have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and
develop creative ways to artfully express themselves as multi-faceted individuals.

**Teaching My Unit: Lesson One**

I was very excited to teach my unit to the jewelry students. I had been co-teaching since the first day of class and had gotten to know the students fairly well in a short period of time. Mrs. Zopf was pleased with my lesson plans, and they aligned with what she would have been teaching the students if I were not at Peachtree Ridge High School. I really wanted the unit to be successful. It was an ambitious unit that started with a good look into the history of jewelry.

Lesson One was the foundation for the other lessons in the unit so I wanted it to be a strong lesson that was interesting and held my students interest. The lengthy history of jewelry spans approximately 75,000 years. I could have spent an entire semester teaching jewelry history but, for this lesson, I only needed to teach some key aspects that would be relevant to the other lessons in the unit. This lesson needed to be informative with a general overview, but descriptive enough so that I could show my students connections between jewelry making and meaning making.

I began the jewelry history lesson with a show and tell presentation. I wore a lot of jewelry and brought in some examples of handmade and store bought jewelry. I had earrings, necklaces, bracelets, rings, and pins. I briefly described some of the jewelry, and its symbolic meaning and significance to me. I walked around the classroom showing the jewelry and passed around some pieces asking the students to pay close attention to the details and all of the sides of the piece. While the jewelry was being passed around, I started a PowerPoint presentation and talked about the rich history of jewelry from different cultures. I covered the time that shell bead necklaces were worn in the stone ages, all the way through to contemporary jewelry pieces. My PowerPoint presentation (see Appendix B) contained sample images of jewelry from all over the
world. It also contained examples of symbols that I divided into categories. Some of those categories included religious symbols, academic symbols, and symbols for love. As I showed the slides, I started a dialogue with my students by asking them to tell me what things they might be familiar with or recognize, and what they thought about some of the materials, colors, symbols, and possible meanings construed by those objects.

I was surprised at the amount of class participation that I received. We talked about the jewelry in the PowerPoint presentation and compared jewelry from the past to the more contemporary jewelry being passed around. I pointed out examples of jewelry that students were wearing in the classroom and made references to the jewelry we saw in the slide show. We talked about symbolism, composition, and materials, and discussed that there were many similarities between the past and present jewelry samples. The students commented about how some of the pieces looked, what they liked or dislike, and what it might feel like to wear a shell necklace, a heavily jeweled crown, or a gold and colorfully enameled poison ring shaped like a scarab. We talked about the possible meaning of certain jewelry pieces, and how we, as viewers, gain certain knowledge about the wearer, and about the work. We discussed how the items that people wear can provide clues to a viewer about the person that was wearing them, and how those clues acted like identity puzzle pieces. The most obvious examples that students pointed out were crowns worn by royalty, identification bracelets and class rings worn by high school students, and thick, heavy, multiple necklaces, rings, and bracelets worn by musicians and artists to display style, status, and wealth.

I asked my students what they could tell about me based on the jewelry that I was wearing. The answers that I received were varied, but many of the students guessed that I liked silver, large jewelry, and unusual pieces. After more probing, I was able to get more insightful
answers. For example, one student said that my jewelry was similar to my personality. This student said, that based on the jewelry that I was wearing, she thought I was an outgoing person with a fun personality, and that I was different, and maybe a little “rocker” based on the kind of rings and bracelets that I wore. We did this kind of exploration with a student volunteer in class who wore rings on most of her fingers, multiple bracelets, and layers of necklaces. She also had multiple ear piercings, and wore earrings in each different hole. It was a quick and fun exercise that helped reinforce the key points of our earlier discussions. I mentioned that it might be easier to describe a person in the classroom because we might already know some things about our classmates from being with them each day. I also told my students that we could make false assumptions based on the jewelry pieces that a person wore. Many times people can play dress up or role-play and wear things that are very different from whom they really are. The class ended up having a good conversation and managed to stay on topic the majority of the time. My students were interested and involved in the lesson and that helped make, what could have turned out to be a disastrous boring history lesson, one that was interesting, fun, and relevant.

The last slide of my PowerPoint showed examples of the project that the students were going to create in Lesson Two. The examples of jewelry pieces were created by various contemporary artists, and had wonderful examples of riveting, wiring, etching, and stamping techniques. The students were impressed and became excited about the possibilities for the upcoming project. I asked them to brainstorm and write down as many words as they could come up with that described themselves. I asked them to think about things like hobbies, family, heritage, religion, and other personal clues that might be able to be translated into symbols. My students spent the rest of the class period working in their sketchbooks.
Lesson One was critical in helping address a number of visual art standards. My students used mental and visual imagery during the creative process to express individuality. They used critical thinking strategies and reflected on art from a variety of different cultures from the past and present. They were able to note similarities and differences between cultures and communities from the past and make connections to themselves and society today. My students used their sketchbooks to work out ideas and solve design problems, thus helping them become more accustomed with visual and verbal journaling and the positive outcomes of practice.

**FIGURE 1: Examples of student brainstorming**

**FIGURE 2: Example of student sketchbook**
Teaching My Unit: Lesson Two

The following day I started teaching Lesson Two. I asked my students to self-reflect, in an attempt to understand what key aspects make them the individuals that they are. I wanted my students to think beyond their physical characteristics and concentrate on how their families, cultural upbringing, religious affiliations, spiritual connections, societal influences, hobbies, and talents had influenced and helped mold them. My students used the beginning of the block to continue working in their sketchbooks, brainstorming ideas, and sketching out possible jewelry designs.

I had another PowerPoint presentation (see Appendix C) prepared with examples of the type of jewelry that we would be making for this project. I reviewed jewelry history, symbolism, and materials and introduced the project for Lesson Two. I explained that the students would be learning many new jewelry-making techniques. Some of those techniques would be new ways to attach metal to other pieces of metal by riveting and wiring, and other techniques would allow students to add details to further personalize their work. I showed them examples of types of rivets and wire connections, as well as etching, chasing, stamping, and hammering examples. We reviewed some of the different reasons people made and wore jewelry and the importance of self-expression and identity, and I think at this point, my students were beginning to understand where this project was heading.

I handed out an information sheet outlining the project objectives, key concepts and terminology, sample images, and the abbreviated steps students would need to take to complete the jewelry piece. There were examples of finished projects for reference that I believe helped spark my students’ interest even more. A number of students asked me how they could make a
piece of jewelry similar to the examples I provided. They were interested in how to make some of the design and patterned textures too. This was exciting to hear and what I was hoping for.

I reiterated the project guidelines of using two different types of metal, and two types of rivets to combine at least two layers of metal. I also gave the students size restrictions, and limited the project to charms and pendants. The students had to choose personal characteristic traits from the ideas developed in their sketchbooks, and create three or more sketches playing with symbolism and composition. I reviewed all of their sketches and helped them narrow down which one might be the most aesthetically strong and provide identity clues to a viewer. Some of my students were ready to start piercing and sawing their metal while others continued to sketch until the end of class.

Day two of Lesson Two was a busy one. I had the PowerPoint ready for a review at the beginning of class, had handouts available for those that needed one, and had the jewelry cabinet unlocked so that the students could get their supplies out if they were ready to start working in metal. I had previously found really good riveting videos recorded by Nancy Hamilton (see Appendix F), to show on the Projection Board, and was planning to show two videos towards the beginning of class, but we had a group of students come into the classroom from the Leadership Committee. They gave a 25-minute presentation so I showed the rivet videos after the group left.

Nancy Hamilton is quirky and entertaining, and her videos are short and easy to follow. They are super for beginning jewelry students. The first video demonstrated how to make a regular rivet. I paused the video a few times to point out key differences between flush or invisible rivets and regular rivets. I also pointed out the names of some of the tools such as center punch, drill press, and chasing hammer. I reminded the students to pay close attention to Nancy Hamilton’s techniques because they needed to know how to rivet their jewelry pieces. The
second video was another by Nancy Hamilton demonstrating how to make flush, or invisible, rivets. Again, I paused the video to point out key vocabulary terms and concepts that I wanted my students to remember. I would demonstrate how to make rivets in class, later as a review, with some sample pieces that I made, but I thought that the first introduction to riveting should be seen on the “big screen”. I knew it would be easier for my 30 students to see the process magnified rather than attempt to crowd around me demonstrating with a piece of metal the size of a credit card and a piece of wire the size of a pencil lead.

I reviewed the project specifications for the students and then encouraged them to use what time they had left in class to finish their sketches and have them reviewed. At this point, most of my students were cleared to start working in metal. I walked around the classroom answering questions, reviewing sketches, providing some help with design, and occasionally redirecting students’ focus. Towards the end of the class period, I called for clean up because there were a lot of tools to put away, and many things that needed to be locked up in the cabinet for safety and security.

After school ended, I tested approximately 30 drill bits and four wire gauges. Mrs. Zopf had a good supply of drill bits, but they were not labeled, and I wanted to make sure that the wire and nail head gauges would match the drill bit gauges to ensure a snug fit. My students would not be able to rivet successfully if the drill holes were too large. I had a variety of different gauge drill bits, wire, and tubing in brass, copper, and nickel silver. Mrs. Zopf had used solid brass nails in her class the year before, and told me that those worked well for the students who sometimes struggled with riveting. I had not used those before, so I tested them to make sure I knew the properties of the materials that my students would be working with. They were easy to use, but I still wanted to teach my students how to make rivets before attempting to use the nail
heads. I spent approximately two to three hours each day, drilling holes, and matching wire gauges, but successfully found sets, and labeled the drill bits. I also and made four sample pieces with different size and types of rivets to show my students. I went to the hardware store three different days on my drive home to purchase additional drill bits. I knew, from watching my students obliterate the saw blade inventory with the last project that I should be prepared for a number of drill bit breakages.

*FIGURE 3: Hammering a rivet.*

*FIGURE 4: Students working.*
FIGURE 5: Student drilling or piercing metal.

FIGURE 6: Student filing metal.

FIGURE 7: Student working with jump ring.

FIGURE 8: Student sawing metal.
Day three and four were dedicated to studio working time. As usual, I had the PowerPoint slide of examples on the board, handouts ready, and the jewelry cabinet unlocked. I had already learned that, for efficiency, I needed to unlock and get out all the supplies before the class arrived. I quickly reviewed the project guidelines and moved about the classroom answering questions and helping students with their projects. The students had some great ideas and I saw evidence they were taking the project seriously because I saw sketchbook pages full of
self-reflection adjectives and sketches revealing good uses of symbolism and composition. The students found ways to turn the adjectives they chose to describe themselves into symbols like hearts, crosses, music notes, sun, moon, zodiac symbols, and language characters. Some students wanted to incorporate their religious beliefs into their jewelry pieces; some wanted to show where they were from; and some students felt strongly about adding in symbols to represent family. I was pleased with my students’ efforts to follow instructions but pushed them creatively to develop the best design reflecting the most meaning. Some students needed a lot of guidance and encouragement, while others had a good idea of what they wanted to say, and how they were going to make their jewelry so that their piece was truly representative of who they were.

I really enjoyed the studio working time because that was when I was able to learn the most about my students. I was able to assess their working habits and abilities, but more importantly, I learned about their pasts and listened to stories that revealed personal details. I learned that English was not the primary language spoken by some of my students. I had students whose families were from India, South Korea, China, Spain, and Brazil. These students were proud of their family heritage so I encouraged them to express that in their jewelry designs. My students not only described themselves and their families to me, but also had conversations with their classmates about the symbolism and meaning of their jewelry. It was such a great environment to be in. In my classroom, at that time, I would have defined creativity as the sound of students’ conversations.

The fifth day of studio work time was a fun and busy one. It was time to introduce tube rivets and texturing techniques. Many of the students were progressing nicely with their designs and would be coming to these steps shortly. I used a short video by the same artist, Nancy Hamilton, to demonstrate the tube riveting method to my students. I had to pause the video a few
times to clarify some process steps and define a few terms such as dapping tools, and flared edge. I also had to redirect a few students that were not paying attention. Tube rivets can be a little tricky, so I wanted to make sure the students understood how they needed to slowly work both sides of the metal tubing with increasing sizes of dapping punches to flare the edge of the tubing. The dapping set and vice were new introductions to the class, so this technique would need to be explained more than a few times.

I gave a number of short demonstrations on hammering, stamping, and chasing, because those were fairly straightforward, easy to see, and did not require a video demonstration. I brought in my own set of chasing tools for the students to use because the school didn’t have a set. I explained that I made the tools myself and emphasized how important is that my students take care of them since I was allowing them to use my own personal set. This worked well, and the students took very good care of my tools every day. I passed around the metal samples, which I made a few days earlier, as I described the tools and demonstrated the techniques.

*FIGURE 10: Sanding metal.*  
*FIGURE 11: Flattening metal with rawhide mallet.*
FIGURE 12: Setting rivets

FIGURE 13: Piercing metal.

FIGURE 14: Student textured pendant with two rivet types.
My favorite part of day, and the one that I think the students were mesmerized and excited about, was the demonstration that I gave on etching. This demonstration took a bit longer than the others because of the number of specific steps required in order to yield the cleanest etching and the amount of safety precautions that I needed to stress. I emphasized, and reemphasized, safety procedures and told my students that they must not touch their eyes or mouths during the procedure. The students had to wear goggles and gloves, and must wash their hands after working near the etching station. I also had smocks in that area because the acid can stain clothes. I was the only one to set up and clean up the etching area in the class, but I still insisted that the students keep that area clean and not cluttered. After showing the students the steps to prepare the metal, make the positive and negative design areas, and suspend the metal in the acid bath, I passed around a few different sample-etching pieces that I had made a few days earlier. The students loved the process and results. After an hour, I called the students back over to the etching area to show them how to safely remove their piece, and clean it while removing the resist. They had a chance to see how the etching acid worked on different types of metal.

FIGURE 15: Examples of etchings.

FIGURE 16: Examples of etchings.
Days six through ten were studio working days. Besides reviewing some key terms and some riveting and texturizing techniques, the students worked in the studio sawing, drilling, filing, hammering, riveting, and sanding. When I saw the majority of students nearing the final stages of their projects, I encouraged those who were not working as efficiently to pick up the pace, and I gave them a firm project due date. This was a good incentive for students to have their project completed because all the students knew the routine protocol about points being deducted for each day an artwork was late. I also started prompting my students about their next projects and asked them to start collecting small personal objects that could be incorporated into jewelry. The students would be working with found objects and arranging them with metal to create personal narratives. On the final working and project due date, students filled out the self-assessment rubric, attached it with their piece, and turn them in. Lesson Four was designed as a final critique and display for all the jewelry created in Lessons Two and Three. I will discuss that lesson later in this chapter.

I originally planned for this project to take approximately eight days, but I had to adjust my schedule to allow time for students to finish their projects. My students were excellent about sharing materials and supplies. I only had room to set up one etching solution. We also only had two small drill press vices to accommodate two flex shafts, four mini vices, limited sheet metal, and metal wire, but I was grateful for those supplies. I was astonished that a high school even offered a jewelry course and provided the wonderful materials and tools that many students would never even have excess to. It was just that the size of the class in comparison to the number of supplies resulted in a lot of waiting in line. The projects took longer than anticipated, but the outcome was better than I could have imagined.
My students were interested and engaged in what they were making. They were taking risks with their designs and exploring some unchartered territory by using materials and tools that they hadn’t before. They tried new techniques such as riveting, wiring, etching, stamping, and chasing and were quite successful. There were the usual speed bumps along the way, but nothing major that we couldn’t handle as a class. We had a lot of broken saw blades and lost or broken drill bits, and we always needed more sandpaper. There was always a line at the drill press and at the table with the vices, but the students were really good about sketching ideas or helping out their neighbors in class. There wasn’t too much down time at all except when the students needed me. I was running around ragged each day and all day long. I always had students that needed advice, help, or something that was locked away or that we ran out of. I am a fast walker and talker, but I felt as if I always had students waiting on me, and sometimes I felt guilty that it took me some time to get around to everyone. I had to tell my students to wait for me while I was helping someone else, and I must have heard the phrases, “Miss. P, can you help me?” or “Miss P., I was next”, about 50 times a class. I was exhausted, but it was a good kind of exhausted. It was a sign of an active and productive day of teaching and art making.

Lesson Two addressed some of the same performance standards as lesson one with regards to critical thinking, investigations in community cultures and art history, and working in sketchbooks. Lesson Two also addressed standards involving the use of the elements and principles of art such as color, contrast, emphasis, form, shape, and texture. The lesson also addressed the standard addressing the application of media and techniques, and the creation of conceptual artwork. Lesson Two involved self-assessment, and the artwork created during the lesson would be critiqued and displayed in Lesson Four of the unit.
FIGURE 17: Student jewelry.

FIGURE 18: Detail of student jewelry.

FIGURE 19: Student jewelry.
FIGURE 20: Student charm bracelet.

FIGURE 21: Student gear bracelet.

FIGURE 22: Detail of student gear bracelet.
FIGURE 23: Student jewelry.

FIGURE 24: Student jewelry.

FIGURE 25: Student jewelry.
FIGURE 26: Student jewelry.

FIGURE 27: Student jewelry.

FIGURE 28: Student jewelry.
Teaching My Unit: Lesson Three

My students and I were pretty excited about starting Lesson Three. I think everyone was ready for a new project. I had been reminding my students each day to bring in small items that had meaning and could be incorporated into a new jewelry piece. This lesson was going to yield some personal stories, and I was curious to see my students’ narrative interpretations made with personal artifacts, and recycled metal pieces.

Lesson Two and Lesson Three seamlessly flowed into each other because the projects were related and because some of my students were still working on finishing their pieces. I had students working at different speeds and on different aspects of their projects. I really enjoyed seeing the classroom buzzing with different things happening. I found the variety to be inspiring and never boring.

I started Lesson Three and required all of my students’ full attention, no matter if they were still finishing their jewelry from Lesson Two or if they were on target and had already collected and brought in their found objects. I really needed to keep the pace of the unit and wanted to forge ahead. Most of my students had begun to collect small trinkets from home and had already brought them into the class for the first day of the lesson. I put a large note on the board and verbally reminded some of my students that they needed to bring in objects from home.

I started Lesson Three in a similar fashion to Lessons One and Two. I had a PowerPoint presentation FIGURE 29: Student found objects.
(see Appendix D) with good examples of jewelry made by riveting found objects and metal together. I reviewed symbolism and layering of materials, and talked about riveting and wiring. The students were all familiar with this information so my introduction was quick.

I brought in a number of personal artifacts that were a good size for incorporating into jewelry. I had a small smooth stone, a piece of leather, two coins, a dried flower, a shell, a metal pin, a photograph, and a few other trinkets. I showed the class my objects and described how fairly generic those objects appeared individually. I further explained that each object held a person memory for me that was sparked each time I viewed and held it. I also tried to explain that when I combined two or more objects, those memories were then altered and become a catalyst for storytelling. I passed around my artifacts and asked my students to think about the kind of story that each object could reveal if it was something that he or she found instead of me. I talked about how each student would combine personal found objects to create narratives about an event or series of memories from their own lives. I explained to my students that I wanted them to tell an important story, not with words, but with symbols and through an artistic composition. I handed out a project information sheet similar to the one I created for Lesson Two. The sheet contained vocabulary terms, project specifications, simplified steps, and some of the small example images that were on the PowerPoint.

The rest of the class period was dedicated to brainstorming and sketching ideas. When I was searching for examples of found object jewelry, I stumbled on a fantastic website, www.craftinamerica.org. There, I discovered the education guide, Roberta and Dave Williamson: Subjective Objects, and found worksheets that could help my students with their current projects. Those worksheets can be viewed in Appendix D. The students used the worksheets to help them sketch different composition possibilities that would aid or change the
narrative. I didn’t use all of the worksheets available because I spoke with Mrs. Zopf, and we decided that time would be better spent working with one sheet, approving designs, and letting the students start making their jewelry.

During this time, I had students who needed some one-on-one individual help. One student had just arrived in the United States from Brazil and had only been at Peachtree Ridge High School for a few days. Her English was excellent, but she had a little bit of comprehension trouble and asked that I explain the project a little better. This student told me that her family did not bring anything from Brazil except for some clothing and shoes so she didn’t know what to bring in for the new project. I talked with this student for a while and told her that we could
modify the project so she could make all of the jewelry pieces to combine, rather than use, found and recycled pieces. I asked her to think about her home in Brazil, what it was like to live there, and what specific things she missed. We discussed her friends and how she missed everything about Brazil. I told my student to keep thinking about that and to write down whatever memories came to her mind so she could translate those memories into symbols and make her jewelry.

I was pleased when this student came to me later on and said that she wanted to incorporate some of the letters that her friend gave to her before she moved away. She told me that the letters were all that she had and that she wanted to use them but did not want them to be destroyed. I suggested that she choose one or two of her friend’s letters, an important sentence, or her friend’s signature. We could copy that part of the letter, shrink the size down, and etch the words into a piece of metal. I informed my student that in order to do this, with the lettering still legible, we needed to make a good-sized piece of jewelry. We decided that a type of identification bracelet with a larger smooth surface might be large enough to do this. I suggested that she could shrink the writing down so that it looked more like a decorative texture, but the actual words would not be legible. My student really wanted to be able to read the writing so she decided to etch a short phrase. The etching came out beautifully, and she decided to use guitar strings to attach the bracelet face to the wire wrist part. She explained that her mom played the guitar and sang so she wanted to use guitar parts to remind her of that. This student decided to incorporate guitar strings to represent her mom in combination with the words from a letter written by her best friend. She was able to merge two important memories in her life that helped tell a meaningful story about love, sadness, and moving forward.
My students used the rest of the class period and the beginning of day two to work in their sketchbooks and on the worksheets developing ideas for their jewelry pieces. I reviewed the specifications, gave examples of types of objects that students could use, and reiterated that the entire class needed to be moving on to the next project. I had already unlocked the cabinets and brought out all the metal working supplies. Only a few students had approval to start working in metal. The rest of the students had consultation with me, and continued with or revised their sketches. By the end of day two, the majority of students were on track and ready to start working in metal on day three.
My students worked in the studio for the next eight days. I did a few demonstration reviews and helped out with some etching and riveting, but most of the students were comfortable practicing the techniques that they learned in lesson two. While the students were working, I was moving as quickly as I could around the room to assist and troubleshoot. I continued to provide encouragement and gently push my students to think through any problems that arose and develop creative ways to conquer any obstacles. In lesson two, I needed to help my students figure out how to attach metal pieces with wire and guide them in the riveting process. In lesson three, my students were more self-directed and a bit more comfortable playing with the wires, and using rivets functionally as well as aesthetically. I was pleased with this progression.

I was happy to see my students’ growth and accomplishments in jewelry making. They met all the major standards from Lesson One and all of the standards from Lesson Two in this third lesson. The most rewarding aspects for me did not include my students meeting those set standards, even though that was important. I was more pleased hearing the stories that were told during the art making process. My students revealed a great amount about themselves during sketching and completing the worksheet. The entire brainstorming process was a bit like telling a story and rearranging the paragraphs to make more sense. The found objects and recycled metals pieces were the paragraphs in this simile. I learned so much about my students as they discussed the meaning of their found objects and told stories about how and when they found the objects or who and why someone gave them the artifacts. I heard stories about family members, boyfriends, vacations, memories from childhood, and stories about things that happened in school. Some of the stories were funny, some were sad, some were kind of shocking, and others were heartbreaking. My students were already good storytellers. They became great storytellers by
incorporating meaningful personal objects into wearable art pieces. Their stories really began to come alive with emotional weight similar to the physical weight of wearing jewelry.

I had a student that wanted to incorporate her strong faith in Catholic religion with objects that her father had given her over the years. She combined images from a mass card, a feather from an earring, and a charm from a necklace that she was given as a little girl. The resulting pendant was a lovely remembrance of her father. My student was emotional over this piece of jewelry and told me that she didn't get an opportunity to see her father very often. She wore the necklace before it was even graded. This is the same student, discussed in Chapter Four, that made a personal going away card for me and thanked me for encouraging her, and being patient with her language barrier. She didn’t think of herself as creative or artistic, but her confidence soared in jewelry class after this lesson.

*FIGURE 33: Student found object pendant.*
Anoth

er student wanted to incorporate a large pink rock, bracelet, can tab, and a few other objects that she had collected over the years as a child. Each object held a memory of her family, and she wanted to combine them like she did when writing in her diary. I thought her concept was strong, and we just needed to find a way to execute the design. The rock was really too large to incorporate into one pendant. The pendant would have been too heavy and it would have been difficult to secure the entire piece to metal. I asked her if she was willing to break up the rock into two smaller pieces, so that we had a size that was easier to work with. We wrapped the rock in fabric, took it outside on the sidewalk, and split it with a hammer. My student got a little carried away and ended up breaking the large rock into many smaller pieces. We decided that the smaller pieces would be representations of all those family memories. I showed her how to incorporate Plexiglas™ into her design to create a window, and taught her how to anneal and sink metal to create a crevice to “store” her memories. Her final design was very different than her original sketches, but I believe it worked out for the best. Her design was beautiful and conceptually more cohesive than randomly wiring all of the objects together. She thought that breaking up the quartz into small pieces was a mistake. I told her that I referred to mistakes as “happy accidents” because often they work to our benefit. I also told her that making art was a continuous process that constantly evolved and actually began before we started “making” anything. It was a process that didn’t end even though we thought the project was complete.
FIGURE 34: Found object worksheet.

FIGURE 35: Student found object pendant
I was thrilled with the success that my students were having. They exceeded my expectations in conceptuality, creativity, and craftsmanship. I was so disappointed when I knew that the majority of my students needed more time to finish their projects, and I would not be there to see many of them through to the end. My lessons took much more time than I thought they would, and combined with classroom interruptions and testing, I ran out of time. When I realized this was going to happen, and my student teaching time was quickly coming to an end, I made sure I photographed the projects that were completed. I really wanted to document the students hard work and by doing so, show them how proud I was of their progress and accomplishments in the class.

**Teaching My Unit: Lesson Four**

My student teaching placement at Peachtree Ridge High School ended before all of my students could complete the project for Lesson Three. I was very disappointed that I would not even be able to teach Lesson Four because it was so important. Part of the beauty of making jewelry is the fact that the artist has the opportunity to wear their artwork. The idea of creating something extremely personal that provides clues for viewers, evokes stories to be told, and is visually beautiful is strengthened only by the act of proudly displaying such a piece on the body of the creator. Part of the reason why I created jewelry lessons about identity making is because of this intimate relationship. I really wanted to drive that concept home for my students by having the live jewelry show and final critique. I wanted my students to have the opportunity to share their journey with their classmates, and I was hoping that they would be able to relive some of those memories and reasons for creating the jewelry that they made. I thought this would be a great final conclusion to a strong lesson that started with a history lesson about peoples from different cultures and ended with a lesson about self-identity.
I photographed my students work and even managed to have a mini jewelry show in class, but it was not what I was hoping and planning for. The students were proud to wear their pieces, but I believe that they really missed out on a having a conversation about everything. I had created a final questionnaire to gather information about how my students felt about making the identity jewelry. I wanted to find out also if they learned as much as I had hoped that they would. Again, because I was not there for Lesson Four, I did not hand out or collect the questionnaires. Mrs. Zopf did it for me, but she told me that she didn’t make the questionnaire mandatory, ran out of time, and only managed to collect one completed form. I was disappointed because the questionnaires were going to be used as another form of student assessment.

I had the students title and label their work, and I displayed the pieces in the glass showcase in the hall. Even though I was unable to teach Lesson Four, I modified Lesson Three to incorporate some of the standards and objective from Lesson Four. The students still filled out their self-assessment forms, had an opportunity to wear their jewelry, and saw their hard work displayed in a final presentation in the school. I was definitely disappointed in myself for not having better time management and not leaving enough time to complete the unit. That was certainly an eye opener and lesson on knowing where to make adjustments in this unit for the future.
FIGURE 36: Live jewelry show.

FIGURE 37: Live jewelry show.

FIGURE 38: Live jewelry show.
FIGURE 39: Live jewelry show.

FIGURE 40: Live jewelry show

FIGURE 41: Live jewelry show..
CHAPTER 4

Reflections

I started my student teaching experience before I actually stepped in front of the kids. I met with both of my cooperating teachers at a Starbucks over the summer so that we could all get to know each other before school started. We had been emailing a bit but thought meeting in person would be a good idea and would help prepare me a bit for what was to come. Of course, I realized after I started teaching that it’s almost impossible to totally prepare for your first REAL day of teaching. I was excited about meeting my teachers and seeing the school. The teachers were so kind and welcoming, and our meeting went really well. They took me over to the school and introduced me to the principal and a few of the staff who were working over the summer preparing for students for the new school year. I toured the school and was impressed that it had three large art classrooms, a lot of supplies and equipment, plenty of storage, and four art teachers. I was thrilled to be able to teach at Peachtree Ridge. This experience was going to be incredible. I could just feel it.

I was so excited about being at Peachtree Ridge that I participated in the weeklong pre-planning session that started at the end of July. University of Georgia classes didn’t even start until the middle of August, but teacher planning and enrichment started on July 29, and I didn’t want to miss out on the opportunity to see what the beginning of a new school year looked like. I wanted to see what happens before the students arrived. What do teachers do and how do they prepare? I also wanted to start my teaching experience on the students’ first day back after summer, which was August 5th. I wanted to establish a presence in the classroom from the very start, and I think that this helped set the tone for my total time there. I was serious about my job
as a student teacher, and I wanted to give my students the very best of what I had to offer from the beginning.

Preplanning week was a mixture of meetings, mini collaborative teaching seminars, a district art teachers meeting, organization of the classroom, and preparation for the first lessons to be taught. I met most of the assistant principles, the head of the fine arts department, which is the theater teacher, and received a crash course in media center do’s and don’ts. I participated in every single meeting that my art teacher mentors went to and learned about the new school wide tardy and parking policies, the new lunch policies, and every other new policy that I can’t remember at this point. I had computer program training on a new countywide system that was still being phased in. Every few months in 2014, the teachers and staff were introduced and given training on an interactive website program that integrates students, teachers, administrators and parents so that they can all access school and teacher calendars, syllabus, lessons, email addresses, virtual classes, submit homework online, access resources online, print forms, pay student fees, order supplies, and receive the principal’s newsletter. There are more applications that are available on the website, and the portals are updated regularly. Teachers can add their entire lesson plans and provide resources for their students with locked compartments for studying that can only be accessed after a certain time. It is similar to the University of Georgia program ELC, but the portal for students is called MYeClass.

I received a crash course in ordering art supplies and learned about Gwinnett County Public Schools standards called AKS. AKS is the acronym for Academic Knowledge and Skills. These countywide standards are updated by a panel of teachers from the district whenever the Georgia Performance Standards or the National Standards change, because they are all modeled to parallel those curriculum standards. Lucky for me, one of my cooperating teachers was on the
most recent writing panel and could tell me all about the AKS. Of course, I also learned little things like codes for the copying machine and where to get coffee, tea, and water. I also reviewed the fire drill and safety material sheets. There was a lot to learn in a few days.

August 5th arrived quickly, and I was completely nervous. I arrived early to the school and before my first block teacher arrived. The bell schedule for Peachtree Ridge was a little off for the first week of school, but after that, the schedule was consistent. The first bell rings at 7:05AM, and first block starts at 7:10. Blocks are an hour and a half long, and there is five minutes travel time allowed in between classes for students to get to their next class. There are four lunch periods, and each of those is thirty minutes long. My jewelry class had the last lunch, which was Lunch D. The bell schedule for Mondays, Wednesdays, and Fridays can be viewed in Appendix F. On Tuesdays and Thursdays, Peachtree Ridge High School is on a PRIDE schedule. The day still starts at 7:05AM but each block is shaved down by about ten minutes to allow time to have PRIDE. PRIDE was scheduled for after first block. PRIDE is like homeroom. It is called PRIDE because the Peachtree mascot is the lion. It is logical to have references to the lion such as the PRIDE and the Lion’s Den because they conjure up ideas about strength and family.

Most of the teachers have a PRIDE/homeroom class. The same students have the same homeroom teacher for the entire four years of high school. I really like this set up because it helps the students and teacher build relationships. The PRIDE teacher is the only one that turns in a paper attendance sheet to the administration office. The rest of the student roll call is done electronically, which I like because it is easy, quick, and automatically reported to the attendance office. Also, the PRIDE teacher is response for administering important dates, and mini lessons about bullying, cheating, self-confidence, good note-taking techniques, and efficient studying strategies. If there is not a scheduled assignment or task for the day, PRIDE is supposed to be a
study hall time. Most of the time when that happened in my teacher’s homeroom, the students talked. A few students did homework, but mostly it was a social time. I noticed that my teacher liked to interact with her students during this time. She always interacted with her students, but in the PRIDE classroom it was more personal. Homeroom, is as important as it was during this mini lesson times, was a great place for conversation and sharing amongst students and teachers. I think the PRIDE time was needed and appreciated to help break up the vigorous pace of the school week.

I have to admit that I am a huge fan of block scheduling, especially for studio art courses. There is just so much more time for history, aesthetics, production, and critique time. I think it is a major advantage. I saw drawbacks, especially when teaching my AP art history class. It can be difficult to keep the students interested and engaged in a lesson for an hour and a half even with a variety of different teaching strategies. My students worked very hard and did well but it was difficult to maintain the fast-paced schedule needed to get a year’s worth of art history taught in one semester even with longer class periods per day. I believe that even though block scheduling allows for longer class times, the semester ends up having less instructional time compared to a class that was taught all year long on a regular bell schedule. Perhaps I am imagining that, but I think that my cooperating teacher mentioned this to me as well. I certainly think that it would be very difficult to teach a jewelry making class in 50 minutes. It would certainly be attainable, but not ideal in my opinion. I think that Peachtree Ridge has such a successful jewelry, ceramics, photography, and graphic arts curriculum partly due to the length of studio time each day. The class sizes are large, and it would be nearly impossible for each student to have the opportunity to share equipment if they only had 50 minutes to so. I had 30 students in my jewelry class, and
41 in my two-dimensional class. It is a good thing that the classrooms are large and easy to maneuver around in and that I was quick on my feet and never stood still.

I was told by my mentor and cooperating teachers that I was a very active teacher with a strong classroom presence which the students were drawn to. One of my teachers told me that she had a hard time keeping up with me in the classroom because I moved so quickly. She mentioned that in a large classroom with over 40 students, my ability to move quickly and efficiently about the room was a great asset. I was also good about visiting with each and every student, stopping where and when I was needed, lingering to help, or just making quick eye contact to let my students know that I was there if they needed me. I had to be careful and conscious about slowing down when presenting information. I have always had a tendency talk and walk fast, and sometimes I felt as if I was rushing through a lesson because I had so much information to relay. I wanted to have plenty of time for discussions and studio work time. The high school students would tell me if I was speaking too quickly, but occasionally, the blank stares reflecting back at me indicated that I needed to slow down or explain things differently.

My high school students were not afraid to tell me what was on their minds. I appreciated their openness and candidness and encouraged it as long as there was self-respect, respect for the teacher, and for the other students. I was able to make some incredible bonds with my students in a rather short period of time partly because of the long class periods, partly because I made myself available at all times, and partly because I established open communication, and showed enthusiasm for what I was teaching. I was happy to be in the classroom, happy to be teaching these kids, and I showed an interest in each one of my students.

I had students who stayed after school and those that wanted to work during lunch (which both required special permission from two teachers) because they were motivated and enjoyed
what they were making in jewelry class. Students were gaining confidence with my encouragement and practice with the materials and methods. Communication was always buzzing in the classroom, and I was often being pulled in all different directions because so many students needed help or had questions. I certainly was run ragged, but it was a good kind of exhaustion.

I was friendly and outgoing but professional. I think that students were reading and assessing me in about the same way that I was assessing them and their work. We carefully observed each other and asked questions. The students were definitely interested in me, and I was interested in them. I learned that I had a number of students with learning disabilities. I had an opportunity to discuss a few students with my teacher, and she informed me which students had an Individualized Educational Program and/or a 504 Plan so I knew if I needed to provide additional resources or to make adjustments or accommodations for a particular student. As stated on the PCD Foundations webpage, “A 504 Plan lists accommodations related to the child’s disability and required by the child so that he or she may participate in the general classroom setting and educational programs” (2011). I was already delivering oral and written information, which was made available in digital and printed form so that helped one of my students with dyslexia. One small accommodation for a few of my other students was allowing students more time to finish projects. I also discussed in depth with my cooperating teacher how to effectively and fairly grade students that needed accommodations or that had disabilities that would affect the outcome of their projects.

Peachtree Ridge High School Art Department has a standard rubric for grading artwork. I was pleased that this was a standard across the board for all art students in all art classrooms. The rubric is divided into sections and assigned a point system. I could circle each section and a small
range of numbers that indicated how well a student did or how much improvement was needed in
the following categories:

Best art practices/following directions/meets requirement
Craftsmanship/skill/consistency
Application of knowledge/use of elements and principles of design
Higher-level thinking/creativity and originality

The grading scale was:

A = 90 - 100
B = 80 – 89
C = 74 – 79
D = 70 – 73
F = 0 – 69

I graded all of the artwork from the two-dimensional and jewelry class and found that using a
standard rubric kept things fair. I would attach the rubric and grade with the points circled and
add notes on what was successful and what could use improvement. There was also a standard
art policy for resubmitting work. Any student could rework their piece and resubmit it for a
better grade. That was a better option than turning in late work. Two points would be subtracted
for each late day the work was turned in after the due date. I think all of these polices helped
students learn to be accountable for their own actions and artwork. They knew the policies and
my expectations and could see exactly how their work was assessed fairly. In addition, the
students could meet with me if they needed to discuss their projects further.

I am very happy that I made a self-assessment rubric for my students. This was an
great way to help me gauge how the students felt about a project and how they were
progressing in the classroom. I learned that my students were quite critical of themselves and their work. I agreed with some of the students’ self-assessments, but many of them scored their projects harshly and gave themselves low scores. I learned that most of my students liked that I taught them many new and interesting techniques and asked them to make jewelry that was meaningful and personal. Of course, there were some students that found the conceptual part of a lesson and starting their projects to be the most difficult. Most of the students liked and appreciated that they had the freedom to make choices and decisions about their artwork. I thought that perhaps I made the guidelines too rigid, but a few students said the guidelines were necessary because they were new jewelry makers and just beginning to learn a lot of new techniques. I was pleased to hear that I wasn’t too strict and allowed creative freedom, but provided a structure to help guide them. I also found out that the students were very critical of their craftsmanship. Many students were seeking perfection and were disappointed if their jewelry did not turn out exactly how they intended or had scratches on it. Often the students were frustrated with the techniques, inconsistencies, and unyielding nature of the medium. I too had those similar thoughts in my beginning jewelry class at the University of Georgia. Some of the students expressed their dislike and frustration for the entire riveting process. They thought it was challenging, and that they ended up making more of a mess of their pieces than they did when they soldered metal together. I showed the students some taping tricks to help keep them from marring their pieces with the chasing hammer, but often the results were not satisfactory or the student. Sadly, a few students were disappointed with their projects and said that preferred to solder and would never rivet again.

Even though I was not able to assess my students with the use of the final questionnaire, I found that I learned what I needed to by being present and available in the classroom. I, often
unknowingly, was assessing my students’ determination, work ethic, craftsmanship, skill knowledge, and creativity by observing and interacting with them every day. I realize my way was not a formal method of assessment and difficult to document, but I could gather the information that I needed with scheduled sketchbook checks, and final project grades. As I have said before, often it is the journey and process that is more valuable than the final product. It’s during the act of communication and during the process of making art when most learning happens. Sometimes, the final product is not nearly enough indication of just how far the student has come or what he or she truly learned.

I found each of my students to be unique individuals. They brought so much energy and charisma into the classroom. I think that my unit was structured but flexible and designed for a diverse class to succeed. Some of my students struggled with thinking of ideas that they could translate into symbols, but after some determination, they were able to think of meaningful attributes relating to sensitive subjects like race and religion. They pushed themselves through composition and craftsmanship to make their jewelry pieces relay personal messages. I was amazed with the work ethic and art making skills from this beginning jewelry class.

There were some technically challenging moments in the classroom, especially when things would break like drill bits, or we didn’t have the supplies that we needed for something that a student wanted to try. That was frustrating. My students broke approximately ten drill bits and hundreds of saw blades. For hours each day after school, I tested drill bit sizes with wire gauges to match them up because the drill bits were not labeled and all mixed into the same storage container. It was very important to have the drill bits and wire gauges match so the rivets would fit snugly in the metal. I organized and labeled the drill bits and made sure that the tools were clean, and stored properly. I told my students how much time and effort I put into making
sure that they had the proper tools and materials. This practice taught my students the importance of taking care of the materials and keeping their work environments clean and clutter free. However, even with all the organization and prepping of materials, somehow when my students started working, the holes, drill bits, or wire gauge sizes were often wrong.

There were some tense moments in the classroom as well. There were a few cuts, hammer hits, and one drilling accident. Most of the incidents were minor and only required a Band-Aid or two. The drilling accident was a bit more serious. The student using the drill press was attempting to drill a hole into her metal to add a tube rivet. This hole was much larger than the small holes needed for regular rivets. I instructed the student to start her drill hole with a small bit and work her way up to a larger drill bit. I also instructed and showed her how to tape and secure the metal to the wooden drill board. I was assisting another student when this student had to report to the nurse’s station because the metal was not secure, caught on the drill bit, and spun quickly around cutting her finger. I felt awful for this student, but she ended up being fine. Her finger was bruised for a few days and she had a nasty cut but it healed nicely, and the student didn’t seem worried about it at all. From that point on, I was the only person allowed to drill the holes for the tube rivets. My students’ safety was more important than drilling a hole into metal. I was satisfied that each student knew how to use the drill press safely. The tube rivet hole was difficult to make with such a small press and limited room to fit the metal. Despite the dangerous tools, acids, and availability of fire in the classroom, the class did very well with safety concerns.

There were a few discipline issues in the class, but nothing that was serious. When a student arrived tardy and started arguing about the tardy policy, she disturbed the entire class and I had to take her into the hallway to calm her down. On a different day, I had to diffuse a
situation immediately and redirected the students to focus on the lesson, when a student was extremely loud, angry, and disturbing the class. Usually, my students were so busy paying attention to lessons, demonstrations, having conversations about jewelry, or working on their projects, there was little time for disruptions or any major discipline problems. I believe that the best form of classroom management is to teach interesting lessons that keep students actively engaged throughout the class period and entire project. I believe that students with creative minds and active art making are too focused to get into trouble.

I had a lot of success and exhibited strong teaching methods during my time at Peachtree Ridge High School. I learned that I had the ability to capture my students’ attention and sustain it by teaching interesting, and relevant lessons that students could feel personally connected with. I was organized and efficient in the classroom. I showed my students that I was passionate and knowledgeable about jewelry making and the lessons I taught, and I found that students appreciated my interest in them. I proved to be helpful, encouraging, and an active and present teacher, and I saw my students respond to my positivity. I certainly had some struggles and could use some improvement in areas as well.

I underestimated the amount of working time that was needed and forgot just how tedious metalworking could be especially for beginning students. I realized that I did not allow enough studio working time in my original Lesson Two and Three for the students to complete their projects. Due to the complexity of the lessons, and the amount of new material and skills that students were learning, I needed to extend the lessons a few additional days. I tried to maintain the pace of the class during studio working time, but each student worked at a different pace and I didn’t want to rush them. I also had a few students that were speed demons and could complete a project without compromising concept, craftsmanship, or complexity. I didn’t have
supplemental lesson plans created for students that finished projects early. Mrs. Zopf had some jewelry worksheets relevant to my unit and helped reinforce what I had taught in her class, so I borrowed those. I have learned that I need to make sure that I have multiple back-up lessons for students that finish early.

I really love teaching high school. I learned that it is possible to be professional but make personal connections with the students, and those connections open the doors of communication to help students gain confidence and grow as artists. I enjoyed teaching, encouraging, motivating, and celebrating my students’ successes. I looked forward to arriving at school each day and didn’t think twice about heading home at six or seven at night. I didn’t even mind getting up everyday at 4:40 AM and working each night until midnight or one in the morning preparing lessons, demonstrations, samples, or PowerPoints. I enjoyed it when my students came to me and wanted my opinion on what artwork to submit for portfolio reviews or scholarships, or wanted to work out a concept or flush out ideas for a cohesive body of work. I smiled when I walked into the classroom and felt a great sense of pride when my students figured out how to solve a problem on their own. I marveled that my students worked so hard and were so dedicated to the details that made their projects great. I was proud of the fact that one student who sat alone and had been expelled from school last year returned to jewelry class and opened up to me about his past. He revealed what he liked about jewelry and design, expressed interest in taking another jewelry course, and told me what he was planning to do in the future. This student had a lot to say and used his projects to do so in the most incredibly beautiful and creative way. I learned that students are resilient, need support and encouragement, but, with that support, will rise to the occasion or exceed expectations. I learned that the most organized and well-written lesson plans
sometimes just didn’t work in the real classroom setting. I needed to be a flexible and adaptable teacher, and I needed to pay attention to the changing needs of my students.

I cried when I had to leave my students. They threw me a surprise party with food and drinks, gifts and cards, banners, and a homemade video. I had students telling me that I impacted their lives, made them want to pursue art as a career, and encouraged them to work hard and not be “slackers”. One student gave me an additional personal handmade card that stated how much I encouraged and helped her, and she thanked me for being patient with her language barrier. Another student gave me three hugs and thanked me for treating him like a "normal student" and not one with a disability. I watch the YouTube video that my students made for me and read the banner and cards that they made telling all these wonderful things about how much I helped them, how good of a teacher I am, and how much they will miss me. These things are wonderful to look and the words are sweet to hear, but my favorite thing about all of those material artifacts is that they spark the memories of how I felt in that classroom with those 30 students. The awesome memories, the stories, and the warm feelings unfold over and over when I look at and hold those handmade articles. Those memories will stay with me always. I am grateful to my students for helping me tap into and explore my identity as an art teacher while they simultaneously explored their identities as multi-faceted, artistic, and expressive teenagers.
FIGURE 42: My Peachtree Ridge jewelry students and me.
CHAPTER 5

Conclusions

My main and simplified objective in doing this applied project was to give my students the opportunity to make incredible artwork and learn about themselves in the process. What I came to realize is that this project has actually been a summary of my art education at the University of Georgia and the ultimate test of my abilities to continue learning and teach that knowledge to others. I believe, that in my process of learning, researching, writing, and teaching, my students, and I have come away with more than anticipated. I originally had my conclusions broken into two section titled, What My Students Learned, and What I Learned. I quickly realized, while writing, that those groupings were not separate but intertwined throughout this entire experience. I could not draw a line to separate what my students learned, what I learned, what I taught, and what my students taught me. That is a pretty incredible feeling.

My students learned various new jewelry making methods during the identity unit. They practiced sawing metal, sanding, and polishing. They learned brand new techniques and were becoming more comfortable and confident in the application and execution of those practices. They learned the cold connection techniques of wiring, and riveting. They learned about the functions and aesthetic characteristics of raised, flush or invisible, and tube rivets. My students practiced and became more confident working with the elements and principles of design. They effectively worked with composition, contrast, juxtaposition, texture, shape, color, unity, and balance and were able to have intelligent conversations and critiques using those terms correctly.

I developed this unit and project with the hopes that the students I taught would learn that they could express their individualities and personalities through symbolism by making creative
compositions in metal. People adorn themselves for aesthetic purposes, but there is a long history of functional, spiritual, social, political, economical, and emotional reasons for wearing jewelry. What some might think is a simple pretty pendant is actual a wearable artifact laden with the memories and history of the artist and wearer. Each article of clothing and jewelry that a person wears can be thought of as a single clue of a larger puzzle that aids in telling a story about the wearer. Jewelry is aesthetically beautiful, meaningful, and expressive, thus, making jewelry has a subtle power to be quite an emotional and personal journey.

My students did learn about themselves not only as art makers but also as individuals. The artwork they created during this jewelry unit reflected characteristics and personal traits. I set high expectations for my students, and they rose to the occasion despite some frustrating outbursts and minor setbacks. They were learning new techniques while exploring identity issues involving religion, gender, culture, and family. Some of the most important lessons were learned during the time students worked in the studio. The students learned creative strategies and problem solving techniques and dhow to interact and communicate ideas through symbolism. They learned how self-reflection and presentation connects them to others through art. Often, this type of knowledge may not be evident by grading the final artwork or able to be quizzed on a standardized test but it is invaluable.

My students showed an incredible amount of determination and drive for success. They pushed themselves hard to solve problems as they arose by developing creative solutions. They learned that their teacher didn’t always have all the answers and that there are many different options and paths that can lead to the same or similar outcome. These subtle confidence boosters and understated learning opportunities happened through classroom conversations and the art making process.
I am not sure I can remember all of information that I learned during this project. There had been so much that I found myself a little overwhelmed, much like how I felt in the Vatican Museums last year. It was a gorgeous experience of sensory overload and visual stimuli. Art and beauty was on all surfaces and in every form. As incredible as it was to want to stay inside and take in as much as I could, I finally had to step outside for some fresh air and reflection. That is how I felt about the process of my applied project. I had so much to say, and felt heavy with the burden of providing as much detail as possible without redundancy or fear of watering down the content so much, that the importance of the project was lost.

I learned that high school students are intelligent and underestimated, and they can thrive in a creative classroom with complex lessons. I saw this everyday, and even through the complaints about how difficult things were, the students did not give up or opt for an easier solution. I learned that encouragement and motivation is as strong as, but very different from, guidance. Sometimes I had to let the students direct their own learning and reach their goals in their own way and at their own pace. If they were not successful the first time they tried a new rivet or etching technique, they tried again or modified their art to accommodate the original outcome. I certainly did not give the students free reign in the classroom, but I learned that there are different approaches that work for different students. Some students need firm guidance and instruction, while others can shut down if they feel too controlled or stifled.

I realized I needed to work on my time management and that I might have attempted to include too many standards or learning objectives in a single lesson. I applied a lot of pressure on myself to teach this unit in a short period of time and then was disappointed that I could not finish the entire unit. It was a complex unit, and with the large class size and limited supplies, the lessons took much longer than anticipated. I think, now that I have taught this unit, I would have
had my students make a few riveting samples to get comfortable with the techniques. I think my students’ successes would have come a little easier with that practice time. I also would have perhaps taught this lesson further along in the semester so that the students had an opportunity to become more comfortable with the other jewelry techniques before adding many new ones.

I believe that jewelry making is an excellent art form to help students think conceptually and combine what they have learned about art history, past cultures, meaning making, identity exploration, and art making. Jewelry making commands attention to detail and intricate work. It is personal, and intimate making small wearable sculptures. I believe the emotional introspection that I asked of my students to help them connect their pasts with their present selves, was made even more personal through the close interaction and hands-on work with metal and found objects. I keep reflecting back on what Eric Fischl (2013) said about the power of being connected to your artwork by touching and manipulating sculpture, and that feeling and experience being much different than drawing or painting. I think that jewelry making was the best art practice for this identity unit. The materials and methods were the correct choices that provided the students opportunities to creatively express themselves and proudly wear, quite literally, their identity for others to see. This is precisely why I chose to combine jewelry making with identity meaning. The two ideas seem, to me, to fit together naturally. As Dewey (1934) and Eisner (2002) had both written, art is directly tied to its maker, and to try and separate the art from the art maker would alter or completely lose the intended meaning of both.

Overall, I believe that my jewelry unit and applied project was a successful one. I wanted the students to know why and how people made jewelry, and I wanted them learn historical facts about jewelry making and wearing. I wanted my students to study symbolism and iconography and to be able to aesthetically compose and skillfully make wearable art that was full of meaning
and personal expression. I wanted the students to have an experience, to communicate with their families and friends and question their culture, religion, race, ethnicities, and traditions and realize how everything is intertwined, interacting with each other and influencing who we are, how we think, and how we act within our communities. I wanted them to feel empowered, intelligent, talented, and confident and to continue growing creatively. I wanted my students to wear their art and be proud of themselves and their accomplishments, knowing that their stories are significant and will impact others. Based on the conversations, and art making that developed in the classroom during my teaching, I think that my students grew artistically, learned what I had hoped they would, and successfully created hand-made beautiful pieces of art.
REFERENCES


APPENDIX A: UNIT INTRODUCTION

Identity: Making Personal Connections with Cold Connections

A High School Jewelry Unit

Deanna Pieniaszek

Fall 2014
Art Education Philosophy

I am an energetic new art educator with a fresh perspective yet I am firmly grounded with a foundation in fine art education, working artist experience, and innovative teaching strategies. I have had the incredible pleasure of having a career as a professional photographer and will continue growing and expanding my knowledge and love for the creative arts through teaching. I didn’t choose to become an art teacher. Teaching chose me. I enjoyed volunteering in a children’s educational and art making museum, teaching photography to children and adults, substitute teaching, and being a museum docent but never realized that I was missing my calling all those years. I needed to be an art teacher. Teaching is more than a desire for me. It is a necessity just like food or water. I have a passion for wanting to teach high school students because I believe that viewing art, talking about art, and making art are important tools that can help shape the developing minds of adolescents and assist in their quests to help enhance individual creative identity and self-worth.

I believe in teaching a comprehensive art education curriculum that encompasses art history, art criticism, art aesthetics, art making, creative self expression, visual culture inquiries, and use of contemporary technologies. This type of art curriculum is beneficial for a diverse student population with varying social, physical, and cognitive abilities. I have designed creative lesson plans specifically to encourage and strengthen individual identity while at the same time teaching tolerance and acceptance of cultural diversity. My curriculum emphasizes the studying of art and artists from multiple cultures, ethnicities, genders, and religions in combination with intense discussions of historical art
references and their relationship to current social, political, and environmental issues. I think that by researching the past, my students become more critical thinkers and problem solvers in the present. They learn traditional art techniques and processes but have the enthusiasm and ability to re-purpose those skills and the knowledge to address current and future issues in and outside of the art classroom, locally as well as globally. I believe that my students will be more motivated active participants in their learning processes because they feel the art lessons to be relevant to their everyday experiences.

Observation is just as important as communication in my eyes. I always have an open door policy and encourage students, parents, teachers, and administration to visit, ask questions, and participate in teaching and learning along with my students and myself. My classroom is colorful with artwork, dialogue, and activity as I move about the classroom, demonstrating techniques, asking questions, encouraging students, and assessing their understanding and growth with project rubrics, visual verbal journal prompts and responses, and in class critiques. I believe that it is just as vital for me to assess my students’ growth and progress as it is for them to assess their own work and those of their peers. Having students work in visual verbal journals, participate in peer reviews, and help in the creation of rubrics for class projects clarifies goals and expectations. In these ways, assessment encourages my students to gently push themselves cognitively and creatively through the creation, display, and critiquing of each other’s artwork. I encourage classroom communication and collaboration but also set aside time for quiet contemplation, silent study, and working because often art is created in the absence of “doing” but present in the process of thinking. My classroom is a place where
students feel comfortable yet energized, uninhibited but have structure, are independent but have guidance. It is a place for culturally diverse thinkers, problem solvers, learners, and teachers, but most of all it is a place for diverse artists.

Through educational, personal, and professional experiences, I have realized knowledge in not learned all at once but is built layer upon layer. As I continue to learn through my own art making, museum experiences, and artful interactions, I pass my knowledge on to my students just as they share their knowledge with me. In this sense, I feel as if I am not only an educator but a student as well. In my classroom, students are learners and teachers just as I am often a student. My students and I learn and creatively grow together.
Unit Rationale

Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addresses how personal adornment pieces and practices can be identity clues about the people that make and wear them. Students will make pendants, rings, bracelets, and charms that exemplify personally distinct traits as they learn about themselves and develop skills to express themselves not only in words but also in the form of wearable art. Students will make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students will develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students will have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and develop creative ways to artfully express themselves as multi-faceted individuals.
GEORGIA PERFORMANCE STANDARDS
Visual Arts State Standards: High School

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique from to these concepts.
   a. Identifies artistic styles of a range of contemporary and past artists.
   b. Recognizes personal motivations and interests.
   c. Identifies a personal viewpoint.
   e. Identifies themes and interests to which they are drawn.
   f. Identifies preferred materials and working methods.

VAHSVAMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.
   a. Uses sketchbook journal to research and experiment with artistic conventions to communicate ideas.
   b. Generates more than one solution to a single artistic problem and assesses merits of each.
   c. Analyzes, in both written and oral form, the implications of artistic decisions.
   f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, and discovery of unexpected connections.

VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
   a. Discusses aesthetic issues, such as what is beauty? What affects my personal aesthetic?
   c. Identifies the ideas and values reflected in the art of past and present cultures.
   d. Explores ideas and values reflected in the way the student’s current culture(s) define and use art.

VAHSVAMC.4 Analyzes the origins of one’s own ideas in relation to community, culture, and the world.
   b. Identifies values and practices in his or her community culture and world that inform art.
   c. Reflects on how his or her personal experience in community, culture, and the world inform his or her work.
   d. Identifies the values and contributions of diverse peers, cultures, and communities.

VAHHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
   b. Discusses how understanding the original context of an artwork affects a viewer’s connection with and interpretation of the artwork.
   d. Discusses the importance of art in daily life (personal significance, social commentary, self-expression, spiritual expression, planning, recording history, for beauty’s sake, and marketing /
advertising).
h. Discusses the role of art and artifacts as a visual record of humankind’s history and a vehicle for gaining understanding of another culture.

**VAHSVACU.2** Demonstrates an understanding of how art history impacts the creative process of art making.
a. Develops a repertoire of contemporary and historical art exemplars.
b. Creates artwork that explores ideas, issues, and events from current and past cultures.

**VAHSVAPR.1** Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
b. Uses principles of design to organize elements to communicate meaning and unified compositions concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
c. Uses thumbnail sketches and visual/verbal notes to plan compositions.
d. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, and variety within repetition.

**VAHSVAPR.2** Understands and applies media, techniques, and processes in drawing.
f. Uses mark-making in a conscious way in drawing.

**VAHSVAPR.3** Understands and applies media, techniques, and processes in color / painting.
h. Understands and applies impact of juxtaposing various colors. (different metal colors)

**VAHSVAPR.4** Understands and applies media, techniques, and processes in three-dimensional art.
a. Translates 2-D sketches into 3-D form.
b. Communicates meaning in 3-D media.
c. Compares and contrasts sculpture-in-the-round, high relief, bas-relief, and additive and subtractive processes.
d. Understands and practices safe handling of art media and tools.

**VAHSVAPR.5** Creates artwork reflecting a range of concepts, ideas, and subject matter.
a. Keeps a visual/verbal journal.
b. Brainstorms multiple solutions before beginning artwork.
d. Uses symbolic representation in work.
e. Works to find individual voice (creativity within guidelines); understands that creativity is problem solving within given parameters.
f. Explores digital media as a tool for art production. (Internet and phone for help with imagery)
g. Uses concepts / ideas from other disciplines as inspiration for artwork.
h. Demonstrates proper care and safe use of tools and materials.

**VAHSVAPR.6** Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal
meaning.
a. Creates sketches/artwork from formalist, emotionalist, and realist approaches.
b. Writes reflections on work, idea generation, and skills progress.
c. Analyzes and critiques works of art – personal, peers, and professional.
d. Makes visual/verbal connections.
e. Practices direct observation and reactions in words, images, and symbols.
f. Records artistic research.
g. Collects, develops, and preserves personal ideas and thoughts.
h. Records inspirational images, words, thoughts, and ideas.
i. Maintains notes and class information.
j. Plans artwork.
k. Practices technique.
l. Experiments with media, technique, and color – uses as a process journal.
m. Identifies emerging personal, artistic voice.

VAHSVAPR.8 Plans and presents appropriate exhibition of own artwork.
a. Observes the preparation of art for the purpose of displaying own work.
b. Prepares own artwork to be exhibited in the classroom and school community.

VAHSVAAR.1 Makes written and oral critiques of own works of art.
a. Reflects on the artistic process (through journal-keeping, reflective writing, and discussion).
c. Self-evaluates in progress and complete work using criteria such as composition, craftsmanship, technical skill, meeting goals of work, and progress over time.
d. Sets high standards for craftsmanship and skill mastery in own artwork.
e. Revises artwork based on input from the critique process.

VAHSVAAR.2 Critiques artwork of others individually and in-group settings.
a. Provides respectful and constructive criticism to peers in formal class critiques.
b. Develops skills to provide informal feedback to peers on work in process as part of a community of learners.
c. Uses established criteria to analyze specific strengths and weaknesses of art works based on the ways technique and compositions are used to convey meaning.
d. Analyzes how formal qualities (elements/principles) are used to communicate meaning.
e. Discusses the connection between intent and viewer’s interpretation—active participation by viewer to bring personal experience to the interpretation.
f. Discusses content in artwork and how it is communicated; reads artwork and shares interpretations and personal responses to representational, abstract and non-objective artwork.
g. Verbalizes personal reactions to artwork; develops descriptive vocabulary including adjectives, analogies, and metaphors.

VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.
b. Evaluates artwork using diverse criteria.
c. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, processes, and intentions

d. Uses a variety of approaches, in his or her visual journal, to explore and find personal connections to artworks.

VAHSCVAC.1 Applies information from other disciplines to enhance the understanding and production of artworks.

a. Uses inspiration from other disciplines to influence idea development in art.

d. Develops the ability to integrate visual and verbal skills to communicate.

e. Identifies visual choices as a part of life.

VAHSCVAC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.

a. Manages goals and time.

b. Directs own learning.

e. Adapts to change.

f. Uses current technology as a tool.
Daily Outline

Lesson 1
• Day 1
  o PowerPoint presentation on the history of art
  o Students take notes
  o Identity brainstorming
  o Mini writing about self
  o Brief introduction of next project

Lesson 2
• Day 1
  o PowerPoint review of history of art
  o Pass out handouts
  o Show rivet example slides
  o Show project examples
  o Students sketch examples using writing from day before
• Day 2
  o Video demonstrations of regular and flush mount rivets
  o Review of project guidelines
  o Start piercing and sawing metal
• Day 3
  o Review project guidelines
  o Studio working day
  o Piercing and sawing metal
• Day 4
  o Review project guidelines
  o Studio working day
  o Piercing and sawing metal
• Day 5
  o Video demonstration of tube rivet
  o Studio work day
  o Piercing and sawing metal
• Day 6
  o Review with live domo all three rivet types and demo wiring
  o Live hammering, stamping, chasing, and etching demo
  o Studio work day
  o Remind students to bring in found objects of appropriate size for next project
• Day 7
  o Studio work day
  o Students hammer, stamp, chase, etch, and rivet
  o Remind students to bring in found objects of appropriate size for next project
• Day 8
  o Studio work day
Students hammer, stamp, chase, etch, and rivet
Remind students to bring in found objects of appropriate size for next project

Day 9
- Studio work day
- Sanding and polishing of work to turn in
Remind students to bring in found objects of appropriate size for next project

Day 10
- Final studio work day
- Sanding and polishing of work to turn in
- Self evaluating rubric
- Turn in work
Remind students to bring in found objects of appropriate size for next project

Lesson 3

Day 1
- PowerPoint of found object jewelry
- Pass out handouts
- Review symbolism, layering materials, riveting, and wiring
- Student brainstorm in sketchbooks
- Students work on found object jewelry handouts
- Students will start sketching if ready

Day 2
- Review project specifications
- Students sketch and finish handouts

Day 3
- Review project specifications
- Finish sketches and start working in metal

Day 4
- Studio work day
- Pierce, file, etch, rivet, etc.

Day 5
- Studio work day
- Pierce, file, etch, rivet, etc.

Day 6
- Studio work day
- Pierce, file, etch, rivet, etc.

Day 7
- Studio work day
- Pierce, file, etch, rivet, etc.

Day 8
- Studio work day
- Sand, polish, and prepare for turn in

Day 9
- Studio work day
• Finish sanding and polishing piece to turn in

• Day 10
  o Final studio day
  o Self-evaluation rubric
  o Turn in work

Lesson 4

• Day 1
  o Live art show
  o Class critique
  o Student questionnaire
  o Final reflection on unit
APPENDIX B: LESSON 1

Unit: Identity: Making Personal Connections with Cold Connections
Lesson 1: The History of Jewelry: The History of Me
Grade Level: High School Jewelry and Metals
Teacher: Deanna Pieniaszek

Unit Overview

Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addresses how personal adornment pieces and practices can be identity clues about the people that make and wear them. Students will make pendants, rings, bracelets, and charms that exemplify personally distinct traits as they learn about themselves and develop skills to express themselves not only in words but also in the form of adornment objects. Students will make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students will develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students will have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and develop creative ways to artfully express themselves as multi-faceted individuals.

Lesson 1 Overview

This lesson will provide an introduction and brief history of jewelry from one hundred thousand years ago to modern day. Students will learn what methods and materials were used by which cultures and the significance that making and wearing jewelry had for those people. Students will learn about how symbolism, spirituality, and identification in jewelry affects aesthetics and meaning to the wearer and viewer. This information is this lesson will be instrumental and used as inspiration and the foundation for art making and personal reflection during the rest of the unit. The students will have a written brainstorming project that will encourage them to think about identity and meaning making through personal adornment with jewelry.

Stage One

Established Goals for Lesson 1

GEORGIA PERFORMANCE STANDARDS
Visual Arts State Standards: High School

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique form to these concepts.
   a. Identifies artistic styles of a range of contemporary and past artists.
   b. Recognizes personal motivations and interests.
   c. Identifies a personal viewpoint.
   e. Identifies themes and interests to which they are drawn.

VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
   c. Identifies the ideas and values reflected in the art of past and present cultures.
   d. Explores ideas and values reflected in the way the student’s current culture(s) define and use art.

VAHSVAMC.4 Analyzes the origins of one’s own ideas in relation to community, culture, and the world.
Understandings for Lesson 1

1. Identification and personal meaning in jewelry is rooted in history as far back as 75,000 years ago
2. Materials, shapes, size, placement on the body, and symbolism all contribute to help provide information about the wearer
3. Jewelry pieces are like wearable identity artifacts

Essential Questions for Lesson 1

1. What characteristics, hobbies, languages, influences, likes, family traditions, or strengths help describe me as the unique person that I am?
2. What is my identity?
3. How can I express my individuality and personality through symbolism in jewelry?

What other questions will focus Lesson 1?

1. What is the best way to start brainstorming ideas?

What will students understand as a result of Lesson 1?

<table>
<thead>
<tr>
<th>Students will need to know . . .</th>
<th>Students will be able to . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>about the cultural significances of jewelry throughout history</td>
<td>record ideas and thoughts in their sketchbooks about themselves as individuals</td>
</tr>
<tr>
<td>how symbolism is used effectively in jewelry</td>
<td>practice using various brainstorming ideas like cluster maps and lists</td>
</tr>
</tbody>
</table>

Stage Two

What evidence will show that students understand Lesson 1?
Performance Tasks, Projects for Lesson 1
- Sketchbook check of brainstorming ideas and note taking

Other Evidence; observations, work samples, student self-assessment for Lesson 1
- Question and answer session during PowerPoint instruction

By what criteria will performances of understanding be judged in Lesson 1?
- Observation and informal assessment only, no actual project grade, only classwork grade will be given

Stage Three

Learning Activities for Lesson 1

Day One
Teacher preparations
1. Load PowerPoint

Bell Ringer – no bell ringer for this class

Hook
1. Teacher will wear lots of jewelry to class and present a “show and tell” kind of thing talking about symbolic meaning and significance
2. Show PowerPoint, ask questions, & point out key aspects

Studio time
1. Students will brainstorm and write down as many personal traits as they can
2. They will organize these thoughts by importance and think of a way to create a symbol for each trait
3. Students will write very short paragraphs about what they think identity is and what makes them special individuals

Clean up
1. Sketchbooks away
2. Chairs on desk

Important Vocabulary and definitions for Lesson 1
- Brain storming – a group problem-solving technique that involves the spontaneous contribution of ideas from all members of the group
- Identity – a collective aspect of the set of characteristics that something or someone is definitively recognizable or know, a set of behavioral or personal characteristics
- Adornment – the act or process of making someone or something attractive by decorating
- Modification - to make change
### Resources for Lesson 1

- http://www.ancient.eu
- http://www.historyofjewelry.net
- http://www.merriam-webster.com

### Materials for Lesson 1

- Sketchbooks
- Pens
- Pencils
- Jewelry samples

### Clean-up Procedures for Lesson 1

- Details of clean up procedures in step by step instructions above
Brief History of Jewelry

- **110,000 - 75,000 BC** - Decorative sea shell beads found in the archeological digs in Morocco. They were probably used as amulets. Drilled shells have also been found in Israel, Algeria and South Africa.

- **35,000 BC** - Beads made from bone and animal teeth found in France.

- **28,000 BC** - Fossilized shells and ivory beads found in the East Gravettian culture, located in modern Czech Republic.

- **4400 BC** - Around the time of first domesticated animals and invention of wheel, ancient Mesopotamian produced oldest known objects made from gold.

- **5000 - 30 BC** - Use of copper starts a new era in jewelry production, and secretes of alluvial gold gathering arrives in Egypt around 3000 BC. They quickly start producing glass versions of beads and colorful jewelry designs based on scarab beetles, amulets, winged birds, tigers, jacks and antelopes. Popular gemstones of that time were carnelian, goldstone, onyx, turquoise, lapis and lapis lazuli.

- **2750 - 1200 BC** - Ancient Mesopotamian produced wide range of jewelry based on the design of birds, snakes, birds and serpents.

- **1400 - 300 BC** - Greek jewelry was made in the style of animals and shells and was refined with the amethysts, pearls, chalcedony, cornelian, garnet and emeralds.

- **500 BC - 400 AD** - Ancient Rome preferred seal rings, brooches, amulets and talismans that were infused with the designs of animals and worldly images. Most popular gemstones were sapphires, emeralds, pearls, amber, garnet, jet and diamonds.

- **400 - 1000 AD** - In European Dark Ages use of jewelry was not common, except among higher nobility and royalty.

- **1066 - 1485** - Medieval jewelry finally became widespread by the help of religion. The most famous designs of that time were hair and cloth jewelry that was worn during religious ceremonies. They were adorned with gemstones such as rubies, sapphires, pearls, emeralds, scarabs, sapphires, stones and diamonds.

- **1500 - 1750** - Arrival of Renaissance and Georgian time period brought rise of jewelry use in entire Europe. Necklaces (single or multi strand), earrings (orbital or with chandelierels), and many other designs were decorated with the images of animals. Intricately designed gemstones became very popular to the point that diamond jewelry became commonly used as a part of evening attire.

- **1835 - 1900s** - Those years were remembered for the Art Nouveau and Edwardian styles.

- **1920 - 1935** - Roaring Twenties brought the rise of the Art Deco, which introduced jewelry of vibrant colors filled with geometrical shapes, abstract designs, cubism, modernism and oriental art. It also popularized wearing of wristwatches.

- **1939 - 1945** - Because of influence of World War II and widespread embargo on gemstones, popular jewelry shifted to the more metal based designs adorned with patriotic motifs and semi-precious and synthetic gemstones.

- **1950s - Post war years saw the return of brightly colored jewelry, heavy use of rhinestones and big beads. Diamonds solidified its spot as the most popular gemstone.**
A Stone Age burial in Brittany, France from 5000-7000 BCE

Lapis lazuli necklace with gold pendants from Ur, Iraq, Sumerian civilization (2900-2350 BCE)

Heart Scarab of Neferirkare | New Kingdom - reign of Thutmos II; ca. 1504-1447 BCE

Egyptian cylinder seal pendant, 1500 BCE
Egyptian gold and stone necklace

Ancient Egypt, possibly 1400 BCE

Sapphire and diamond brooch given to Queen Victoria by Prince Albert the day before their wedding, 1860. The Royal Collection © 2011, Her Majesty Queen Elizabeth II.
Political Symbols

Religious Symbols
Profession Symbols

Educational Symbols
Identification and Social Cause

Popular Symbols
Examples of Cold Connection Jewelry

Richard Salley

Tracy Stanley

Regina Boger

Patti Ballard

Misha Lengling

Beth Milner

Laura Jane Bouton
APPENDIX C: LESSON 2

Unit: Identity: Making Personal Connections with Cold Connections
Lesson 2: Identify Yourself: A Riveting Experience
Grade Level: High School Jewelry and Metals
Teacher: Deanna Pieniaszek

Unit Overview

Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addresses how personal adornment pieces and practices can be identity clues about the people that make and wear them. Students will make pendants, rings, bracelets, and charms that exemplify personally distinct traits as they learn about themselves and develop skills to express themselves not only in words but also in the form of adornment objects. Students will make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students will develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students will have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and develop creative ways to artfully express themselves as multi-faceted individuals.

Lesson 2 Overview

This lesson requires students to take an introspective look at themselves and the components that make them who they are. Students are encouraged to think not only of physical characteristics, but also about cultural, social, and personal aspects that help identify them as the individuals that they are. Students will use their knowledge of the history of jewelry and the significance of identification, personal expression, and functionality to catapult their own ideas and create a jewelry piece about his or herself. Students will learn new techniques of combining metal, adding textures, and text to further elevate and personalize their pieces.

Stage One

Established Goals for Lesson 2

GEORGIA PERFORMANCE STANDARDS
Visual Arts State Standards: High School

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique from to these concepts.

b. Recognizes personal motivations and interests.
c. Identifies a personal viewpoint.
e. Identifies themes and interests to which they are drawn.
f. Identifies preferred materials and working methods.

VAHSVAMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.
a. Uses sketchbook journal to research and experiment with artistic conventions to communicate ideas.
b. Generates more than one solution to a single artistic problem and assesses merits of each.
f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, and discovery of unexpected connections.
VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
   a. Discusses aesthetic issues, such as what is beauty? What affects my personal aesthetic?
   d. Explores ideas and values reflected in the way the student’s current culture(s) define and use art.

VAHSVAMC.4 Analyzes the origins of one’s own ideas in relation to community, culture, and the world.
   b. Identifies values and practices in his or her community culture and world that inform art.
   c. Reflects on how his or her personal experience in community, culture, and the world inform his or work.

VAHSVACU.2 Demonstrates an understanding of how art history impacts the creative process of art making.
   a. Develops a repertoire of contemporary and historical art exemplars.
   b. Creates artwork that explores ideas, issues, and events from current and past cultures.

VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
   b. Uses principles of design to organize elements to communicate meaning and unified compositions concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
   c. Uses thumbnail sketches and visual/verbal notes to plan compositions.
   d. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, and variety within repetition.

VAHSVAPR.2 Understands and applies media, techniques, and processes in drawing.
   f. Uses mark-making in a conscious way in drawing.

VAHSVAPR.3 Understands and applies media, techniques, and processes in color / painting.
   h. Understands and applies impact of juxtaposing various colors. (different metal colors)

VAHSVAPR.4 Understands and applies media, techniques, and processes in three-dimensional art.
   a. Translates 2-D sketches into 3-D form.
   b. Communicates meaning in 3-D media.
   d. Understands and practices safe handling of art media and tools.

VAHSVAPR.5 Creates artwork reflecting a range of concepts, ideas, and subject matter.
   a. Keeps a visual/verbal journal.
   b. Brainstorms multiple solutions before beginning artwork.
   d. Uses symbolic representation in work.
   e. Works to find individual voice (creativity within guidelines); understands that creativity is problem solving within given parameters.
   f. Explores digital media as a tool for art production. (internet and phone for help with imagery)
   g. Uses concepts / ideas from other disciplines as inspiration for artwork.
   h. Demonstrates proper care and safe use of tools and materials.

VAHSVAPR.6 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.
   d. Makes visual/verbal connections.
   e. Practices direct observation and reactions in words, images, and symbols.
   g. Collects, develops, and preserves personal ideas and thoughts.
   h. Records inspirational images, words, thoughts, and ideas.
   i. Maintains notes and class information.
   j. Plans artwork.
   k. Practices technique.
1. Experiments with media, technique, and color - uses as a process journal.

m. Identifies emerging personal, artistic voice.

VAHSVAPR.8 Plans and presents appropriate exhibition of own artwork.
a. Observes the preparation of art for the purpose of displaying own work.

VAHSVAAR.1 Makes written and oral critiques of own works of art.
c. Self-evaluates in progress and complete work using criteria such as composition, craftsmanship, technical skill, meeting goals of work, and progress over time.
d. Sets high standards for craftsmanship and skill mastery in own artwork.
e. Revises artwork based on input from the critique process.

VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
d. Uses a variety of approaches, in his or her visual journal, to explore and find personal connections to artworks.

VAHSVAC.1 Applies information from other disciplines to enhance the understanding and production of artworks.
a. Uses inspiration from other disciplines to influence idea development in art.
d. Develops the ability to integrate visual and verbal skills to communicate.
e. Identifies visual choices as a part of life.

VAHSVAC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.
a. Manages goals and time.
b. Directs own learning.
e. Adapts to change.
f. Uses current technology as a tool.

Understandings for Lesson 2

1. Jewelry is worn for ornamentation but also for self-expression.
2. Jewelry pieces can provide information about the maker and wearer to others.
3. The need and uses for identification and personal meaning in jewelry is long rooted in history starting 75,000 years ago with making jewelry for ornamentation and social identification.

Essential Questions for Lesson 2

1. How can I use shape, form, contrast, symbolism, and texture effectively in my jewelry piece to express identity?
2. Will my use of symbolism in my artwork have the same meaning to other viewers?
3. What have I learned about myself though the process of making this piece?

What other questions will focus Lesson 2?

1. What are the different rivet types and how are they made?
2. How can those techniques be used both aesthetically and functionality?
3. Why chose rivet connections in jewelry making over other methods for combining metals?

What will students understand as a result of Lesson 2?
Stage Two

What evidence will show that students understand Lesson 2?

**Performance Tasks, Projects for Lesson 2**

- Sketchbook check of brainstorming ideas, written and drawn ideas, rough sketches and final drawings
- Grade project with attached rubric

**Other Evidence; observations, work samples, student self-assessment for Lesson 2**

- Daily observations where teacher will be visually assessing student work habits and understanding of project from start to finish
- Student written self assessment just before work is turned in
- Students will “check in” with teacher for instructional help, project questions, approval of design and guidance towards next steps
- Review of PowerPoint and demos with question and answer session

**By what criteria will performances of understanding be judged in Lesson 2?**

- Grade on jewelry project using rubric

Stage Three

**Learning Activities for Lesson 2**

**Day One**

Teacher preparations

1. Load PowerPoint
2. Hand out ready for distribution

Bell Ringer – no bell ringer for this class

Hook

1. Show examples of Rivet project, get kids excited about possibilities
2. Review history of jewelry from day before and reiterate different reasons and importance of self-expressions and identity in jewelry
3. Show the rest of the PowerPoint, stopping on examples of different rivets
4. Point out different kinds of symbolism and meanings
5. Pass out printed hand outs and introduce the Identity project

Studio time
1. Students will choose favorite personal aspects from writing day before
2. Students will chose traits that they think can be symbolized in a jewelry piece and sketch these symbols or use phones or computer for reference materials
3. Students will start to sketch 3 designs following criteria discussed and hand out specifications for project (2 metals, 2 layers, 2 riveting techniques)
4. Students may be finishing writing from previous lesson

Review symbolism, and stress making personal connections. I want to be able to look at each piece of jewelry and know what student created it.

Clean up
1. Sketchbooks away
2. Chairs on desk

Day Two

Teacher preparations
1. Have videos ready on computer for projection
2. Have hand outs ready for those that don’t already have one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits and center punch
5. Get out large metal pieces and wire put out tracing paper and make sure rubber cement is out

UNKNOWN CLASSROOM PRESENTATION FROM LEADERSHIP STUDENTS – PRESENTATION ON WRITING TEST COMING UP NEXT WEEK. PRESENTATION TOOK ABOUT 30-40- MINS.

Presentation
1. Regular rivet demo video - http://youtu.be/m1xuRcE0Shg
2. Stop video to point out key items
3. Flush rivet demo video - http://youtu.be/Kdrg4A3Q8i1
4. Stop video to point out key items
5. Review project requirements

Studio time
1. Students will finish brainstorming ideas generated with writing from lesson 1
2. Students will transform identity traits into symbols
3. Students will continue or finish making 3 sketches following guidelines in discussion and on handout
4. Students will receive guidance to further develop their ideas and receive the “go ahead” to start tracing and sawing their design into metals

Clean up
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

Day Three
Teacher preparations
1. Have PowerPoint and examples on board for reference and review
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire. Put out tracing paper and rubber cement
6. Review of project specifications

Studio time
1. Students will finish transforming identity traits into symbols if not done already
2. Students will finish making 3 sketches following guidelines in discussion and on handout for making identity jewelry
3. Students will receive guidance to further develop their ideas of receive the “go ahead” to start tracing and sawing their design into metals
4. Students will saw metal, sand metals and file metals pieces

Clean up
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

**Day Four**

Teacher preparations
1. Have PowerPoint and examples on board for reference and review
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire put out tracing paper and rubber cement
6. Review of project specifications

Studio time
1. Students will saw metal, sand metals and file metals pieces

Clean up
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

**Day Five**

Teacher preparations
1. Have demo video ready on computer for projection
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire put out tracing paper and make sure rubber cement is out
6. Have chasing tools, etching supplies, hammers, masking tape, and demo piece ready

Presentation
1. Tube rivet demo video - http://youtu.be/7SM-WZPV1Io
2. Live hammering, stamping, & chasing demo, students instructed to take notes in sketchbook!
3. Live etching demo, show process, then drop sample and show finished example
4. ***Safety goggles, smocks, gloves***

**Studio time**
1. Students will saw metal, sand metals and file metals pieces
2. Students will receive help and individual instruction in ways to personalize their pieces through the creation of chasing, stamping, hammering and etching
3. Student wills start etching, chasing, hammering and otherwise texturing their metal

**Clean up**
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk

**Day Six**

**Teacher preparations**
1. Have demo video(s) ready on board for review if needed
2. Have PowerPoint and examples on board for reference and review if needed
3. Have handouts ready of anyone needs one
4. Unlock jewelry cabinet for student supplies
5. Get out drill bits, center punch, saw blades
6. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
7. Have chasing tools, etching supplies, hammers, masking tape, and example piece out

**Presentation**
1. Review of riveting methods with live demo of flush, regular and tube rivets

**Studio time**
1. Students will saw metal, sand metals and file metals pieces
2. Students will receive help and individual instruction
3. Student wills continue etching, chasing, hammering and otherwise texturing their metal
4. Student will begin to rivet their pieces together
5. Tell students to bring in small personal items from home that can be incorporated into jewelry pieces that will be no larger than 2 in. x. 3 in.

**Clean up**
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk

**Day Seven**

**Teacher preparations**
1. Have demo video(s) ready on board for review if needed
2. Have PowerPoint and examples on board for reference and review if needed
3. Have handouts ready if anyone needs one
4. Unlock jewelry cabinet for student supplies
5. Get out drill bits, center punch, saw blades
6. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
7. Have chasing tools, etching supplies, hammers, masking tape, and demo piece out

Studio time
1. Students will finish etching, chasing, hammering and otherwise texturing their metal
2. Students will finish riveting their pieces together
3. Students will sand and polish for final presentation
4. Remind students to bring in small personal items from home that can be incorporated into jewelry pieces that will be no larger than 2 in. x. 3 in.

Clean up
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk

Day Eight (may need more days to complete project)

Teacher preparations
1. Have demo video(s) ready on board for review if needed
2. Have PowerPoint and examples on board for reference and review if needed
3. Have handouts ready if anyone needs one
4. Unlock jewelry cabinet for student supplies
5. Get out drill bits, center punch, saw blades
6. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
7. Have chasing tools, etching supplies, hammers, masking tape, and demo piece out

Studio time
1. Students will sand and polish for final presentation
2. Students will complete self assessment
3. Student will turn in self assessment and jewelry piece in 3rd block drawer
4. Remind students to bring in small personal items from home that can be incorporated into jewelry pieces that will be no larger than 2 in. x. 3 in.

Clean up
1. Sketchbooks away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

Important Vocabulary and definitions for Lesson 2
- Rivet - A metal bolt or pin having a head on one end, inserted through aligned holes in the pieces to be joined and then hammered on the plain end so as to form a second head
- Etch – to cut into or make marks or grooves into metal by creating a design, covering the remainder of the metal with a resist and placing the exposed metal to an acid solution
- Identity – a collective aspect of the set of characteristics that something or someone is definitively recognizable or know, a set of behavioral or personal characteristics
- Texture – the look or feel of the surface of something
- Chase – to groove, indent, cut or decorate a piece of metal by engraving or embossing with tools
- Cold connections – putting together 2 pieces of metal or other materials with out using heat and soldering
- Gauge – the thickness of a metal sheet or wire

Resources for Lesson 2
Materials for Lesson 2

- Copper, brass, and nickel silver sheets in 20 and 22 gauge
- Copper, brass and nickel wire in 24, 22, 20, 18, 16 gauge
- Brass nails, 18 & 16 g.
- Etching solution, ferric chloride
- Baking soda
- Water container
- Rubber gloves
- Glass container with lid
- Various found objects
- Vice
- Metal plate
- Hammers
- Mallets
- Forming stakes
- Mandrels
- Chasing tools
- Various drill bits, 24, 22, 20, 18, 16 gauge
- Rubber cement
- Tracing paper
- Sketchbooks
- Pencils
- Saw frames
- Saw blades
- Masking tape
- Sand papers of various grits
- Wire snips
- Pliers

Clean-up Procedures for Lesson 2

- Details of clean up procedures in step-by-step instructions above
Identify Yourself
Rivet Project

Objective:
Make a pendant or brooch (or multiple charms) that identifies YOU! Make a statement in metal about yourself. Think about your goals, likes, hobbies, background, culture, family & any individual characteristics that make you the person you are. Transform those ideas into symbols and combine them in an artistic way for beauty and meaning!

THINK ABOUT...
composition, color (metal), contrast, craftsmanship,
emphasis, form, shape, symbolism & texture !!

Steps:
1. List personal characteristics
2. Transform those into symbols (may be a loose translation, think creatively)
3. Create 3 sketches showing thoughtful and creative designs
4. YOU MUST:
   a. USE A MINIMUM OF 2 DIFFERENT METALS
   b. USE A MINIMUM OF 2 LAYERS
   c. USE A MINIMUM OF 2 “SYMBOLS”
   d. USE A MINIMUM OF 2 DIFFERENT RIVITING TECHNIQUES
5. Saw and file metal pieces, sand with 220 grit sandpaper, create texture, mark areas for drilling
6. Drill rivet holes. HOLES SHOULD BE SAME SIZE as RIVIT OR SLIGHTLY “SNUG”
7. Rivet pieces, careful with hammer
8. Sand, sand, sand! ALL stages 220 to final tripoli and rouge
9. Add jump rings for charm(s) or pendant, or a pin back for a brooch
Self-Assessment Rubric: Rate yourself based on how well you feel you completed each criterion for the assignment. Please make additional comments if needed, and write a final reflection about what you liked, struggled with, accomplished, and learned throughout the entire process.

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Block or Period:</th>
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<tr>
<td>Assignment:</td>
<td>Date Completed:</td>
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<tr>
<th>CONCEPT, CREATIVITY &amp; ORIGINALITY-</th>
<th>AWESOME</th>
<th>ON TARGET</th>
<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
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<tbody>
<tr>
<td>Demonstrates understanding of key concepts &amp; shows creativity and originality resulting in clearly conveying project goals</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
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<tr>
<th>ELEMENTS OF ART-</th>
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<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
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<tbody>
<tr>
<td>Understands significance and application of art elements as tools to evaluate visual appearance and person meaning</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
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<tr>
<th>GROWTH &amp; HIGH LEVEL THINKING-</th>
<th>AWESOME</th>
<th>ON TARGET</th>
<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
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<tbody>
<tr>
<td>Shows higher level thinking, problem solving &amp; growth from beginning of lesson to final presentation</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
<td></td>
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<tr>
<th>BEST ART PRACTISES-</th>
<th>AWESOME</th>
<th>ON TARGET</th>
<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
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</thead>
<tbody>
<tr>
<td>Took time to understand &amp; develop idea. Followed directions. Finished project on time/good use of class time</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
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<tr>
<th>CRAFTSMANSHIP-</th>
<th>AWESOME</th>
<th>ON TARGET</th>
<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Neat, clean and complete. Skillful use of art tools and media</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
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<tr>
<th>TOTAL 50 X 2 = 100</th>
<th>GRADE:</th>
<th>YOUR TOTAL</th>
<th>TEACHER TOTAL</th>
</tr>
</thead>
</table>

STUDENT COMMENTS:

TEACHER COMMENTS:

STUDENT REFLECTION:
**Best Art Practices/Following Directions/Meets Requirements**

19-20 pts: The artwork was completed on time with complete understanding of project dynamics and exploration of different ideas while following directions.

17-16 pts: The artwork was completed on time with a good understanding of the project and exploration of ideas while following directions.

14 pts: The artwork was completed on time, however with barely an average grasp of the project dynamics and directions.

13 pts: The artwork did not display a grasp of the project and/or follow directions.

0-12 pts: The student did not complete the work adequately and/or follow directions.

**Craftsmanship/ Skill/ Consistency**

38-40 pts: The artwork exhibits great skill in manipulation of media and technique used to express an idea; student paid attention to details making sure project was completed with accuracy.

32-38 pts: The artwork exhibits proficiency in manipulation of media and technique used to express an idea. A very good project; however with a little more attention to skill/ accuracy the work could have been outstanding.

20-31 pts: The artwork exhibits some degree of manipulation of media and technique; student showed adequate craftsmanship but not as good as it could have been or as good as previous works.

10-19 pts: The artwork exhibits less than average craftsmanship and ability to manipulate media and technique. 

0-9 pts: The artwork showed poor craftsmanship; no apparent skill in manipulation of media and technique used to express the idea.

**Application of Knowledge/Use of the Elements and Principles of Design**

19-20 pts: The assignment clearly exhibits superior understanding and application of elements, principles, and expressive design to solve problem.

17-18 pts: The assignment exhibits good ability to utilize elements, principles and expressive design to solve the problem.

14-16 pts: The assignment exhibits minimal errors in the use of the elements and principles or the expressive design required to solve the problem.

13 pts: The assignment exhibits a number of errors in application and understanding of the elements, principles or expressive designs to solve the problem.

0-12 pts: There is no evidence of elements or principles used to solve problems.

**Higher Level Thinking/Creativity and Originality**

19-20 pts: The artwork exhibits a creative and unique solution to the problem while having a distinctive style and the theme has been elaborated to a high degree; made connections to previous knowledge (art/history).

17-18 pts: The artwork is above average in degree of originality represented and theme is present with some elaboration; solved the problem right away and shows ability to work and think independently.

14-16 pts: The artwork is average in degree of originality throughout work and theme is present with some evidence of independent thinking.

13 pts: The artwork is below average in originality and development of theme. There is little evidence of independent thinking or trying anything unusual.

0-12 pts: The artwork showed no evidence of originality or independent thinking.

**Two Points will be subtracted for each day late after the due date**
APPENDIX D: LESSON 3

Unit: Identity: Making Personal Connections with Cold Connections
Lesson 3: Find Yourself
Grade Level: High School Jewelry and Metals
Teacher: Deanna Pieniaszek

Unit Overview

Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addresses how personal adornment pieces and practices can be identity clues about the people that make and wear them. Students will make pendants, rings, bracelets, and charms that exemplify personally distinct traits as they learn about themselves and develop skills to express themselves not only in words but also in the form of adornment objects. Students will make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students will develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students will have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and develop creative ways to artfully express themselves as multi-faceted individuals.

Lesson 3 Overview

This lesson requires students to explore juxtaposition amongst visual narrative elements in the creation of objects of personal adornment. Objects hold meaning and have the power to “tell” stories. A story unfolds through the creative combining of objects. A story told by the jewelry artist through their piece may be interpreted to have a different meaning to the wearer. Students are encouraged to “tell their own stories” and build a piece of jewelry that captures an emotional moment from their lives. They will do so by finding objects that have personal significance to them and artistically combining those objects. Students will use their knowledge of the history of jewelry and the significance of identification, personal expression, and functionality to catapult their own ideas and create a functional, aesthetically pleasing narrative piece of jewelry. Students will fine-tune the new techniques (combining metals, adding textures, and texts) that they learned in Lesson 2 to further elevate and personalize their pieces.

Stage One

Established Goals for Lesson 3

GEORGIA PERFORMANCE STANDARDS
Visual Arts State Standards: High School

VAHHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique from to these concepts.

b. Recognizes personal motivations and interests.
c. Identifies a personal viewpoint.
e. Identifies themes and interests to which they are drawn.
f. Identifies preferred materials and working methods

VAHHSVAMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options,
weighing consequences, and assessing results.
  a. Uses sketchbook journal to research and experiment with artistic conventions to communicate ideas.
  b. Generates more than one solution to a single artistic problem and assesses merits of each.
  c. Analyzes, in both written and oral form, the implications of artistic decisions.
  f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, and discovery of unexpected connections.

VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
  a. Discusses aesthetic issues, such as what is beauty? What affects my personal aesthetic?
  d. Explores how understanding the original context of an artwork affects a viewer’s connection with and interpretation of the artwork.
  d. Discusses the importance of art in daily life (personal significance, social commentary, self-expression, spiritual expression, planning, recording history, for beauty’s sake, and marketing/advertising).

VAHSVAMC.4 Analyzes the origins of one’s own ideas in relation to community, culture, and the world.
  b. Identifies values and practices in his or her community culture and world that inform art.
  c. Reflects on how his or her personal experience in community, culture, and the world inform his or her work.

VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
  b. Discusses how understanding the original context of an artwork affects a viewer’s connection with and interpretation of the artwork.
  d. Discusses the importance of art in daily life (personal significance, social commentary, self-expression, spiritual expression, planning, recording history, for beauty’s sake, and marketing/advertising).

VAHSVAPR.1 Uses formal qualities of art (elements and principles) to create unified composition and communicate meaning.
  b. Uses principles of design to organize elements to communicate meaning and unified compositions concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, dominance and subordination of design elements, and variety within repetition.
  c. Uses thumbnail sketches and visual/verbal notes to plan compositions.
  d. Discusses and applies concepts, such as activating negative space, visual weight, paths of movement, non-centered focal point, and variety within repetition.

VAHSVAPR.2 Understands and applies media, techniques, and processes in drawing.
  f. Uses mark-making in a conscious way in drawing (preliminary sketches).

VAHSVAPR.3 Understands and applies media, techniques, and processes in color/painting.
  h. Understands and applies impact of juxtaposing various colors (of metal).

VAHSVAPR.4 Understands and applies media, techniques, and processes in three-dimensional art.
  a. Translates 2-D sketches into 3-D form.
  b. Communicates meaning in 3-D media.
  c. Compares and contrasts sculpture-in-the-round, high relief, bas-relief, and additive and subtractive processes.
  d. Understands and practices safe handling of art media and tools.

VAHSVAPR.5 Creates artwork reflecting a range of concepts, ideas, and subject matter.
  h. Brainstorms multiple solutions before beginning artwork.
  d. Uses symbolic representation in work.
  e. Works to find individual voice (creativity within guidelines); understands that creativity is problem solving within given parameters.
  f. Explores digital media as a tool for art production.
  g. Uses concepts/ideas from other disciplines as inspiration for artwork.
  h. Demonstrates proper care and safe use of tools and materials.

VAHSVAPR.6 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art around themes of personal meaning.
a. Creates sketches/artwork from formalist, emotionalist, and realist approaches.
b. Writes reflections on work, idea generation, and skills progress.
c. Analyzes and critiques works of art—personal, peers, and professional.
d. Makes visual/verbal connections.
e. Practices direct observation and reactions in words, images, and symbols.
g. Collects, develops, and preserves personal ideas and thoughts.
h. Records inspirational images, words, thoughts, and ideas.
i. Maintains notes and class information.
j. Plans artwork.
k. Practices technique.
l. Experiments with media, technique, and color - uses as a process journal.
m. Identifies emerging personal, artistic voice.

VAHSVAPR.8 Plans and presents appropriate exhibition of own artwork.
b. Prepares own artwork to be exhibited in the classroom and school community.

VAHSVAAR.1 Makes written and oral critiques of own works of art.
c. Evaluates in progress and complete work using criteria such as composition, craftsmanship, technical skill, meeting goals of work, and progress over time.
d. Sets high standards for craftsmanship and skill mastery in own artwork.
e. Revises artwork based on input from the critique process.

VAHSVAAR.2 Critiques artwork of others individually and in group settings.
a. Provides respectful and constructive criticism to peers in formal class critiques.
b. Develops skills to provide informal feedback to peers on work in process as part of a community of learners.
c. Uses established criteria to analyze specific strengths and weaknesses of art works based on the ways technique and composition are used to convey meaning.
d. Analyzes how formal qualities (elements/principles) are used to communicate meaning.
e. Discusses the connection between intent and viewer’s interpretation—active participation by viewer to bring personal experience to the interpretation.
f. Discusses content in artwork and how it is communicated; reads artwork and shares interpretations and personal responses to representational, abstract and non-objective artwork.
g. Verbalizes personal reactions to artwork; develops descriptive vocabulary including adjectives, analogies, and metaphors.

VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.
b. Evaluates artwork using diverse criteria.
c. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, processes, and intentions of those who created the works, such as using —Visual Thinking Skills or Feldman’s Art Criticism process.
d. Uses a variety of approaches, in his or her visual journal, to explore and find personal connections to artworks.

VAHSVC.2 Develops 21st century life and work skills and habits of mind for success through the study and production of art.
a. Manages goals and time.
b. Directs own learning.
e. Adapts to change.
f. Uses current technology as a tool.

Understandings for Lesson 3
1. Found objects can be personal meaningful artifacts.
2. Found objects can evoke stories and memories.
3. Different combinations of objects can alter their meaning.
4. Stories with found object jewelry can be interpreted differently between the maker, the wearer (if different person), and/or the viewer.

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**Essential Questions for Lesson 3**

1. How can a piece of jewelry “tell a story”?
2. How can I combine found objects (thinking about shape, form, contrast, symbolism, and texture) effectively in my jewelry piece to express a clear message?
3. What contributes to the meaning of an object?
4. How does that meaning change if we remove that object out of its normal context and place in in a new context? Does it stay the same?
5. What have I learned about myself though the process of making this piece?

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**What other questions will focus Lesson 3?**

1. What methods can I use to combine objects in an aesthetic AND functional way?
2. How can I think proactively and problem solve BEFORE proceeding with my project?

---

**What will students understand as a result of Lesson 3?**

<table>
<thead>
<tr>
<th>Students will need to know . . .</th>
<th>Students will be able to . . .</th>
</tr>
</thead>
<tbody>
<tr>
<td>• that objects of personal meaning can be worn to help remember important memories</td>
<td>• combine a variety of metals and found materials for aesthetic beauty, meaning, and function</td>
</tr>
<tr>
<td>• juxtaposing design elements and symbols in jewelry can alter the meaning of an entire piece</td>
<td>• use the textural process of etching, stamping, hammering, and chasing to enhance personal meaning</td>
</tr>
<tr>
<td>• meaning making is personal and up to the individual interacting with the jewelry piece</td>
<td>• make a well crafted and personal piece of jewelry that expresses a moment or tells a story through symbolism and competent use of shape, contrast, and texture</td>
</tr>
<tr>
<td>• some stories are easier to interpret that other stories in an artwork</td>
<td>• practice and enhance techniques of riveting and wiring metal jewelry for beauty and function</td>
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**Stage Two**

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**What evidence will show that students understand Lesson 3?**

**Performance Tasks, Projects for Lesson 3**

- Sketchbook check of brainstorming ideas, written and drawn ideas, rough sketches and final drawings
- Class grade for completing handout worksheets
- Grade project with attached rubric

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**Other Evidence; observations, work samples, student self-assessment for Lesson 3**

- Daily observations where teacher will be visually assessing student work habits and understanding of project from start to finish
- Student written self assessment just before work is turned in
- Students will “check in” with teacher for instructional help, project questions, approval of design and guidance
By what criteria will performances of understanding be judged in Lesson 3?

- Project grade with attached rubric

Stage Three

Learning Activities for Lesson 3

**Day One**

Teacher preparations

1. Load PowerPoint
2. Hand out ready

Bell Ringer – no bell ringer

Hook

1. Show PowerPoint of examples of found object jewelry, get kids excited about possibilities
2. Review symbolism, layering of materials, riveting and wiring
3. Show new material examples of plexi-glass, think plastic, thin gauge wire
4. Show students my personal found objects and how generic they may seem until I “elevate” them in a piece of work and develop the story
5. Pass out printed hand outs

Studio time

1. Students will start brainstorming in sketchbooks and complete worksheets on found objects and juxtaposition
2. Students will arrange and rearrange found objects to figure out best way to convey managing and story
3. Students may start to sketch 3 designs following criteria discussed and hand out specifications for project
4. Students may be finishing polishing jewelry to be turned in from lesson 2

Review symbolism, and personalization, and story telling. I want to be able to look at that piece of jewelry and have a good idea of the message or meaning

Clean up

1. Sketchbooks and handouts are put away
2. Chairs on desk

**Day Two**

Teacher preparations

1. Have hand outs ready for those that don’t already have one
2. Unlock jewelry cabinet for student supplies
3. Get out drill bits and center punch
4. Get out large metal pieces and wire put out tracing paper and make sure rubber cement is out

Review

1. Reminder to bring in found objects if students don’t already have them
2. Materials such as buttons, fabric, notes, letters, pictures, jewelry pieces, stones
3. Project specifications (no larger than 2 x 3 in)
Studio time
1. Students will arrange and rearrange found objects to figure out best way to convey managing and story
2. Students will finish brainstorming, doing the handouts, and sketching
3. Students will receive guidance to further develop their ideas of receive the “go ahead” to start tracing and sawing their design into metals

Clean up
1. Sketchbooks and handouts are put away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

Day Three

Teacher preparations
1. Have PowerPoint and examples on board for reference and review
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Have etching baths ready, have stamping and chasing station ready to go
6. Get out large metal pieces and wire. Put out tracing paper and rubber cement
7. Review of project specifications

Studio time
1. Students will finish making 3 sketches following guidelines in discussion and on handouts
2. Students will receive guidance to further develop their ideas of receive the “go ahead” to start tracing and sawing their design into metals
3. Students will saw metal, sand metals and file metals pieces

Clean up
1. Sketchbooks and handouts are put away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

Day Four

Teacher preparations
1. Have PowerPoint and examples on board for reference and review
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces, tracing paper, and rubber cement
6. Review of project specifications, review of techniques as needed

Studio time
1. Students will saw metal, sand metals and file metals pieces
2. One on one instruction with students to problem solve and provide guidance if needed

Clean up
1. Sketchbooks and handouts are put away
2. All tools, and items back in jewelry cabinet
3. All electric tools off
4. Chairs on desk

**Day Five**

Teacher preparations
1. Have PowerPoint ready on computer for projection
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire put out tracing paper and make sure rubber cement is out
6. Have chasing tools, etching supplies, hammers, masking tape, ready
7. Have etching station ready

Studio time
1. Students will saw metal, sand metals and file metals pieces
2. Student wills start etching, chasing, hammering and otherwise texturing their metal
3. One on one instruction and assembly help if needed

Clean up
1. Sketchbooks and handouts will be put away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk

**Day Six**

Teacher preparations
1. Have PowerPoint and examples on board for reference and review if needed
2. Have handouts ready of anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
6. Have chasing tools, etching supplies, hammers, masking tape, and example piece out
7. Have etching bath ready

Review
1. Project specifications
2. Riveting and wiring techniques
3. Review etching and chasing

Studio time
1. Students will saw metal, sand metals and file metals pieces
2. Students will receive help and individual instruction
3. Student wills continue etching, chasing, hammering and otherwise texturing their metal
4. Student will begin to rivet their pieces together

Clean up
1. Sketchbooks and hand outs will be put away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk
**Day Seven**

**Teacher preparations**
1. Have PowerPoint and examples on board for reference and review if needed
2. Have handouts ready if anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
6. Have chasing tools, etching supplies, hammers, masking tape, and demo piece out

**Studio time**
1. Student finish etching, chasing, hammering and otherwise texturing their metal
2. Student will finish riveting their pieces together
3. Students will sand and polish for final presentation
4. Reiterate that students will be having a live jewelry show, exhibition, and critique with all the students when all the work is complete

**Clean up**
1. Sketchbooks and handouts will be put away
2. All tools, and items back in jewelry cabinet
3. Cover etching solution and clean up sink area
4. All electric tools off
5. Chairs on desk

**Day Eight (might need 2 more days to finish projects)**

**Teacher preparations**
1. Have PowerPoint and examples on board for reference and review if needed
2. Have handouts ready if anyone needs one
3. Unlock jewelry cabinet for student supplies
4. Get out drill bits, center punch, saw blades
5. Get out large metal pieces and wire. Put out tracing paper and make sure rubber cement is out
6. Have chasing tools, etching supplies, hammers, masking tape, and demo piece out

**Studio time**
1. Hand out student self assessment
2. Students will sand and polish for final presentation
3. Students will complete self assessment and turn in with jewelry piece in 3rd block drawer

**Clean up**
1. Sketchbooks away
2. Turn in completed handouts from entire lesson by placing them in 3rd block drawer
3. All tools, and items back in jewelry cabinet
4. All electric tools off
5. Chairs on desk

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**Important Vocabulary and definitions for Lesson 3**

- Narrative – a story
- Juxtaposition – placing objects close together or side by side, especially for comparison or contrast
- Composition – the placement or arrangement of visual elements in a work of art
- Amulet - any object whose most important characteristic is its alleged power to protect its owner from danger or harm, sometimes said to offer protection to the wearer
- Rivet - A metal bolt or pin having a head on one end, inserted through aligned holes in the pieces to be joined and then hammered on the plain end so as to form a second head
- Etch – to cut into or make marks or grooves into metal by creating a design, covering the remainder of the metal with a resist and placing the exposed metal in an acid solution
- Chase – to groove, indent, cut or decorate a piece of metal by engraving or embossing with tools
- Cold connections – putting together 2 pieces of metal or other materials with out using heat and soldering
- Gauge – the thickness of a metal sheet or wire

Resources for Lesson 3

- http://www.merriam-webster.com

Materials for Lesson 3

- Copper, brass, and nickel silver sheets in 20 and 22 gauge
- Copper, brass and nickel wire in 24, 22, 20, 18, 16 gauge
- Brass nails, 18 & 16 g.
- Etching solution, ferric chloride
- Baking soda
- Water container
- Rubber gloves
- Glass container with lid
- Various found objects
- Vice
- Metal plate
- Hammers
- Mallets
- Forming stakes
- Mandrels
- Chasing tools
- Various drill bits, 24, 22, 20, 18, 16 gauge
- Rubber cement
- Tracing paper
- Sketchbooks
- Pencils
- Saw frames
- Saw blades
- Masking tape
- Sand papers of various grits
- Wire snips
- Pliers

Clean-up Procedures for Lesson 3

- Details of clean up procedures in step-by-step instructions above
Narrative
Found
Object
Pendants

Explore juxtaposition and personal adornment with found objects

Steps

• Find objects that have personal meaning to you and bring to class
• Examples: words or phrases on paper, song lyrics, dried flowers, old jewelry, buttons, hair, pins, stones, beads, patches, fabric, hair, photos, old birthday cards
• Think about object symbolism and meaning
• Arrange the objects and create 3 different compositions that help tell a story (narrative)**remember symbolism and meaning
• Sketch the 3 compositions
• Limit size to 2 x 3 inches
• Pendant or brooch only
• Use mesh, wire, plexi-glass, metal rivets to secure and display objects
• PLEASE LOOK IN SCRAP METAL BIN. YOU CAN FLATTEN AND SAND METAL IN THERE TO USE IN PROJECT
• REMEMBER to mark and drill ALL holes for rivets BEFORE sawing out smaller pieced of metal
• Sand, texturize, stamp, or etch,
• Light sand
• Rivet
• Finish sand and polish

Vocabulary

• Narrative – a story
• Juxtaposition – placing objects close together or side by side, especially for comparison or contrast
• Composition – the placement or arrangement of visual elements in a work of art
• Amulet - any object whose most important characteristic is its alleged power to protect its owner from danger or harm, sometimes said to offer protection to the wearer
Juxtaposition and Collaboration: Object Swap Map

1. In the box marked “Object #1,” list thoughts, memories, and functions associated with your first object.

2. In the box marked “Object #2,” list thoughts, memories, and functions associated with your second object.

3. In the “flag” between object boxes #1 and #2, consider what these objects mean when they are juxtaposed. What stories or moods do they evoke together?

4. When instructed by your teacher, you will pair up with a classmate. Collaborate and give suggestions to each other about functions, implications, or other ideas associated with your objects.

5. Choose one of your classmate’s objects. In the box marked “Object #3,” list your collaborator’s associations for this object, as well as any others you would like to add. It is important to include and consider your collaborator’s list.

6. In the “flags” between boxes #1 & #2 and between boxes #2 & #3, create new meanings or plausible stories when each of your objects is, in turn, juxtaposed with the one you have chosen from your partner. Continue to collaborate with your partner for ideas!
Finding and Making Connections

List the objects you have chosen.  
List associations you have with these objects.

Use the above spaces for thumbnail sketches or details of connections. If you are creating this as a gift, please note this and explain your relationship to that person.

Sketch

Describe the overall concept or story when these objects are juxtaposed with one another.
Connecting the Dots: *Found Object Jewelry*

The story “told” by the jewelry made by the artist is often different than a views or admirers interpretation. The view may re-interpret the story contained in the found object jewelry. For this final review of what you have experiences, Pair up with a partner and become the wearer of your partner’s artwork. Answer the following from your perspective.

Describe the “whole” and the “parts” of this artwork.

List associations you have with the objects, images or text found in this artwork.

What emotions, memories or stories are evoked by the juxtaposition of these objects?

Inspect the piece for technical processes. What cold connection techniques can you identify? Are there technical aspects you think are done very well? Are here parts you feel should be improved?
Self-Assessment Rubric: Rate yourself based on how well you feel you completed each criterion for the assignment. Please make additional comments if needed, and write a final reflection about what you liked, struggled with, accomplished, and learned throughout the entire process.

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Block or Period:</th>
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<tbody>
<tr>
<td>Assignment:</td>
<td>Date Completed:</td>
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<tr>
<th></th>
<th>AWESOME</th>
<th>ON TARGET</th>
<th>GETTING THERE</th>
<th>KEEP WORKING</th>
<th>RATE YOURSELF</th>
<th>TEACHER RATING</th>
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</thead>
<tbody>
<tr>
<td>CONCEPT, CREATIVITY &amp; ORIGINALLITY- Demonstrates understanding of key concepts &amp; shows creativity and originality resulting in clearly conveying project goals</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ELEMENTS OF ART- Understands significance and application of art elements as tools to evaluate visual appearance and person meaning</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
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</tr>
<tr>
<td>GROWTH &amp; HIGH LEVEL THINKING- Shows higher level thinking, problem solving &amp; growth from beginning of lesson to final presentation</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BEST ART PRACTISES- Took time to understand &amp; develop idea. Followed directions. Finished project on time/good use of class time</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CRAFTSMANSHIP- Neat, clean and complete. Skillful use of art tools and media</td>
<td>10</td>
<td>9-8</td>
<td>7</td>
<td>6 or less</td>
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<tr>
<td>TOTAL 50 X 2 = 100</td>
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</table>

STUDENT COMMENTS:

TEACHER COMMENTS:

STUDENT REFLECTION
**Two Points will be subtracted for each day late after the due date**
Making Connections with Cold Connections

Found Object Jewelry

Explore juxtaposition and personal adornment

- Look for found objects that have personal meaning to you
- Examples: words or phrases, song lyrics, dried flowers, old jewelry, buttons, hair, pins, stones, beads, patches, fabric, hair, photos
- Think about meanings of objects
- Combine found objects creatively to help tell story or emotion
- Limit size to 2 x 3 inches
- Pendant or brooch only
- Use mesh, wire, plexi-glass, metal rivets to secure and display objects
- Amulet - any object whose most important characteristic is its alleged power to protect its owner from danger or harm, sometimes said to offer protection to the wearer as well
- Narrative – a story
- Juxtaposition - placing objects close together or side by side, especially for comparison or contrast
- Composition - the placement or arrangement of visual elements in a work of art
Robert Dancik
Karen McGovern
Gwen Youngblood
APPENDIX E: LESSON 4

Unit: Identity: Making Personal Connections with Cold Connections
Lesson 4: Present Yourself: Live Jewelry Show, Critique, and Reflection
Grade Level: High School Jewelry and Metals
Teacher: Deanna Pieniaszek

Unit Overview
Identity can be described as a person’s individuality, personality, distinctiveness, uniqueness, and sense of self. Personal identity develops over time, is complex and influenced by family, friends, culture, community, race, religion, and politics. This unit addresses how personal adornment pieces and practices can be identity clues about the people that make and wear them. Students will make pendants, rings, bracelets, and charms that exemplify personally distinct traits as they learn about themselves and develop skills to express themselves not only in words but also in the form of adornment objects. Students will make cold connection jewelry (jewelry making without the use of soldering) while investigating personal beliefs, cultural traditions, and current social, economic, and political contexts. Students will develop and share their ideas through sketchbook journaling, investigations in jewelry techniques, critiques, and personal reflections. Through the study of jewelry history, discussions on aesthetics, and the making of art, these high school students will have the opportunity to think introspectively, understand how many influences shape the person that he or she is, and develop creative ways to artfully express themselves as multi-faceted individuals.

Lesson 4 Overview
The students will participate in a live jewelry show, critique, and final presentation of the pieces that they have created in this unit. The live jewelry show will allow each student to wear their jewelry as it was intended so that they may feel the “weight” of the jewelry’s meaning. This will allow others to view the jewelry as well. The critique will encourage others to look and talk about the jewelry pieces of their peers. The students will be encouraged to discuss symbolism, craftsmanship, implied and un-implied meaning, and aesthetics. The students will complete a jewelry unit questionnaire then write a final reflection about the entire process from thinking about identity to the final culmination with two finished personal jewelry pieces. The jewelry will then be photographed and displayed in the glass case in the hallway.

Stage One

Established Goals for Lesson 4

GEORGIA PERFORMANCE STANDARDS
Visual Arts State Standards: High School

VAHSVAMC.1 Engages in the creative process, imagines new ideas by using mental and visual imagery, conceptualizes these ideas by using artistic language and contextual understandings in assessing learning, and develops a personal artistic voice that gives unique form to these concepts.
b. Recognizes personal motivations and interests.
c. Identifies a personal viewpoint.
e. Identifies themes and interests to which they are drawn.

VAHSVAMC.2 Finds and solves problems through open-ended inquiry, the consideration of multiple options, weighing consequences, and assessing results.
c. Analyzes, in both written and oral form, the implications of artistic decisions.
f. Recognizes and develops art making as a risk-taking process that incorporates existing knowledge, brainstorming, planning, and discovery of unexpected connections.

VAHSVAMC.3 Cultivates critical thinking and logical argumentation in aesthetics.
a. Discusses aesthetic issues, such as what is beauty? What affects my personal aesthetic?
d. Explores ideas and values reflected in the way the student’s current culture(s) define and use art.

VAHSVAMC.4 Analyzes the origins of one’s own ideas in relation to community, culture, and the world.
c. Reflects on how his or her personal experience in community, culture, and the world inform his or her work.
d. Identifies the values and contributions of diverse peers, cultures, and communities.

VAHSVACU.1 Articulates ideas and universal themes from diverse cultures of the past and present.
d. Discusses the importance of art in daily life (personal significance, social commentary, self-expression, spiritual expression, planning, recording history, for beauty’s sake, and marketing/advertising).

VAHSVAAR.1 Makes written and oral critiques of own works of art.
a. Reflects on the artistic process (through journal-keeping, reflective writing, and discussion).
c. Self-evaluates in progress and complete work using criteria such as composition, craftsmanship, technical skill, meeting goals of work, and progress over time.

VAHSVAAR.2 Critiques artwork of others individually and in-group settings.
a. Provides respectful and constructive criticism to peers in formal class critiques.
c. Uses established criteria to analyze specific strengths and weaknesses of art works based on the ways technique and composition are used to convey meaning.
d. Analyzes how formal qualities (elements/principles) are used to communicate meaning.
e. Discusses the connection between intent and viewer’s interpretation—active participation by viewer to bring personal experience to the interpretation.
f. Discusses content in artwork and how it is communicated; —reads artwork and shares interpretations and personal responses to representational, abstract and non-objective artwork.
g. Verbalizes personal reactions to artwork; develops descriptive vocabulary including adjectives, analogies, and metaphors.

VAHSVAPR.8 Plans and presents appropriate exhibition of own artwork.
b. Prepares own artwork to be exhibited in the classroom and school community.

VAHSVAAR.3 Develops multiple strategies for responding to and reflecting on artworks.
a. Employs specific art vocabulary, accurately and routinely, to critique art in discussion and writing.
b. Evaluates artwork using diverse criteria.
c. Interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, processes, and intentions of those who created the works, such as using —Visual Thinking Skills or Feldman’s Art Criticism process.

Understandings for Lesson 4

1. Students will understand the importance of presentation of artwork and formal art critiques.
2. Students will understand that sense of self and personal identity within their cultural community can be enhanced by personal adornment.

Essential Questions for Lesson 4

1. How can I look at and discuss artwork in a thoughtful and respectful manner?
2. What are the reasons for presenting work and talking about it?
3. In what ways can identity be enhanced by making and wearing jewelry?

What other questions will focus Lesson 4?

1. What are the best methods to prepare and display final jewelry art pieces?

What will students understand as a result of Lesson 4?

<table>
<thead>
<tr>
<th>Students will need to know . . .</th>
<th>Students will be able to . . .</th>
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<tbody>
<tr>
<td>• understand the importance of presentation of artwork</td>
<td>• prepare and present final artwork</td>
</tr>
</tbody>
</table>
and formal art critiques
• that sense of self and personal identity within their
cultural community can be enhanced by personal
adornment
• participate in live jewelry show
• conduct a final critique with peers
• complete a questionnaire outlining key aspects of the
jewelry unit
• write a reflection discussing the entire jewelry unit
from beginning to end

Stage Two

What evidence will show that students understand Lesson 4?

Performance Tasks, Projects for Lesson 4
• Students will wear both pieces of jewelry in a live classroom benefit the most from critique and discussion of art with show
• Open critique and positive dialogue about all work
• Jewelry Identity Unit Questionnaire
• Short written reflection
• All jewelry displayed in case in hallway for final presentation

Other Evidence; observations, work samples, student self-assessment for Lesson 4
• Observation of body language during jewelry show
• Note taking during critique to assess student learning, enthusiasm, and growth from beginning to end of unit

By what criteria will performances of understanding be judged in Lesson 4?
• Grade of final written reflection

Stage Three

Learning Activities for Lesson 4

Day One
1. Students wear artwork in live fashion show in classroom.
2. Class critique.
3. Students fill out questionnaire
4. Students write final reflection about entire jewelry unit

Clean up
1. Sketchbooks away
2. Reflections and questionnaires turned in Block 3 bin
3. Chairs on desk

Important Vocabulary and definitions for Lesson 4
• Identity – a collective aspect of the set of characteristics that something or someone is definitively recognizable or know, a set of behavioral or personal characteristics
• Presentation - an activity in which someone shows, describes, or explains something to a group of people
• Critique - a careful judgment in which you give your opinion about the good and bad parts of something (such as a piece of writing or a work of art)
### Resources for Lesson 4
- Artwork
- Jewelry cases in hall

### Materials for Lesson 4
- Paper
- Pencils
- Questionnaire handouts
- Jewelry stands and name tags

### Clean-up Procedures for Lesson 4
- Details of clean up procedures in step-by-step instructions above
Please DO NOT WRITE YOUR NAME on this paper. This is an anonymous questionnaire. Please be honest, positive and/or negative, and answer the questions candidly. The questions refer to the last 2 jewelry projects that Miss P. taught in class. The 1st piece was the identity rivet project where you used symbols to give “clues” about yourself and the 2nd jewelry piece was the found object narrative piece where you used found objects with metal to tell a personal story and/or convey an emotional memory. Your time is appreciated. Thank you.

What did you learn/discover/remember about yourself during the process of making the identity rivet piece? (For example: “I remembered that my family and Polish heritage is very important to me.”)

What did you learn/discover/remember about yourself during the process of making the narrative found object piece? (For example: “I remembered the time that I crushed my finger when I was 6 years old. Making this piece of jewelry with the pins from surgery and a piece of fabric from the sling brought back the memory of that accident and helped me remember all my friends that signed my cast.”)

In what ways did you find the process of making these jewelry pieces emotionally easy and/or challenging? (For example: “I am a shy person and I found it difficult to make something so personal and talk about it in front of my teacher.”)

In what ways did you find the process of making these jewelry pieces technically (the actual physical process) easy and/or challenging? (For example: “I found the drilling process to be the hardest but the etching process to be the easiest.”)

What did you like and what did you dislike about making these personal jewelry pieces? Please identify the jewelry piece you are referring to.

What do you like and dislike about the final look of these jewelry pieces and how would change them if you wanted to? Please identify the jewelry piece you are referring to.

Thank you again for your time.
Brainstorming identity ideas and working with metal
Student filing metal

Student piercing metal
Student hammering rivets

A student’s found objects

Students found objects and juxtaposition worksheets
Student final work
Live Jewelry Show
Peachtree Ridge High School Jewelry Class, Fall 2014 (I am in the middle of my students)
APPENDIX F: TEACHING RESOURCES

Teaching Resources for Unit

Books


Exemplar Artists and Images

**Regina Boger** – http://www.firedupladieshammer.etsy.com

Image found: https://www.etsy.com/listing/95640345/mixed-metal-necklace-hand-stamped?ref=unav_listing-same

**Laura Jane Bouton** – www.laurajanebouton.blogspot.com

Image found: http://laurajanebouton.blogspot.com/2012/04/tripple-wire-cuff-bracelet.html

**Patti Bullard** – www.wiredupbeads.com


http://www.danacadesign.com/blog/2012/08/03/fauxbone-for-jewelry-and-forms/
Misha Lengling – www.rings-things.com
    Image found: http://www.rings-things.com/blog/2009/06/18/make-cold-connections/

Karen McGovern – www.beadkeepers.com
    Image found:

Beth Millner – www.bethmillner.com
    Image found: https://bethmillner.wordpress.com/category/hand-crafted-jewelry/

Our Eclectic Lives – www.oureclecticlives.blogspot.com
    Image found: http://oureclecticlives.blogspot.com/2010/06/july-and-august-classes.html

Pinterest – www.pinterest.com

Richard Salley – www.rsalley.com

Tracy Stanley – www.tracystanleywireandmetalarts.blogspot.com
    Image found: http://www.humblearts.typepad.com/beadcruise/


Gwen Youngblood – www.metalartlab.com
    Image found:
    http://austinbeadsociety.org/BazaarClasses/2011BazaarClasses.html#ColdConnectinos

Video Demonstrations

    http://youtu.be/m1xuRcE0Shg
    http://youtu.be/Kdrq4A3Q8iI
http://youtu.be/7SM-WZPV1Io

**Websites**

www.ancient.eu

www.craftinamerica.com

www.historyofjewelry.net

www.merriam-webster.com

## APPENDIX G: BELL SCHEDULE

### Bell Schedule

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td><strong>Morning bell</strong></td>
<td>7:05</td>
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<tr>
<td><em>1st block</em></td>
<td>7:10 – 8:44</td>
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<tr>
<td><em>2nd block</em></td>
<td>8:49 – 10:23</td>
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<td><em>3rd block</em></td>
<td>10:28 – 12:30</td>
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<tr>
<td>A lunch</td>
<td>10:28 – 10:54</td>
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<tr>
<td>B lunch</td>
<td>10:59 – 11:26</td>
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<tr>
<td>C lunch</td>
<td>11:31 – 11:58</td>
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<tr>
<td>D lunch</td>
<td>12:03 – 12:30</td>
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<tr>
<td><em>4th block</em></td>
<td>12:35 – 2:10</td>
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## APPENDIX H: PRIDE BELL SCHEDULE

### PRIDE Bell Schedule

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<tbody>
<tr>
<td><strong>Morning bell</strong></td>
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<tr>
<td><em>1st block</em></td>
<td>7:10 – 8:34</td>
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<tr>
<td>PRIDE</td>
<td>8:39 – 9:04</td>
</tr>
<tr>
<td><em>2nd block</em></td>
<td>9:09 – 10:33</td>
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<tr>
<td><em>3rd block</em></td>
<td>10:38 – 12:40</td>
</tr>
<tr>
<td>A lunch</td>
<td>10:38 – 11:04</td>
</tr>
<tr>
<td>B lunch</td>
<td>11:09 – 11:36</td>
</tr>
<tr>
<td>C lunch</td>
<td>11:41 – 12:08</td>
</tr>
<tr>
<td>D lunch</td>
<td>12:13 – 12:40</td>
</tr>
<tr>
<td><em>4th block</em></td>
<td>12:45 – 2:10</td>
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