The background of the entire page is a dark grey wood grain pattern with wavy, vertical lines.

MADE IN
AMERICA
CRAFT ICONS OF THE 50 STATES

CURRICULUM GUIDE



**MADE IN
AMERICA**
CRAFT ICONS OF THE 50 STATES

CURRICULUM GUIDE

INFORMATION, LESSONS AND IDEAS FOR EDUCATORS

This guide was created by Mingei International Museum Education Staff and Classroom Educator Emily Watson for grades 3-8. This material can be adapted to other grade levels and needs.

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INTRODUCTION

This exhibition of traditional and contemporary craft icons highlights distinctive materials, excellence of workmanship and makers’ imaginations. Exploring regional and national craft traditions, while expressing each state’s unique contribution to the richness of the American experience, **MADE IN AMERICA** celebrates the variety of craft found in this country.

This exhibition links to multiple themes that can be used in the classroom to bring the stories and landscapes of the states to life. Themes covered in this Curriculum Guide include Native American art and culture, regionalism, community, natural resources, language arts and storytelling.

Though the iconic works represented in this exhibition are recognized by many local citizens as being “of them,” they certainly don’t represent all. We see this as an opportunity to start a conversation, a chance to reflect on one’s own community, place and self. This exhibition encourages students not only to study other cultures—past and present, near and far—but also to tell their own stories.

HOW TO USE THIS GUIDE

Included in this guide are discussion topics, activities, hands-on projects and lesson plans connected to the **MADE IN AMERICA** exhibition. Its contents can be used in the classroom, before or after your visit, to support a current lesson or while at the Museum.

To develop the content for this Curriculum Guide, the Museum worked closely with Emily Watson, an upper elementary school teacher at San Diego’s Museum School; we hope you find it inspiring, useful and accessible, and that it might spark further exploration.

Additional ideas and resources can be found online at mingei.org/learn, including additional videos, rubrics, maps and images.

WHAT IS MINGEI?

Mingei is a Japanese word that means “art of the people,” or literally, “everybody’s art”; it refers mainly to useful objects of everyday life, made by hand. The philosopher Soetsu Yanagi’s 1972 publication, *The Unknown Craftsman*, describes the beauty of everyday objects that were

created with readily available materials and that are deeply meaningful and useful to their communities of origin. Through the lens of mingei, **MADE IN AMERICA** features craftwork from across the 50 states, with many examples of beautiful, handmade pieces that are especially meaningful to the people of those states.

EXHIBITION VOCABULARY

ARTIFACT	something created by humans that gives information about the culture of its creators and users
BASKETRY	objects made from a variety of fibrous or pliable materials that will bend and form shapes; these materials can include pine straw, stems, animal hair, animal hide, grasses, thread and fine wooden splints
COMMUNITY	a group of people living in the same place or having a particular characteristic in common
CULTURE	the beliefs, customs, traditions and arts of a group of people in a particular place and time
ICONIC	refers to an artifact or object that is recognized by members of a culture or subculture as representing some aspect of their cultural identity
LOOM	a device used to weave cloth; it holds the warp threads tight so that the weft threads can be interwoven
NATURAL RESOURCES	supplies that derive from or occur naturally within an environment; they may vary depending on the ecosystem
REGION	a geographical area that is separate from or different from other areas in some way
THEME	an underlying topic of a discussion or a recurring idea in an artistic work
WARP	in weaving, the set of lengthwise yarns that are held in tension on a frame or loom
WEAVING	an artistic method of interlacing two distinct sets of yarn or thread
WEFT	in weaving, the thread or yarn that is drawn crosswise through the warp yarns to create cloth; also called “woof”

IN PREPARATION FOR YOUR VISIT

Plan your visit to Mingei, and see firsthand the creative and innovative objects represented in this exhibition. Museum objects can serve as great primary resources for your students while giving them a unique experience outside of the classroom that supports their learning.

HOW TO SCHEDULE A VISIT

- Schedule a Museum visit and Docent-led tour through the Education Department. Mingei offers free admission to all K-12th grade and college groups and transportation reimbursements for Title 1 schools.
 - EMAIL:** sfoley@mingei.org
 - PHONE:** (619) 704-7495
 - ONLINE:** mingei.org/schooltours
- Review the information in this guide with your students; build their knowledge, excitement and confidence before they arrive.
- Attend one of the Museum's Educator Events:
 - Made in America - Educators Workshop**
October 15, 2015, 4:30-7:30pm
 - Educators Open House**
October 29, 2015, 5:00-7:00pm
- Discuss museum etiquette and review the Tour Guidelines document that will be sent to you when your tour is confirmed.
- Explain to students that a Museum Docent will guide them through the exhibition. Explain that a Docent is a knowledgeable, Museum-trained volunteer who will share valuable information with students while encouraging them to share their own ideas.
- Explain that Mingei International is a museum of folk art, craft and design that shows work from all over the world, and that "mingei" is a Japanese word that means "art of the people."



**LESSONS
DISCUSSIONS
& ACTIVITIES**

LESSON 1: NATIVE AMERICAN ART & CULTURE

EXHIBITION CONNECTION:

The enduring tradition of Native American crafts continues today with vitality, distinction and variety. In this lesson, students will explore diverse Native American cultures from across the country. The many art forms represented in this exhibition offer hints about available natural resources, values and traditions.

OBJECTIVES:

- Students will build on their knowledge of Native American culture, including identities, beliefs, customs and traditions.
- Students will explore the ways in which Native American tribes have modified and developed inventive objects using natural resources and the surrounding environment.
- Students will learn weaving techniques and create their own woven panels.

Bracelets and Ring, Jesse Monongya (b. 1952), Arizona, Mid-1990s, gold, silver, stone, wood. Private Collection..



INPUT/GUIDED PRACTICE:

COMPLETE A CLASS KWL CHART (What do we KNOW, What do we WANT to know, What did we LEARN) about Native American art and culture. Starting with cultural artifacts/art objects (pages 15-17), ask questions about place, material, use or purpose and design. Build upon this discussion to discover more about the people and places.

Discussion

Discuss how culture influences the way in which people live, and how each tribe has a distinct and unique culture. For example, the people of the Northwest Coast were hunter-gatherers, so they relied on hunting, fishing and gathering edible plants to find their main sources of food. They baked, steamed or boiled their foods without the use of pots or pans. Instead, they heated rocks in the fire and then put the hot rocks into a cedar box or basket full of water, in order to boil the water and cook the food.

Docent-led Tour

When you schedule your tour to visit Mingei International Museum, request that the tour theme be **focused on Native American objects**, their distinct cultures and how the art objects give us clues about those cultures.

Back in the Classroom

Share pictures of the art objects from the Museum's exhibition and discuss the history and cultural significance of each item.

- What materials were used to make this art piece?
- What do you imagine the object was used for?
- Do you have anything that is similar, and how do you use it?
- What does the art tell us about the people who used it, the environment and their traditions, beliefs and customs?

Complete the "L" (What I Learned) section of the KWL chart.

TAKE IT FURTHER

Complete a Native American Partner Project

1. Chose a tribal region to research with a partner, such as Northwest, Southwest, Plains, Eastern Woodlands or California-Intermountain (map is available for download at mingei.org/learn/for-educators).
2. Research their geography, culture (homes/family life/food/clothing/spiritual beliefs/etc.), technology (tools/weapons), government and art (from the exhibition and beyond).
3. Create a Google/Prezi slideshow, poster or diorama to share this information with the class.

ASSESSMENT

- Native American Partner Project rubric is available for download.

► INTERESTING FACT

The vitality of Native American culture that continues today is twofold; while many traditional and innovative techniques are still being practiced, other artistic traditions seen in this show have been influenced by Native American aesthetics and ideas. The tactics behind ice fishing and duck decoys were developed from Native American techniques, and Dale Chihuly's stylized bowls show a direct inspiration from Native American culture.

Celestial Blue Basket Set with Carbon Lip Wrap, Dale Chihuly, Seattle, Washington, 2000, glass. Collection Mingei International Museum.

Learn more about this object from the video series *UNCRATED* at mingei.org/madeinamerica.



RESOURCES AND IMAGES

Images of Native American art from *MADE IN AMERICA*:

INUIT DOLL

Alaska, Unknown Maker, 20th century, carved caribou bone and fiber. Collection Mingei International Museum.

Yup'ik and Inuit cultures have a powerful sense of back-and-forth, transformative connections between humans, animals central to their lives and their world of spirits. This view of the cosmos is expressed regularly in the arts of daily life. Animal tusk and bone are common indigenous materials in these related objects that are frequently connected to spiritual practices.



SQUASH BLOSSOM NECKLACE

Arizona, Unknown Maker, c. 1940, Silver, U.S. dimes, turquoise. Collection Mingei International Museum.

Native American silver and turquoise adornment from the Southwest is recognized and admired around the world. Turquoise, especially, is known for its positive, healing energy, an aid in mental functions, communication and expression and as a protector. If you're wearing turquoise and you look down and see a crack in your stone, one might say "the stone took it", meaning the stone took the blow that you would have received. People of the Southwest have used turquoise for thousands of years; the tradition is thriving today.





CORN WITH BIRDS RUG

New Mexico, Unknown Navajo Maker, 1910-20, weft tapestry-woven handspun wool. Collection Mingei International Museum.

Rugs and wearing blankets (blankets that are worn around ones shoulders) are, along with pottery and adornment, the third iconic craft practiced with great distinction now for generations by the Native Americans of the Southwest. The Navajo are the original and still vitally-continuing master weavers of the region. You can see, even in the earliest of blankets, excellence of design and uniformity. In remarking on the tightness of the weave, early authors often exclaimed that the blankets “would hold water.” Today’s fine, tight tapestries, beautiful rugs, and wall hangings are an extension of a long tradition of weaving. Many variations, changes, and styles have come and gone.



CHEROKEE HANDLED BASKET

North Carolina, late 20th century, woven fiber. Collection Mingei International Museum.

Cherokee basketry has endured from prehistoric times to the present day. Before the invention of plastics, and affordable glass and ceramic storage containers, baskets were the main source of storage for Cherokee households. They were also used for strainers, and men carried their hunting and fishing needs in baskets. Almost everywhere you look in historic photographs baskets were a necessity in Cherokee homes. All Cherokee baskets are of woven type. The function of the basket was the first consideration for its shape. The baskets are used as sifters, packs, to carry fish and for storage.



SALISH CRADLEBOARD

Montana, woven straw, Collection Mingei International Museum.

Such cradleboards were used for millennia and until recently in the villages of the Salish tribe. Generally, cradleboards are used during the first few months of an infant’s life to hold the baby and are especially helpful when the infant needs to be carried. Cradleboards are built with a broad, firm protective frame for the infant’s spine. A footrest is incorporated into the bottom of the cradleboard, as well as a rounded cover over the infant’s head. The purpose of the headpiece is to provide shade for the infant as well as protection in case anything bumps against the cradleboard.



PLATE

New Mexico, Maria Martinez (1887-1980) and Popovi Da (1922-1971) San Ildefonso Pueblo, 1956, Hand-built, burnished, slip-decorated clay. Collection Mingei International Museum.

Maria Martinez experimented for a long period in reviving a Neolithic tradition of burnished black on black pottery in the Southwest. Burnishing is a process used to polish the outside of the clay by rubbing the surface. At an early age Maria learned pottery skills from her aunt Nicolasa and Sara Fina Tafoya, the pottery matriarch of neighboring Santa Clara Pueblo. Maria’s husband, Julian, learned to slip-decorate her pots, and together they developed this San Ildefonso style of pottery. Pueblo Pottery is made from clay, usually collected from tribal lands. Designs frequently include geometric designs.

HANDS-ON PROJECT: WEAVING

STANDARDS

- HISTORY 3.2.1** Students describe the American Indian nations in their local region long ago and in the recent past. Describe national identities, religious beliefs, customs, and various folklore traditions.
- HISTORY 4.2.1** Discuss the major nations of California Indians, including their geographic distribution, economic activities, legends, and religious beliefs; and describe how they depended on, adapted to, and modified the physical environment by cultivation of land and use of sea resources.
- HISTORY 5.1.1 & 5.1.2** Students describe the major pre-Columbian settlements, including the cliff dwellers and pueblo people of the desert Southwest, the American Indians of the Pacific Northwest, the nomadic nations of the Great Plains, and the woodland peoples east of the Mississippi River. Describe how geography and climate influenced the way various nations lived and adjusted to the natural environment, including locations of villages, the distinct structures that they built, and how they obtained food, clothing, tools, and utensils. Describe their varied customs and folklore traditions.
- HISTORY 6.1** Students describe what is known through archaeological studies of the early physical and cultural development of humankind from the Paleolithic era to the agricultural revolution.
- HISTORY 6.2** Identify the locations of human communities that populated the major regions of the world and describe how humans adapted to a variety of environments.
- HISTORY 6.3** Discuss the climatic changes and human modifications of the physical environment that gave rise to the domestication of plants and animals and new sources of clothing and shelter.
- CCSS.ELA-LITERACY.RH.6-8.4** Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.

PROJECT DESCRIPTION

Various weaving processes are represented in the *MADE IN AMERICA* exhibition, in basketry as well as woven blankets. Natural materials such as reeds, grasses, conditioned wood, thread and yarn were used to weave the objects. In this project, students will learn a few, simple weaving techniques and then combine the techniques to create hand-woven panels.

MATERIALS

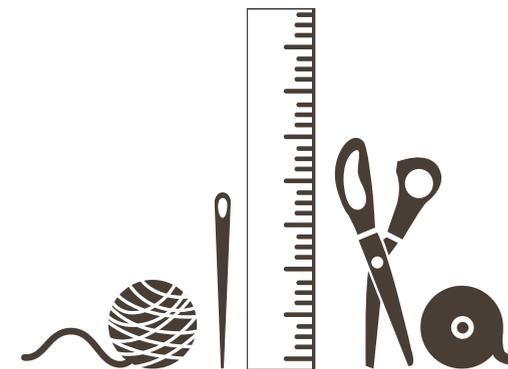
Thick cardstock or cardboard, scissors, ruler, marker, masking tape, various colors of yarn, large-eye needle

TIME FOR ACTIVITY

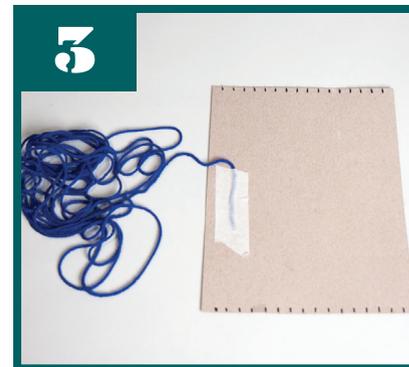
60–90 minutes

OBJECTIVES

- Students will learn to create a unique woven panel.
- Students will understand the elements of a loom, and how to use warp and weft yarn to weave.



Yokuts Feast Bowl, woven fiber, Central California. Collection Mingei International Museum.



INSTRUCTIONS

Prepare the Loom

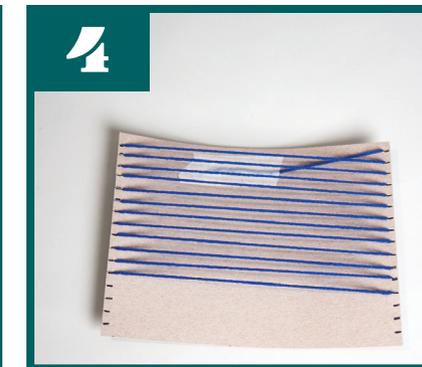
These steps can be done with students or prepared beforehand.

1. Measure and mark half-inch increments across the top and bottom of the cardstock.
2. Cut half-inch-long notches at each marked spot, perpendicular to the edge of the cardstock.

Prepare the Warp

The warp is the set of lengthwise threads or yarns that are held in tension on a frame or loom.

3. Tape a long piece of yarn down on one side of the cardstock, half-way down on the side.
4. Wrap with some tension through each notch. (The yarn should not sag, and the cardstock should not bend.)
5. After the yarn is wrapped through each notch, tape the yarn down on the same side that it started on.



WEFT DESIGNS

There are several woven designs that can be created using simple techniques. Below are some tips and three different techniques. *Tip: Double up the yarn, as the loom will fill up faster.*

Plain or Tabby Weave

- This is sometimes called “over-under.” Begin by leaving a little extra yarn on one end. Thread the needle and weave the yarn alternately over and under the warp strings.
- Turn the corner. Be sure to go around the last string and begin the pattern in the opposite direction. For example, if you end up going under the final yarn, you must start by going over that same yarn.

Plain or Tabby Halfway Weave

- Start another color in the same manner as the weave above, but this time only go halfway across the warp strings. Continue back and forth as many times as you wish.
- Now, fill in the other half starting from the opposite side. Be sure to overlap the warp yarn where the two colors meet, or you will have a hole. Notice how the light blue weft yarn is moved out of the way to make room for the green weft yarn to thread around the same warp yarn. After it's complete, you can slide everything back into place.

Loose Weave

- Cut a few shorter pieces of yarn to prepare for this next technique.
- Wrap the yarn around two warp threads, and pull both ends up through the middle.
- Pull to the top and tighten, repeat, and trim as needed.
- Continue your design.

Diagonal Weave

- Use the halfway technique in a diagonal manner.
- Tie off any loose threads.



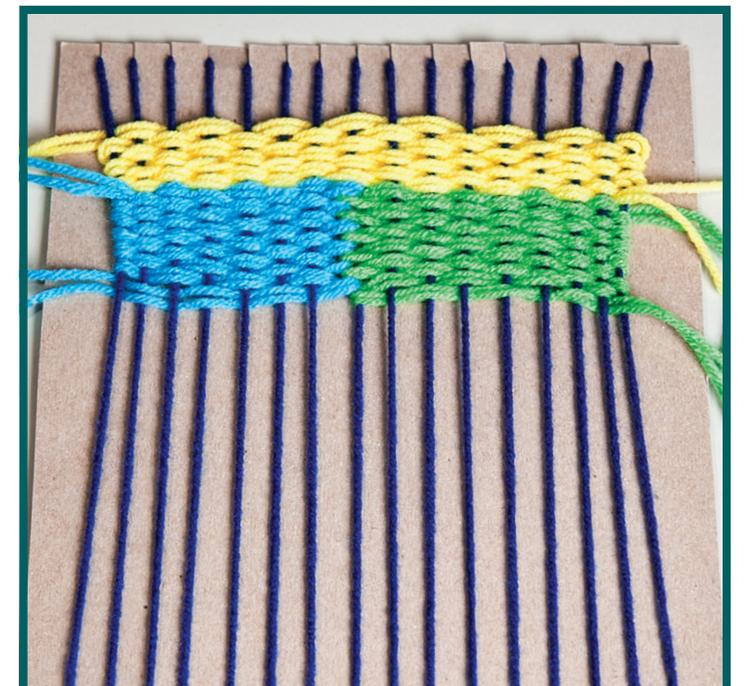
See demonstrations of these weaving processes on the YouTube video “Weaving on a Cardboard Loom”: https://www.youtube.com/watch?v=LbtKnvc_9No



Plain or Tabby Weave



Tabby Halfway Weave, detail



Tabby Halfway Weave



Loose Weave



Loose Weave, finished



Diagonal Weave

LESSON 2: REGIONS & RESOURCES OF THE UNITED STATES

EXHIBITION CONNECTION

An array of both beautiful and useful objects is found across the vast landscape, taking us on a journey across the United States. Each object is iconic and recognized by many citizens of that state.

In this lesson, students look closer at the environment and culture that influenced an object's creation. Did a majestic landscape inspire the artist, or did limited resources demand creative solutions? Which objects were born out of cultural practices? Did these practices stem from a hobby or necessity or both? In what way are the contributions of immigrant communities reflected in this exhibition? After exploring artworks from across the country, what can we discover about our own culture and environment? What resources are available to us? What cultural practices do we participate in, whether for a hobby or for survival?

OBJECTIVES

- Students will explore various environments and learn how humans adapted to those environments by creating meaningful and useful artworks.
- Students will make connections between the landscape and natural resources available and the human activity that developed.

Bottle Vase, Louis Comfort Tiffany (1848-1933), 1902-07, blown favrile glass. Collection Mingei International Museum.



RESOURCES

UNCRATED: BEHIND THE SCENES WITH THE CURATOR
[mingei.org/madeinamerica](https://www.mingei.org/madeinamerica)

TOUR THE STATES
https://youtu.be/_E2CNZIIVIg

ME ON THE MAP
<https://youtu.be/1f7ebZMLn08>

THE SCRAMBLED STATES OF AMERICA
<https://youtu.be/5dIpOJ1aBZ8>

INPUT/GUIDED PRACTICE:

Discussion

Introduce the class to the geography of the United States by showing a video of the catchy song/rap called “Tour the States.” Read/show the video of Me on the Map and/or The Scrambled States of America to the class, and discuss the concepts of community, city, state, region, country and continent. Create a concentric circle (whole class), modeling with the entire class how our community, city, state, region, country and continent are connected. Fill in each circle with information specific to your school/region.

Docent-led Tour

When you schedule your visit and tour of Mingei International Museum, request that the tour theme be focused on **Regions and Resources**, and how the art represented gives us clues about the particular landscape and culture of that region.

Back in the Classroom

Show students art objects related to various regions from the exhibition and have them describe and/or sketch the art. Use these questions to prompt discussion:

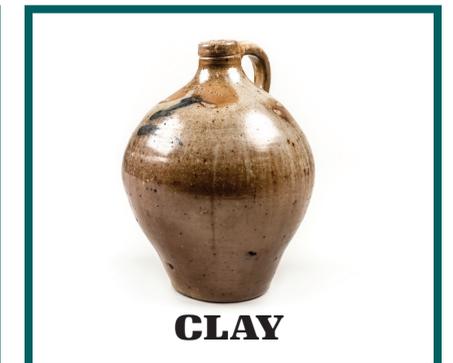
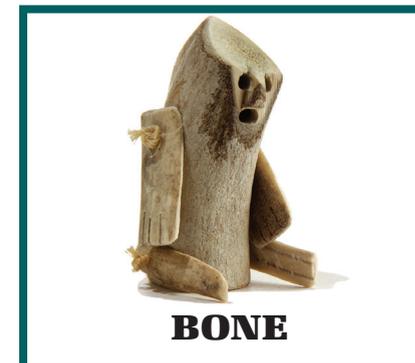
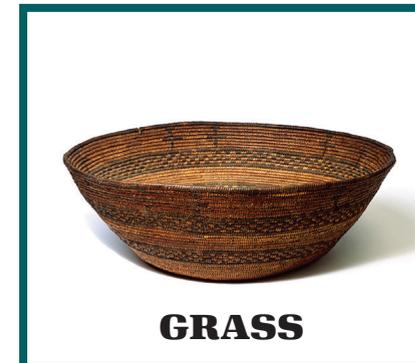
1. Why did the artist create this piece of art? What is the use of this object?
2. What does the artwork, content or purpose tell us about the culture/region?
3. What materials were used? Where can the materials be found?
4. What further information would you need to support this conclusion?
5. What can you conclude from this piece of art and the label?
6. Why do you think that? Can you give specific examples from the art that support your thinking?

GROUP ACTIVITY

Matching Game

Review artworks and materials used. Classroom worksheets are available for download at mingei.org/learn/for-educators. (Answer key to the right on page 28.)

1. Make one copy for each group of 2-3 students. Cut up the images and place them in a small bag or envelope.
2. Each small group should match the natural resource to the art object/artifact (answer key shown to the right).
3. After students have matched the resources, discuss their matches:
 - Which items were challenging to match?
 - How might people who live in other regions or parts of the country use the resources in different ways? (For example, in *MADE IN AMERICA*, we see that wood is used for bowls, a clock, a rocking chair, a spinning wheel and canoe paddles.)
 - What might you create with a natural resource if you lived in a region where that item is commonly used?
 - What natural or abundant resources do we use today?
 - Are we restricted by our surrounding environment?



TAKE IT FURTHER

Create a Regional Research Poster

1. What do the various regions have in common?
2. Pick two regions and compare/contrast them using a Venn diagram.

Your poster should include the name of the region, the states of the region you are studying (labeled and colored using a map), 2-4 natural resources found in your region and 2-4 art objects from *MADE IN AMERICA* found in your region. Include information about the ethnic community represented, and research other communities that may not be represented in the exhibition.

ASSESSMENT

Students will present their poster to the class and will be graded using the project rubric (available at mingei.org/learn/for-educators).

ADDITIONAL LITERATURE ABOUT REGIONS/GEOGRAPHY:

Legends & Leagues or, Mr. Tardy Goes From Here to There by Ned Bustard

Anno's U.S.A. by Mitsumasa Anno

The Journey of Oliver K. Woodman by Darcy Pattison

Smart About the Fifty States: A Class Report by Jon Buller, et al

The 50 States by Patricia Levy

Our Fifty States by Mark H. Bockenhaur and Stephen Cunha

How to Make a Cherry Pie and *See the U.S.A.* by Marjorie Priceman

Plate (detail), Maria Martinez (1887-1980) and Popovi Da (1922-1971), San Ildefonso Pueblo, New Mexico, 1956, hand-built, burnished, slip-decorated clay. Collection Mingei International Museum.



STANDARDS

HISTORY 3.1.2

Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context. Identify geographical features in their local region (e.g., deserts, mountains, valleys, hills, coastal areas, oceans, lakes).

HISTORY 3.1.2

Trace the ways in which people have used the resources of the local region and modified the physical environment (e.g., a dam constructed upstream changed a river or coastline).

HISTORY 4.1.3

Describe the various regions of California, including how their characteristics and physical environments (e.g., water, landforms, vegetation, climate) affect human activity.

HISTORY 4.1.5

Use maps, charts, and pictures to describe how communities in California vary in land use, vegetation, wildlife, climate, population density, architecture, services, and transportation.

HISTORY 5.1

Describe how geography and climate influenced the way various nations lived and adjusted to the natural environment, including locations of

villages, the distinct structures that they built, and how they obtained food, clothing, tools, and utensils.

HISTORY 6.1.2

Identify the locations of human communities that populated the major regions of the world and describe how humans adapted to a variety of environment

ESS3.A

Natural Resources: Humans depend on Earth's land, ocean, atmosphere, and biosphere for many different resources. Minerals, fresh water, and biosphere resources are limited, and many are not renewable or replaceable over human lifetimes. These resources are distributed unevenly around the planet as a result of past geologic processes.

CCSS.ELA-LITERACY.RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.



Five Arctic Shamans with Spirit Helpers in the Act of Transformation,
Denise Wallace, Alaska, 1988, sterling silver, 14-karat gold, ivory
(fossil and walrus), lapis lazuli. Collection of Mingei International Museum

LESSON 3: LITERACY AND ART, TELLING STORIES WITH QUILTS

EXHIBITION CONNECTION

Quilt making is a truly American and highly recognized craft tradition shared by many across the United States, and it is repeatedly represented in *MADE IN AMERICA*. In this lesson, students will explore the various quilt designs represented in the exhibition, created by quilters throughout the United States. The quilts tell stories, and the designs give us hints about the makers' interests and values. Students will explore different stories connected to quilts, unpack the stories behind quilts represented in Made in America and then develop their own stories.

OBJECTIVES

- Students will determine the theme and central message of a piece of literature and an art object.
- Students will create a quilt with a central theme or story.
- Students will make artistic choices based on this theme.



Amish Crib Quilt, pieced and quilted cotton, Hutchison, Kansas, c. 1935. Collection Mingei International Museum.

INPUT/GUIDED PRACTICE:

Discussion

Quilting is a folk art/craft that crosses many cultures, and quilts often have sentimental value to families. What can we learn about a culture, a group of people or a family by looking closely at the designs and reading or studying stories from that culture?

Docent-led Tour

When you schedule your visit and tour of Mingei International Museum, request that the tour theme be **focused on Literacy and Art, Telling Stories with Quilts**, and how quilts give clues about the culture and values of their makers.

Back in the Classroom

- Examine images of quilts from *Made in America* and discuss the “story”/theme of the quilt.
- Read one or two books about quilts. During the reading, introduce the class to the Quilt Story Graphic Organizer (available online at mingei.org/learn/for-educators) by discussing the story elements on the organizer (setting, character traits, problem, solution).
- Analyze the lesson/theme within each story and the cultural clues embedded in the story that indicate time, setting and the significance of the quilt. Compare and contrast the two stories. Use the following question stems (based on Bloom’s Taxonomy) to encourage conversation:

1. What are the parts or features of?
2. How is _____ related to?
3. Why do you think?
4. What is the theme?
5. What conclusions can you draw?
6. How would you classify?
7. Can you identify the different parts?
8. What evidence can you find?
9. What is the relationship between?
10. How would you compare? Contrast?
11. How would you rephrase the meaning?
12. Which facts or ideas show?
13. What is the main idea of?
14. Which statements support?

HANDS-ON PROJECT: QUILT MAKING

STUDENT ACTIVITIES

Each student will create a quilt square and story inspired by a theme illustrated in one of the quilts featured in *MADE IN AMERICA*. Students should think about a story idea for one minute, share with a partner for one minute, then students may share with the whole class their ideas (Think-Pair-Share). What are the common themes in the quilts shown in the exhibition? Find out and emphasize a particular theme in this lesson. The quilt square should contain an image representing the theme/main idea, two characters, the setting and an event from the story.

Create an original story about your quilt square, incorporating literary elements explored in the reading. Provide each student with a **Quilt Story Graphic Organizer** to complete prior to writing their short story. (The Graphic Organizer template is available on Mingei's website.)

ASSESSMENT

Grade-level narrative writing rubric of your choice.

EXTENSION IDEAS

Students create a quilt square using fabric, wallpaper samples or construction paper and then sew the squares together to create a class quilt.

Tip: Thicker fabric is easiest to cut—look for felt, denim, canvas or thick cotton.

RESOURCES

- *The Keeping Quilt* by Patricia Polacco https://youtu.be/7AVxr_vzOXE
- Patricia Polacco sharing the quilt that inspired the story <https://youtu.be/HkRkWoneKgY>
- *The Patchwork Path: A Quilt Map to Freedom* by Bettye Stroud
- *Cassie's Word Quilt* by Faith Ringgold
- *Selina and the Bear Paw Quilt* by Barbara Smucker
- Fabric scraps demonstration
<http://thesewingloftblog.com/fabric-postcards-made-from-scraps>



Clockwise from top left. *Pineapple Quilt*, Unknown Maker, 20th century, Hawaii, cotton applique.

Amish Bow Tie Variation Quilt, Unknown Maker, pieced and quilted cotton, Kalona, Iowa, 1920s.

Housetop Quilt, Unknown Maker, Gee's Bend, Alabama, 1920s, pieced and quilted cotton.

Hexagon Stars Charm Quilt, Unknown Maker, c. 1880s, Virginia, pieced and quilted cotton on batting with muslin backing. All collection Mingei International Museum.

STANDARDS

- RL 3.2** Recount stories from diverse cultures; determine the central message, lesson or moral and explain how it is conveyed through key details in the text.
- RL 4.2** Determine the theme of a story, drama, or poem from details in the text; summarize the text
- RL 4.9** Compare/contrast patterns of events in stories, myths, and traditional literature from different cultures
- RL 5.2** Determine a theme of a story, drama, or poem from details in the text, including how characters in a story respond to challenges; summarize the text

CCSS.ELA-LITERACY.RL.6.9

Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-Literacy.RL.8.2

Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

CCSS.ELA-Literacy.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.



Jug, Nathan Clark and Co., Lyons, 1822-52, salt-glazed stoneware. Private Collection.

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SAN DIEGO, CA 92101

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10:00AM - 5:00PM
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