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1. FOUNDATIONS OF CRAFT IN EDUCATION

As educators, artists, and craftspeople (and by this I mean both craft media like crochet or baskets as well as the *craft* of teaching), we celebrate practice of working with the handmade perhaps as much as the resulting well-crafted work. However, I have often overheard ceramics and craft mourn the loss of students' ability to crochet or model clay – and to even express concern for adult students who have scarcely ever worked with their hands in a direct engagement with tactile art media. As Elizabeth Garber notes (2013) "affectively, there are pleasures in making and completing and in the use of the senses." (p. 56). Considering the senses and emotions as well as cognitive lives of students is a good place for teaching artists and other art educators to reflect upon how we can justify the use of craft materials in the schools. You may wish to list your top three rationales for craft: from motor skills, to cultural traditions, to experiencing design. Learners who encounter warm, soft, and time-honored materials of craft can engage not only with craft histories and hand-made sensibilities, but can also "get in touch with" a sense of their own development and the embodiment of internal transformations. To discuss craft in art education is also to touch on issues of teaching about:

* sensory materiality,
* collective and individual consciousness, and
* a balancing of histories and traditions with the individual maker's constructed meanings.

Another important aspect of teaching craft is its potential it as an approach and a philosophy. Teachers may wish to include the concept of craft in their teaching philosophies or their teaching approaches. For example, in what way is teaching a craft? In what way is life a form of craft? Historian Glen Adamson (2007) describes the term craft as one that applies not only to objects, but also to approaches, attitudes and actions of craftspeople that make those objects. Craft works can be strongly linked with the functions, cultures, and traditions of their makers and users. As a teacher of craft, it can be helpful to begin designing your curriculum by identifying the intersection of a few materials, makers and goals. Examples of how craft might include many materials and media for curricula are included in Figure 1.

C.L. Weida (Ed.), Crafting Creativity & Creating Craft, 5–8.

Artists	*Media*	*Techniques*	*Projects*
Faith Wilding, International Fiber Collaborative	Fiber	Knitting, knotting, Crochet	Multiples, clothes, dolls or zombies, gigantic cozy or guerrilla knitting
Janice Mars Wunderlich, Karen Karnes	Clay	Slab, coil, pinch	Multiples, handmade necessary objects
Erica Wilson, Shen Shou	Embroidery/ Needlepoint	Stitching, sewing	Messages, symbols, subversive/unexpected messages

Figure 1. Craft Media and Techniques

We should also consider how the practice of craft relates to the hand and the body, encouraging sensory and fine motor development. Or in more practical terms, how does craft help us learn with the body and the mind? Dating back to Seonaid Robertson (1961), we can see an art education interest in not just the hand (as in handicraft), but the entire body in "expressive rhythm relating mind and material" (p. 27). Craft can be the meeting place of cognition and coordination of the body. John Howell White (2004) also contextualizes 19th and 20th century education in the U.S. as a period of interest in the human hand in its connection with the mind. At this time, the paradigm of craft's therapeutic potential extended to special populations of children, women's clubs, and veterans. Within K-12 schools, crafts were contextualized in programs for Manual Training, Industrial Arts, and Applied Arts. (Campus buildings at Teachers College Columbia University, for example, still bear signs referring to the Manual Arts.) Craft has often straddled many areas of human experience and terminology, from mind to body to heart. Today, "life skills" programs for students with disabilities and special needs are often accompanied by "creative craft" courses, making this area of learning particularly relevant for the teaching artist. All of this history is basically to say that craft has a distinguished role in education of the past, and that we take part in diverse traditions as we take up craft as part of teaching art.

We can also look at how craft relates to who we are as people, socially, historically, and even spiritually. Artistic development expert Judith Burton (2009) has also noted the historical interest of Viktor Lowenfeld in creative practice "as the place where the thinking, feeling, and perceiving of the *whole* individual could be attended to and developed" (p. 329). The writing of Howard Rissati (2007) similarly draws attention to the sustained bodily connection observable in craft, of doing and communicating with craft materials. During the 1970s and 1980s, my older siblings and I took public school classes in industrial drawing and woodworking, engaging with line and form as precise and mechanical representations that translated into smooth wooden objects (lamps, old fashioned children's toys and puzzles, among other odds and ends) intended for

practical use. Even then, these classes were a dying breed of curriculum, (like culinary arts and home economics) which has widely disappeared from the schools in those particular incarnations. How can we bring craft back into the curriculum through toys, hand-made household objects, and new items yet to be discovered?

A renewed interest in craft is observable in the ongoing "Craft in America" series of the National Art Education Association's *School Arts* Magazine. This and related art education resources may be of interest to craft artists who are teaching young people. Friendship bracelets and macramé (which I remember from my own camp experiences as a young person) have transformed into some of the fiber art curriculum in school art classes my own student teachers facilitate today. Craft has reemerged with much diversity within interdisciplinary curriculum; re-envisioning itself as practical, sometimes ironic, often personal, and even political. Teaching artists can approach craft from many different perspectives and with a range of goals. We hope that you will locate and enhance useful perspectives and goals through this book. Some introductory considerations of themes or tones in craft might include:

1. When is craft serious and straightforward? (chairs, tables, buildings, or functional objects)
2. When is craft imaginative or ironic? (pink crocheted cozies for military tanks, fiber panels to cover a NASA rocket, or yarn bombing)
3. How are these craft projects alike and different?
4. Why is it important to think like a craftsperson? What can that disposition, habit of mind, or way of thinking teach us about other disciplines?

In the following sections, Celia Caro presents an elementary school curriculum that cultivates craftsmanship blended with popular culture consumption, through comic book characters. Educators might consider the role of youths' interests, their creative play, and sense of ownership through her examples. Reaching across disciplines, Dolapo Adeniji-Neil and Tara Gibney explore how craft objects and techniques can awaken and inspire students in storytelling activities across cultures. Fiber artists Jennifer Marsh and Pamela Koehler present the large-scale communal craft projects of the International Fiber Collaborative as socially-engaged, interdisciplinary projects that are taking place in a variety of arts settings and across many age groups. Diane Caracciolo considers craft objects in cultural contexts. I write with a call for art educators to consider digital resources and communities of makers as additional spaces of craft learning. Shari Zimmerman provides craft lesson plans for special needs students. Finally, Nanyoung Kim gives us a more detailed history and rationale for craft.

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