

CBE

Competency-Based Education

COURSE OUTLINE

COURSE NO.: **28-16-71**

REVISED: October/1996

TITLE: **NEEDLE ARTS**

DEPARTMENT: Home Economics Education

CREDITS: 5

HOURS: 60

APPORTIONMENT NO.: 10.100.125

COURSE DESCRIPTION:

This competency-based course teaches a variety of stitches and combination of stitches worked on fabrics such as burlap, mesh, linen denim/twill for the purpose of developing wall hangings, pictures, cushions and other decorative items. To enhance the stitchery as an art form, various materials (yarns, cords, leather, jewelry, beads, etc.) are also employed in the finished item.

PREREQUISITES:

None

After a student has completed this course, he/she may not be allowed to re-enroll in the course.

LOS ANGELES UNIFIED SCHOOL DISTRICT
Division of Adult and Career Education
Instructional and Counseling Services Unit
Adult Curriculum Office
adultinstruction.org

A MESSAGE to COMPETENCY-BASED COURSE OUTLINE USERS

This competency-based course outline is for use by students, teachers, counselors and school administrators, advisory committees, and all others having interest in the course.

Before enrolling, students can read the course competencies listed to help them decide whether or not the course will meet their needs. After enrolling, a copy of the competencies can help a student track his/her progress through the course.

Teachers can use competency-based areas and statements to gain an overview of the course. The competencies can be used to develop lesson plans and teaching strategies. The Instructional Materials and Other Resources page provides teachers with instructional support in the form of textbook titles, media and technology options, as well as the names of advisory personnel. Many course outlines provide sample lesson plans written by experienced teachers of the course.

Counselors can use the course outline to explain course purpose, goals and content to students. Sharing competency lists with students will make them aware of the minimal skills and knowledge they need to demonstrate after taking the course. This process can identify potential candidates for a course.

Principals can scan the competency-areas and statements to decide if the content of a course should be offered at their school in order to meet the needs of the community which it serves.

Competencies can be used to generate relevant questions and items for tests. The writing of individualized instructional contracts also needs to reflect the competency-based course outline components.

Clearly defined competency-based areas, statements, and minimal competencies are the points upon which curriculum, instruction, and assessment focus.

THE DEVELOPMENT of a COMPETENCY-BASED COURSE OUTLINE

Every approved CBE course outline is written by Los Angeles Unified School teachers who teach the course. All teacher/writers have been inserviced and certified by the Adult Curriculum Office to learn about competency-based education and the outline format.

New courses and course revisions are initiated by school and/or central office subject area departments. The schools and the subject area departments share the responsibility for approving the subject content, hours, credits, etc. Teacher/writers submit their first draft to the appropriate central office subject area supervisor, specialist, consultant or adviser.

Course outline draft copies are next submitted to the curriculum office. There all information required by the District and the State is verified. The outlines are edited and entered into the course outline computer data base. One formatted copy of an outline, with every page stamped "Draft Copy Only", is either approved by the curriculum office or returned for clarification or improvement.

Once signed off by the curriculum office an outline is routed back to the department that submitted it. When approved there, it is routed to the office of the Director of Instructional Services and finally to the Division's Assistant Superintendent for approval. The curriculum office then requests the required approvals by the LAUSD Board of Education.

The curriculum office sends master file copies of every approved CBE outline to principals of all Community Adult Schools and Employment Preparation Centers. These masters are used to produce copies for counselors and teachers. Students, community members, and other interested parties may also request copies. The curriculum office maintains a limited inventory of all outlines for additional distribution.

Changing needs are reflected in the constant development and revision of course outlines. It is an ongoing process designed to support the various demands of students, teachers, and the communities we serve.

TOM CALDERON
Adult Curriculum Office
Instructional and Counseling Services

CBE
COMPETENCY-BASED EDUCATION

Course Outline Competency-Based Component Definitions

Course descriptions state the major emphasis and content of the course.

Competency areas are units of instruction based on related competencies.

Competency statements are competency area goals that together define the framework and purpose of the course.

Competencies fall on a continuum between goals and performance objectives and denote outcome of instruction.

Competency-Based Philosophy Overview

Competency-based instruction tells a student before instruction what skills, or knowledge he/she will demonstrate after instruction.

A competency is stated as a minimum. This is the least a student has to demonstrate or know to be judged as competent. Stating competencies as minimums does not mean minimum instruction. Activities and opportunities should be provided for students to achieve maximum potential.

Competency-based education provides instruction which enables each student to attain individual goals as measured against pre-stated standards.

CBE instruction provides immediate and continual repetition and remediation. A student repeats tasks until achieving competence.

In competency-based education the curriculum, instruction, and assessment share common characteristics based on clearly stated competencies.

Curriculum, instruction and assessment in CBE are: explicit, known, agreed upon, integrated, performance-oriented, and adaptive.

ACKNOWLEDGMENTS

Thanks and appreciation to MELBA DEMUS for her contribution in consulting on this course outline.

Thanks to KEN KAY and CARLYNN HUDDLESTON for preparing this course outline as competency based.

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CBE
Competency-Based Education

COMPETENCY-BASED COMPONENTS
for the Needle Arts Course

COMPETENCY AREAS AND STATEMENTS	MINIMAL COMPETENCIES
<p>A. INTRODUCTION</p> <p>Understand the purpose and objectives of the class.</p> <p>(6 hours)</p>	<ol style="list-style-type: none"> 1. Identify appreciation of the history of embroidery as a purpose of the class. 2. Identify the development of techniques in crewel embroidery and other creative stitchery as a purpose of the class. 3. Identify the construction of decorative items for use in the home as a purpose of the class. 4. Identify methods of learning that will help the class and individual students. 5. Discuss beneficial group interaction. 6. Identify student expectations of the class. 7. Identify student's role in the class. 8. Discuss required projects for the class. 9. Discuss safety procedures for handling and using needles and scissors. 10. Pass safety test with 100 percent accuracy.
<p>B. HISTORY</p> <p>Trace briefly the history of stitchery.</p> <p>(3 hours)</p>	<ol style="list-style-type: none"> 11. Define stitchery. 12. Discuss the influence of Greco-Roman art, from 750 B.C. to 250 A.D., on stitchery. 13. Describe the influence of medieval Christianity on stitchery. 14. Identify the Bayeux Tapestry. 15. Explain the influence of the Italian Renaissance on stitchery. 16. Describe the invention of the steel needle. 17. Define crewel embroidery. 18. Describe the evolution of crewel embroidery. 19. Identify the impact of the Chinese Empress' discovery of silk. 20. Identify the American Indians' form of embroidery. 21. Distinguish between traditional and contemporary stitchery.

<p>C. MATERIALS AND SUPPLIES</p> <p>Understand how to select supplies for a project.</p>	<ol style="list-style-type: none"> 22. Choose a sampler fabric. 23. Distinguish between tightly and loosely woven fabric. 24. Discuss the advantages and disadvantages of tightly woven fabric. 25. Discuss the advantages and disadvantages of loosely woven fabric. 26. Determine size of the sampler. 27. Determine price of the sampler. 28. Identify the kinds of fabric to be used as background. 29. Discuss advantages and disadvantages of various fabrics when used as background. 30. Identify the texture of background fabrics as smooth or nubby. 31. Determine how to choose yarns and threads. 32. Identify different kinds of yarns. 33. Describe different types of wool yarns. 34. Define yarn. 35. Define thread. 36. Describe textures in yarn. 37. Identify different textures as: smooth, bumpy, shiny, matte, etc. 38. Describe the color effect of yarns in end product. 39. Identify places to purchase, collect, and gather yarns. 40. Identify the chenille needle. 41. Describe the purpose of the chenille needle. 42. Identify the embroidery or crewel needle. 43. Describe the purpose of the embroidery or crewel needle. 44. Identify the tapestry needle. 45. Describe the purpose of the tapestry needle. 46. Identify the rug needle. 47. Describe the purpose of the rug needle. 48. Describe the function of and use other supplies such as: notebook, scissors, chalk, thimble, stapler, hoops, frames, and Scotchguard spray.
<p>(12 hours)</p>	

<p>D. BASIC STITCHES</p> <p>Learn the basic stitches.</p> <p>(15 hours)</p>	<p>49. Demonstrate three ways to thread a needle.</p> <p>50. List the flat stitches: i.e., running, back, stem, arrowhead, fern, cross, couching, thorn, herringbone, split, satin, and chain stitches.</p> <p>51. Demonstrate the running stitch.</p> <p>52. Demonstrate the back stitch.</p> <p>53. Demonstrate the stem stitch.</p> <p>54. Demonstrate the arrowhead stitch.</p> <p>55. Demonstrate the fern stitch.</p> <p>56. Demonstrate the cross stitch.</p> <p>57. Demonstrate the couching stitch.</p> <p>58. Demonstrate the thorn stitch.</p> <p>59. Demonstrate the herringbone stitch.</p> <p>60. Demonstrate the split stitch.</p> <p>61. Demonstrate the satin stitch.</p> <p>62. Demonstrate the chain stitch.</p>
<p>E. DESIGN SELECTION</p> <p>Understand factors to consider in choosing a design.</p> <p>(6 hours)</p>	<p>63. Identify the desired design.</p> <p>64. Identify colors.</p> <p>65. Create patterns.</p> <p>66. Use a stitchery walk creatively.</p> <p>67. Select a yarn for couching.</p> <p>68. Select the basic fabric as it relates to function and colors.</p> <p>69. Test different yarns to canvas fabric for color.</p> <p>70. Compose the line and form of stitches.</p> <p>71. Demonstrate how to select a pre-formed design.</p>
<p>F. METHODS OF ENLARGING</p> <p>Understand how to enlarge patterns.</p> <p>(6 hours)</p>	<p>72. Identify patterns with grids.</p> <p>73. Define a measuring scale.</p> <p>74. Identify patterns without grids.</p> <p>75. Number the sections.</p> <p>76. Use dressmakers carbon paper and tracing wheel in transferring designs.</p> <p>77. Transfer pattern by utilizing a lit window as the background.</p> <p>78. Transfer design by placing paper beneath canvas.</p> <p>79. Identify a hot transfer pencil.</p> <p>80. Use a hot transfer pencil to transfer design.</p> <p>81. Identify blue lead pencil.</p> <p>82. Use a blue lead pencil to transfer design.</p> <p>83. Define basting.</p> <p>84. Baste pattern to material.</p>

<p>G. FINISHING, MOUNTING, AND FRAMING</p> <p>Understand the final steps in completing and preparing a project for display.</p> <p>(12 hours)</p>	<ol style="list-style-type: none"> 85. Define miter. 86. Demonstrate mitering a corner. 87. Define blocking. 88. Explain basic blocking technique. 89. Explain the value and importance of blocking. 90. Block a project correctly. 91. Press and steam a project. 92. Describe the cleaning process of a completed project. 93. Identify casings and tubes. 94. Define stretching. 95. Identify stretcher bars. 96. Describe the stretching process. 97. Identify methods of securing backing as: facing, stapling, and gluing. 98. List materials needed to stretch, mount, and frame. 99. Explain how to select a stiffener when needed. 100. Describe how to select a backing. 101. Explain how to select a frame. 102. Demonstrate how to stretch a project. 103. Demonstrate how to mount a project. 104. Demonstrate how to frame a project. 105. List helpful professional tips to make stitchery easier.
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SUGGESTED INSTRUCTIONAL MATERIALS

TEXTBOOKS

Beaney, Jan. Stitches: New Approaches. Trafalgar Trade Paper, 1988.

Decorative Needle Craft. New York, NY: Watson-Guption Publications, 1994.

Enthoven, Jacqueline. The Stitchery of Creative Embroidery. Atglen, PA: Schiffer Trade Paper, 1987.

The Good Housekeeping Illustrated Book of Needle Arts. Westerville, OH: Glencoe McGraw-Hill, 1994.

Treasures from the Embroiderer's Guild Collection. New York, NY: Sterling Publishing Co., Inc., 1995.

RESOURCE PERSON

Subject area adviser

TEACHING STRATEGIES AND EVALUATION

METHODS AND PROCEDURES

- A. Lecture and discussion
- B. Demonstration/participation
- C. Field trips
- D. Multi-sensory presentation
 - 1. charts
 - 2. films and videotape
 - 3. slides
 - 4. pictures
- E. Individual and group projects and presentations

EVALUATION

- A. Teacher-developed assessments based on the competencies in the course outline.
- B. Teacher observation
- C. Self-assessment
- D. Group assessment

Statement for Civil Rights

All educational and vocational opportunities are offered without regard to race, color, national origin, gender, or handicap.
