



Sarah Schoolcraft

Sarah Schoolcraft

theartroomdoor.yolasite.com
Sarahschoolcraft.com
814.860.6153
101 Nordmere Drive #13
Edinboro, Pennsylvania 16412
sarahschoolcraft@gmail.com

Credentials

- Resume
- Transcripts
- Praxis Scores
- Certificate

Education:**Art Teaching Certification (K-12)**

2009-2010

Edinboro University of Pennsylvania, Edinboro, PA

Master of Arts degree in Jewelry/Metalsmithing 2002- 2003

Secondary concentration: Print Making

Edinboro University of Pennsylvania, Edinboro, PA

Bachelor of Fine Arts in Jewelry/Metalsmithing 1997-2002

Edinboro University of Pennsylvania, Edinboro, PA

Teaching Experience:**Substitute Teacher**, Penncrest School District, Crawford County, PA

2011-current

K-12th grade

Completed day to day duties while maintaining a manageable atmosphere within the room

Participated in the after school tutoring program at Cambridge Springs Elementary School

Created banners and wall displays as needed for school activities

Formed a professional and friendly relationship with teaching staff

Children's Workshop presenter: Edinboro Arts and Music Festival, Edinboro, PA

Summer 2013

Taught a "bug parts" clay building lesson to 1st-7th grade children

Participants built an insect body and played a roll-a-bug game to complete the parts

Head Counselor/ Lead Teacher, Greater Erie County YMCA, Edinboro, PA

Summer 2011

2nd -7th grade

Supervised class, weekly Camp Sherwin trips and weekly field trips with great success

Wrote and utilized weekly and daily lessons and activities

Student Teaching, Maplewood Junior-Senior High School, Guys mills, PA

Fall 2010

Taught 70+ 7th -12th grade students on a daily basis

Built a rapport with each individual to better educate and understand their art

Incorporated "service projects" into the art curriculum for 7th -12th grade

Maintained safe environment and tool usage with proficient class management skills

Student Teaching, Cambridge Springs Elementary School, Cambridge Springs, PA

Fall 2010

Taught 650+ K-6th grade students on a weekly basis

Provided a well managed class environment to enable successful learning

Collaborated with Bully Prevention Committee to create a banner for the yearly campaign

Volunteered as a chaperone for the Edinboro Homecoming Parade to assist the students

Related Employment:

Graduate Assistant, Judicial Affairs Office, Edinboro University of Pennsylvania, Edinboro, PA
2009-2010

Performed summary hearings
Counseled/ mentored students on an individual basis
database entry on 2 systems

Independent Artist, Edinboro, PA

2003-present
Create artwork and production line jewelry to sell at local galleries
Maintain website to promote and display artwork
Private art lessons

Supply Assistant, Art Department, Campus Bookstore/ USI. Inc., Edinboro, PA
1999-2002

Processed inventory
Placed and received purchase orders
Created displays and signage and assisted customers

Resident Assistant, Edinboro University of PA, Edinboro, PA
2000

Managed residence hall wing with 20+ students
Organized and facilitated floor meetings and activities in conjunction with other staff members and residents

Related Experience:

Studio Technician Volunteer, Jewelry Department, Edinboro University of PA, Edinboro, PA
2011-2012, 2003-2007

Implemented organization of studio areas for a more efficient work space
Assisted students with school projects and equipment
Maintained quality of tools and machinery
Display student work

Administrative Assistant, Purchasing Department, John V. Schultz Company, Erie, PA
2007-2009

Maintained up to date company database
Placed purchase orders to expedite customer orders
Create signage, mailers, postcards, seminar publications, and documents for current sales

Customer Service Coordinator, John V. Schultz Company, Erie, PA
2005-2007

Handled customer concerns and successfully resolve their issues
Ordered replacement parts and new furniture to fulfill service needs
Received Employee of the Month award for outstanding customer care

Selected Exhibitions:

Homecoming Exhibition, Cat water Who Signature Gallery, Edinboro, PA, 2013

Homecoming Exhibition, Cat water Who Signature Gallery, Edinboro, PA, 2012

Charmed III: Third Time's a Charm Invitational, Society for Contemporary Craft, Pittsburgh, PA, 2012

Homecoming Exhibition, Catwater Who Signature Gallery, Edinboro, PA, 2011

Homecoming Exhibition, Catwater Who Signature Gallery, Edinboro, PA, 2010

Annual Student Art Show, Bruce Gallery, Edinboro University of PA, Edinboro, PA 2010

*juror's award

Beyond Studio: 9, Bruce Gallery, Edinboro University of PA, Edinboro, PA 2007

Contemporary Enamel Invitational, Pullen Arts Center, Raleigh, NC 2007

Lighting the Flame, Society of Contemporary Craft satellite gallery, Pittsburgh, PA 2007

Art of the State, Juried exhibition, Pennsylvania State Museum, Harrisburg, PA 2005

The Erie Spring Show, Erie Art Museum, Erie, PA 2005 *juror's award

The Erie Spring Show, Erie Art Museum, Erie, PA 2004 *juror's / purchase award

MA Thesis Exhibition, Bates Gallery, Edinboro University of PA, Edinboro, PA 2003

Activities and Service:

Girl Scout volunteer

Brownie Leader Troop 36358, 2012-2013

Parent Volunteer Daisy Troop 30520, 2011-2012

Donator of Artwork, *Piece by Piece Art Auction* benefiting AAHEAD (Adults Achieving in Higher Education with Autism and Developmental Disabilities)

Juror, *Fireworks Exhibition*, Conneaut Community Arts Center, Conneaut, OH

Member, Edinboro University of Pennsylvania Metals club January 1998- December 2003

President, August 2000-September 2002

Secretary, January 1999 -August 2000

Member, Edinboro University of Pennsylvania SGA (Student Government Association) 1999-2000

Sub-committee member, University Programming Board

TRANSCRIPT OF ACADEMIC RECORD

Student No: #00658756

Date of Birth: 29-SEP

Date Issued: 25-JAN-2011
OFFC

Record of: Sarah Lyn Schoolcraft
Current Name: Sarah Lyn Schoolcraft
100 Nordmere Dr., Apt. 13
Edinboro, PA 16412

Page: 1

Issued To: Sarah Schoolcraft
101 Nordmere Dr., Apt. 13
Edinboro, PA 16412

Course Level: Graduate
Student Type: Continuing

Current Program
Major: Middle Secondary Instruction

Secondary
Major: TC Art Education

Degrees Awarded Master of Arts 13-DEC-2003

Primary Degree
Major: Art

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
Institution Information continued:			
Term: Ehrs: 3.00 GPA-Hrs: 3.00		QPts: 12.00	GPA: 4.00
Good Standing			
***** TRANSCRIPT TOTALS *****		Earned Hrs	GPA Hrs
TOTAL INSTITUTION		33.00	33.00
TOTAL TRANSFER		0.00	0.00
OVERALL		33.00	33.00
***** END OF TRANSCRIPT *****		Points	GPA
		127.50	3.86

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
INSTITUTION CREDIT:			
Term: Fall 2002			
ART 770	STUDIO PROBLEMS IN PRINTMAKING	6.00 A	24.00 I
ART 795	GRAD PROB/JEWELRY	6.00 A	24.00 I
Term: Ehrs: 12.00 GPA-Hrs: 12.00		QPts: 48.00	GPA: 4.00
Good Standing			
Term: Spring 2003			
ART 770	STUDIO PROBLEMS IN PRINTMAKING	3.00 A	12.00 I
ART 795	GRAD PROB/JEWELRY	6.00 B+	21.00 I
Term: Ehrs: 9.00 GPA-Hrs: 9.00		QPts: 33.00	GPA: 3.66
Good Standing			
Term: Fall 2003			
ART 735	FINAL EXHIBIT	3.00 B+	10.50
ART 795	GRAD PROB/JEWELRY	6.00 A	24.00 I
Term: Ehrs: 9.00 GPA-Hrs: 9.00		QPts: 34.50	GPA: 3.83
Good Standing			
Term: Spring 2010			
ART 791	JEWELRY/METAL 1	3.00 A	12.00
***** CONTINUED ON NEXT COLUMN *****			



EDINBORO UNIVERSITY
OF PENNSYLVANIA
OF THE STATE SYSTEM OF HIGHER EDUCATION
EDINBORO, PA 16444

TRANSCRIPT OF ACADEMIC RECORD

Timothy W. Pilewski
REGISTRAR
TIMOTHY W. PILEWSKI



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KEY TO TRANSCRIPT PRINTED ON REVERSE

TRANSCRIPT OF ACADEMIC RECORD

Student No: #00658756

Date of Birth: 29-SEP

Date Issued: 25-JAN-2011
OFFC

Record of: Sarah Lyn Schoolcraft
Level: Undergraduate

Page: 2

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
Institution Information continued:			
Term: Fall 2000			
ARHI 107	NON-WESTERN ART HIST	3.00 D+	4.50
ARHI 556	EARLY 20 CENT ART	3.00 C	6.00
ART 319	INTER METALSMITH	3.00 A	12.00 I
EDUC 250	SOPH FIELD EXP	1.00 A	4.00
EDUC 383	EDUC TECH COMP	3.00 A	12.00
GEOS 375	ENVIRON GEOLOGY	3.00 W	0.00
Term: Ehrs: 13.00 GPA-Hrs: 13.00		QPts: 38.50	GPA: 2.96
Good Standing			
Term: Spring 2001			
ART 226	SCULPTURE 1	3.00 A	12.00
ART 256	INTRO GRAPH DESIGN	3.00 A	12.00
ART 472	ADV JEWELRY/METAL	3.00 A	12.00 I
COMM 415	LANG & THOUGHT	3.00 C+	7.50
Term: Ehrs: 12.00 GPA-Hrs: 12.00		QPts: 43.50	GPA: 3.62
Dean's List Good Standing			
Term: Fall 2001			
ART 472	ADV JEWELRY/METAL	3.00 A	12.00 I
ART 566	GALLERY MANAGEMENT	3.00 C	6.00
BIOL 102	ENVIRONMENTAL BIO	3.00 F	0.00
HIST 341	NAZI GERMANY	3.00 W	0.00
HPE 106	HLTH & HUMN SEXULTY	2.00 C	4.00
Term: Ehrs: 8.00 GPA-Hrs: 11.00		QPts: 22.00	GPA: 2.00
Good Standing			
Term: Spring 2002			
ARHI 335	HIST/ADVERTISING	3.00 C+	7.50
ART 472	ADV JEWELRY/METAL	3.00 A	12.00 I
BIOL 101	HUMAN BIOLOGY	3.00 D	3.00
HIST 334	HISTORY OF CHRISTIANITY	3.00 W	0.00
HIST 335	HIST OF SPORTS	3.00 C	6.00
Term: Ehrs: 12.00 GPA-Hrs: 12.00		QPts: 28.50	GPA: 2.37
Good Standing ***** CONTINUED ON NEXT COLUMN *****			

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
Institution Information continued:			
Term: Fall 2002			
HIST 373	TURBULENT SIXTIES	3.00 D	3.00
Term: Ehrs: 3.00 GPA-Hrs: 3.00		QPts: 3.00	GPA: 1.00
Good Standing			
Term: Fall 2009			
ARED 314	INTRO TO ART EDUCATION	3.00 A	12.00 I
ENGL 205	MULTI-ETHNIC AMERICAN LIT	3.00 B+	10.50
MATH 100	INTERMEDIATE ALGEBRA	3.00 A	12.00
Term: Ehrs: 9.00 GPA-Hrs: 9.00		QPts: 34.50	GPA: 3.83
Good Standing			
Term: Spring 2010			
ARED 375	FLD EXP IN ART ED	3.00 A	12.00
ARED 425	ART EDUC SPECIAL POPULATIONS	3.00 A	12.00
Term: Ehrs: 6.00 GPA-Hrs: 6.00		QPts: 24.00	GPA: 4.00
Good Standing			
Term: Fall 2010			
ARED 486	PROF TOPICS ART ED	1.00 A	4.00
ARED 495	STUDENT TEACHING	12.00 A	48.00
Term: Ehrs: 13.00 GPA-Hrs: 13.00		QPts: 52.00	GPA: 4.00
Good Standing			
***** TRANSCRIPT TOTALS *****		Earned Hrs	GPA Hrs
TOTAL INSTITUTION		155.00	158.00
TOTAL TRANSFER		3.00	0.00
OVERALL		158.00	158.00
***** END OF TRANSCRIPT *****		Points	GPA
		491.00	3.10



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KEY TO TRANSCRIPT PRINTED ON REVERSE

Commonwealth of Pennsylvania



Professional Certificate

This certificate entitles
SARAH L. SCHOOLCRAFT

*to practice the "art of teaching" and render professional service in the
endorsement areas hereon in the schools of the Commonwealth of Pennsylvania*

EDINBORO UNIVERSITY OF PA

Type Code	Years Valid	Effective Date	Area of Certification	Type Code	Years Valid	Effective Date	Area of Certification
61	06	01/2011	ART K-12	**	**	*****	*****
**	**	*****	*****				

TYPE CODE	00 Occupational Comp Area (Voc)	21 Vocational I	51 Intern	62 Instructional II	80 Permanent College	84 Administrative II
	07 Voluntary Deletion	22 Vocational II	52 Temporary Teaching Permit	75 Administrative I	81 Supervisory I	86 Program Specialist
	09 Alien Provisional	31 Educational Specialist I	60 Provisional College	76 Supervisory	82 Supervisory II	90 Letter of Eligibility
	11 Alien Permanent	32 Educational Specialist II	61 Instructional I	78 Administrative	83 Administrative I	

00 COMPETENCY AREA OF REGISTRATION IN CONJUNCTION WITH VOCATIONAL INSTRUCTION

***--**-6706 85 11600767 CN CONCENTRATION: EN ENDORSEMENT
INSTRUCTIONAL CERT ISSUED IN ACCORDANCE WITH 9/1/1999 REGS

IMPORTANT INFORMATION ON REVERSE

Authorized by the Secretary of Education

Philosophy Of Education

Art is a necessary part of a student's core education. Many aspects of growing up into a larger society can be acquired by being part of a well developed art community. This environment needs to start with the small child so their ingenuity and creativity can be harnessed into a productive school career. The art room is a community. Students can come here to build supportive and positive relationships through interaction. In addition to a strong community, the teachers nurture the needs and guide the students so they may grow into cultured and prepared citizens.

The art classroom provides a unique community environment. Discussion and interaction are encouraged. Within this environment, these students are taught how to work in groups, talk about their projects, observe work, constructively critic, accept opinions and create freely without prejudice towards the content or others. Not only do they learn with each other but they learn from one another. During their critiques, the open dialogue will also provide constructive support which can help a student in need of self-esteem and motivation. The boost in morale can also help with their transition into larger groups. If a student feels success in one subject area, the motivation may carry through the rest of their subjects and change their attitude towards their own goals and school progress. Many students need an outlet for creativity and acceptance; art can provide that for all students.

Studios create a tolerant and civil realm for constructive criticism and a mature environment to speak one's own opinion. Expression is very important in the creation of a student's art work. Students need to feel comfortable to incorporate feeling, emotions and content into the artwork, and the constructive environment of the art class room can provide that outlet. The arts give opportunity for a diverse student body to come together. Interaction through the arts can lead to better social skills because one must represent themselves as well as their art in a social setting, whether in a verbal, physical, or emotional sense.

Art enables us to speak through our creation without our words. Expression and validation is an important aspect of a child's development. With varying social skills, art production and the group communication involved can help the student speak with a natural ease. Community service is a great way to have the students become socially active and aware of their local environment. This service work can be integrated into the art curriculum and is a great learning tool for students. Community murals and art service projects are a great way to have students interact and acclimate to a more social setting. Being a part of a larger community and giving back builds pride and esteem.

The art curriculum can presents opportunity for learning creative problem solving skills. Students have to learn that there are numerous ways to come to a conclusion through the creative process. In the art classroom, students have to make the answers. There is no exact right way to create art. Objectives are set forth, but the student must perform and learn the process. For some the process is just as important and the final product.

The physical creation of art gives the student hands on knowledge. Techniques learned take effort and practice. Students have different levels of success with each new skill set. That personal success can be measured from personal growth not just the final product. Because of safety considerations and tool maintenance, one must provide a proper level of care and environmental concern while using tools. Group work areas and must maintain safe zones for all. Learning proper use of the tools and skills shows responsibility, a vital life skill. These skills help prepare them for the future job.

Art in the class is vital to the core curriculum. Students need this outlet for inspiration and constructivism. We need to have a society of confident, hard working, and creative adults. Art teaches us to persist and complete what we have started. We must persevere and find the way to complete a task. A solid work ethic can carry through to many other opportunities in life. With art as a primary focus in our curriculum, we are preparing our students with a great opportunity to learn and grow.

Secondary Lesson Plans

- Houses for Haiti
- Intro to Clay: Texture and color
- Reliquaries: Clay slab construction
- Thematic Tea Pots: Clay choice of construction

Grade: 7-12 **Day:** ongoing **Title:** House for Haiti: art pins service projec

Standards:

9.1.J

9.4.C

9.2.G

Objectives:

Students will create art that helps give back to the community at large by creating, selling and donating 100% of the profits to a charity that benefits Haitian Relief.

Students will create form using collage and assemblage technique from old magazines and paper.

Students will learn about the devastation to Haiti that occurred during last year's earthquake and most recently the flooding from Hurricane Thomas.

Materials:

Paper

Pencils

Erasers

Handouts

Colored pencils

Crayons

Pin backs

Doming resin

Procedures:

Students will:

Create tiny house from magazine clippings, paper and other embellishments

Glue clips together to create a collage that represents a small house of any kind

Abstract or realistic

Must be n more than 2 inches wide and 3 inches tall.

Make them colorful and visually interesting

Decorate with markers, colored pencils and paint once glue dries

Students must make 2 by winter break

Have teachers coat in epoxy doming resin once complete and dry

Glue pin back or magnet onto the back to complete the piece

Students can sell or show in the May Show to sell for the donation

Assessment:

What did the student learn?

Did the student stay within the size requirements?

Did the student complete 1 by Thanksgiving break?

Did the student complete 1 by winter break?

Good craft (clean edges, no glue blobs etc.)?

Does the student agree to donate the pins?

Did the student demonstrate creative design by use of elements and principles of art throughout house structure?





Standards / Objectives:

9.1.7.J– students will know the basics of clay by working with the material and using creative problem solving when needed to achieve a successful vessel.

9.2.7.A– students will learn about historical content and common uses today through discussion and question and answer sessions.

9.1.7.A– students will learn the elements: line, shape and texture by incorporating them into their designs.

Materials:

Clay

Clay tools

Sculpey/ Stamps tools

Paper

Pencils

Power Point Presentation

Examples/ visuals

Vocabulary:

Clay: firm earthy material that is plastic when wet, brittle when dry, and very hard when heated.

Glaze: glass coating that is melted onto the ceramic surface.

Slip: liquid clay used for joining clay.

Score: scratching the surface of the clay.

Leather Hard: when clay resembles leather and is too hard to bend but soft enough to be carved.

Incise: indenting a line into the clay or flat surface.

Green ware: unfired clay that is bone-dry, most fragile state.

Bisque ware: unglazed clay, once fired.

Kiln: enclosed container in which the ceramics ware is fired, also called the “oven”.

Project Requirements:

About 6in x 4in x 4in in size

Incorporate at least 2 textures

Make one texture tool

Box needs to have a purpose (real or fake)

Use two colors when painting the fired vessel

Completed on time to receive the best grade possible

Procedures: Day One (43min) Intro Day

Students will:

View a PowerPoint on types of clay vessels, historical facts, common uses and ideas for textures.

Fill out handout while viewing

Go over briefly after the PPT.

Discuss what elements of art will be included in the assignment and state how

View a short demonstration on how to make texture tools from Sculpey (polymer clay)

Each student needs to make at least one tool to use

Teacher will bake and return the following class

Can make more than one if time permits

Cleanup

Closure: discuss what shape their vessels may be

Independent Practice: sketches for the vessel

Assessment: teacher observation / check for understanding

Procedures: Day Two (43min) Work Day

Students will:

View a demonstration on how to form the main body of the base

How to form body

How to texture

How to store and keep clay overnight / weekend

Work on the designs and purpose of the vessel / container

Design and purpose must be approved

Once approved student can start with clay

Work on texture tools if they have not already made theirs

Cleanup

Closure: discuss the common uses of ceramics and why?

Mid-Week Assessment:

<i>What did the student learn?</i>	<i>Yes 5pts</i>	<i>Partly 3pts</i>	<i>No 1pts.</i>
Did the student actively participate in the discussion and PowerPoint?			
Did the student fill out hand out (worth 15pts)?			
Did the student make at least one texture tool?			
Did the student make sketches / design idea?			
Did the student work independently?			
totals			

Procedures: Day Three (31min) Work Day Short Period PM Activity

Students will:

Watch a short demonstration on how to make a lid and hollow out texture block

Will use wire tools and loops to cut and scoop

All texturing should be done before this point

Work on their texture boxes and hollow out and form the vessels

Clean up and Closure: proper tool etiquette and clean up of tools

0

Procedures: Day four (43min) Work Day

Students will:

Finish hollowing out and work on craft of the piece.

Smooth and surface or finish any decoration / embellishment that is needed

If finished let sit on boards to air dry to fire

If not finished, needs to be heavily sealed and protected for 3 day weekend

Clean up

Closure: Fill out final handout and student evaluation rubric

Procedures: Day Five (43min) Color Theory

Materials:

Acrylic paint

Interactive color wheel

Water containers

Paint palettes

Examples of finished pots

Paint brushes

Students will:

Interact with a color wheel lesson to learn the primary, secondary and tertiary colors

See and discuss the different types of color schemes used in composition

View examples and identify examples of learned schemes

(If time permits) choose a scheme to work in and start painting their texture pot.

Clean-up

Closure: what color scheme did you choose to paint you pot?

Procedures: Day Six (43min) Color Theory work day

Students will:

Apply the chosen color scheme to their pot

Use good craft when paint because it is vital to a well done piece of art

Stick to the chosen colors when painting

Clean-up

Closure: Does your color and your purpose reflect each other?

	Excellent : 25	Good: 22	Satisfactory: 20	Incomplete: 18
Craft: clean edges, lid line, smooth inside etc.				
Design requirements: purpose, 2 colors, 2 textures etc.				
Behavior/effort: Followed class rules and used class time efficiently				
Design / creativity: Used texture, text, image and/or shape to emphasis the design and purpose of the vessel				
totals				
				total





Standards:

9.2.J

9.1.G

9.3.B

Objectives:

Students will:

Learn new clay slab technique by creating a reliquary box using learn construction method

Focus on relating surface design to the context of the shrine

Sketch and knowledgably create work by planning it before they start working in the media

Requirements:

Must be at least 4x8 no larger than 8X10

Hidden compartment

Incorporate at least one found object that reflects the purpose

Outside must reflect the inside contents

Sketches must be approved before proceeding with clay slabs

Materials:

Clay

Clay tools

Slip

Rolling pin

Fabric/burlap

Paper

Pencils

Glaze

Transfer decal paper

Vocabulary:

Reliquary-

Found object-

SLAB - Clay which has been made flat by rolling.

SLIP – A liquid form of clay used as a glue or as decoration.

SCORING – Roughing up of the surface of clay for joining

Procedures: Day One

Students will:

View examples of Reliquaries: historical and contemporary

Discuss the uses:

Historically

Emotionally

Spiritually

What kind of hidden compartment can you add?

Door, hinged?

Drawer

Nitch

Lid, hinged / riveted?

Research and design work for project, needs to be approved

Clean-up

Closure: think about design?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Two

Students will:

View a demonstration on how to slab roll and construct

Also how to add coils, walls, feet etc to add 3-D effects

Research and design work for project, needs to be approved

Roll slabs (store like coils)

Clean-up

Closure: Are you ready to build, what do you need to do next?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Three through Eight

Students will:

Participate in a production day

Assess previous day's work

Trouble shoot problems

Stay motivated and keep working towards a goal

Roll slabs (store like coils)

Clean-up

Closure: What are your goals for next class?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Nine

Students will:

Participate in the final production day

Assess previous day's work

Trouble shoot problems

Stay motivated and keep working towards end goal

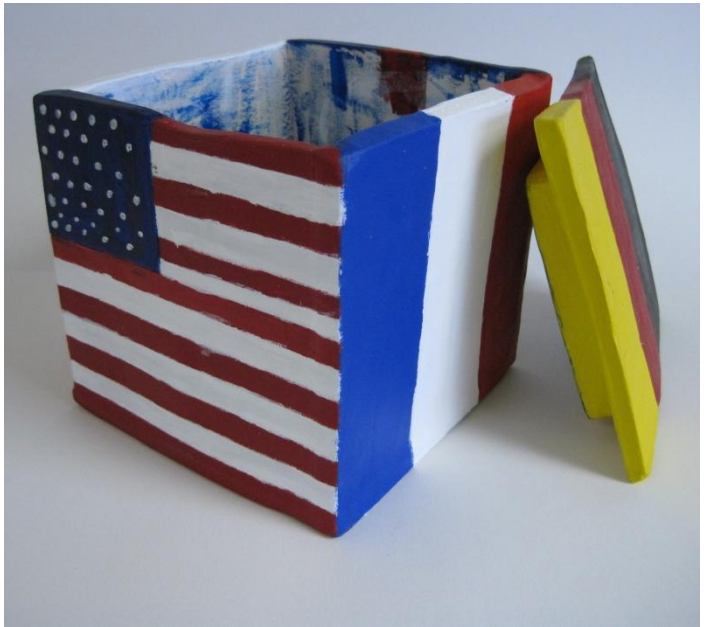
Discuss colors and approach for application

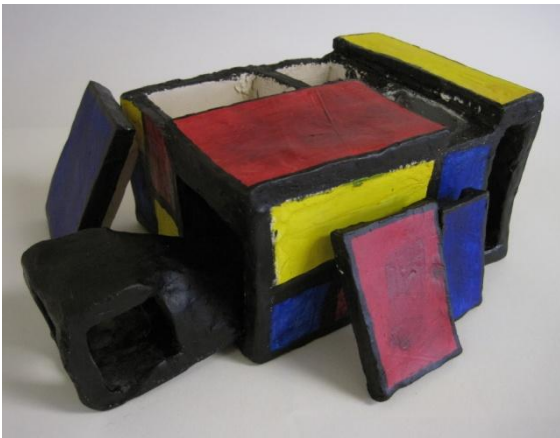
Clean-up

Closure: What did you create?

Assessment: teacher observation/ rubric

<i>What did the student learn?</i>	<i>Excellent 25pts</i>	<i>Good 20pts</i>	<i>Satisfactory 18pt</i>	<i>Need Improvement 15pts</i>
Did the student complete all requirements?	5	4-3	3-2	0
Did the student utilize proper clay technique/ tool safety?	Organized and used proper safety and production technique	Partially organized and used most proper safety and technique	Not organized or did not use proper safety and technique	Very haphazard and lacked safety and technique
Did the student create a design for finished piece?	1-2 designs with details and plans	1 design minor detail	1 design with very limited detail	0-1 with no detail
Includes a Mechanism/hidden compartment, craft and utility (how well does it work)	At least one mechanism / compartment and it opens and closes very smoothly	At least one mechanism / compartment and it opens and closes someone smoothly	At least one mechanism / compartment and it does not open that much or at all	No mechanism or hidden compartment
Overall Good craft (clean edges, solid connections)	Solid connections and clean edges	Semi Solid connections and partly clean edges	Bumpy or rough connections or no edge treatment	Rough / poor connection and no edge treatment
totals				





Standards:

9.1.B

9.2.C

9.3.D

Objectives:

Students will:

Implement planning to determine appropriate hand building techniques to use for proper construction

Design lid, handle and spout to be part of the overall design as well as functional throughout the tea-pot design

Utilize additive and subtractive sculpture methods to create aesthetically pleasing forms

Requirements:

Form and imagery follows theme / content: Choose a theme

“Form follows function” based design

Color must be incorporated

Choice of construction method

Sketches and design must be approved

Materials:

Earthenware clay (or Buff stoneware)

Slip

Modeling tools

Small sponges

Canvas

Under glazes /glazes

Painting brushes

Rolling pins

wooden slats/guide sticks

assorted medium size bowls

Vocabulary:

Functional

Traditional

Glazing

Under glazes

Additive

Subtractive

Slab/draped slab

Pinch

Coil

Thrown

Contemporary

Resources:

500 Teapots, [Ceramics Monthly](#) - over thirty articles are linked.,[The Eccentric Teapot: Four Hundred Years of Invention](#) - This book celebrates some of the more sublime, outrageous & exotic teapots. Both comfortingly familiar & utterly peculiar, this fanciful, provocative & intriguing gallery includes portrait pots of Brooke Shields & Queen Elizabeth

Procedures: Day One

Students will:

View examples of production and hand built teapots

Discuss the difference between functional vs. non-functional

From follows function: form is dictated by function

Will you tea pot be function or non functional?

Sculpture or useful

Image, text or found object?

Research and design work for project, needs to be approved

Look at books

Research in lab or class computer

Design work during class

Clean-up

Closure: function or content, what images and texture will you incorporate?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Two

Students will:

Discuss their project ideas one on one with teacher and continue to sketch ideas

Research and design work for project, needs to be approved

Once approved, start clay work

Clean-up

Closure: Are you ready to build, what do you need to do next?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Three through Ten

Students will:

Participate in a production day

Assess previous day's work

Trouble shoot problems

Stay motivated and keep working towards a goal

Clay work

Clean-up

Closure: What are your goals for next class?

Assessment: teacher observation/ check for understanding/ one on one

Procedures: Day Eleven

Students will:

Participate in the final production day

Assess previous day's work /Trouble shoot problems

Stay motivated and keep working towards end goal

Discuss colors and approach for application: glaze, paint, stain etc

Project due

Clean-up

Closure: What did you create?

Assessment: teacher observation/ rubric

Final Assessment:

<i>What did the student learn?</i>	<i>Excellent 30pts</i>	<i>Good 27pts</i>	<i>Satisfactory 24pt</i>	<i>Need Improvement 21pts</i>
Did the student complete all requirements?	5	4-3	3-2	0
Did the student utilize proper technique?	Organized and used proper safety and production technique	Partially organized and used most proper safety and technique	Not organized or did not use proper safety and technique	Very haphazard and lacked safety and technique
Did the student create a design for finished piece?	1-2 designs with details and plans	1 design minor detail	1 design with very limited detail	0-1 with no detail
Good craft (clean edges)	Good connection, smooth transition, good edge treatment	decent connection, some transition, attempted edge treatment	Rough or bumpy connection or rough transition, very little edge treatment	Rough or bumpy connection and rough transition, no edge treatment
totals				/120





Elementary Lesson Plans

- 2-D Gesture turns 3-D
Wire Sculpture
- Art History: Carpaccio
- Stained Glass: Break it
into Shapes

Standards / Objectives:

9.1.6.D Students will create gestural drawing that illustrate movement and non static line quality

9.1.6.J Students will produce a 3-D wire sculpture that is directly designed from gesture drawing

9.3.6.F Students will understand the difference between traditional vs. gestural drawing by showing quick fluid motion in their gesture drawing

Materials:

9x12 white paper

Pencils

3-D Objects to draw

Examples/ visuals

Gesture drawing:

Making a [sketch](#) with loose arm movements, with the large muscles rather than small muscles of the hand and wrist

Gesture drawing is a common practice artist's use in "warming up".

A gesture drawing is typically the first sort of [drawing](#) done to begin a more finished drawing or [painting](#). It is used to layout a [composition](#).

Gesture drawing is likely to increase awareness of underlying structures, both in the subject of the work and in the work itself.

Procedures: (45min)

Students will:

(5mins) Role / Observe and discuss what gesture is and how the images represent this.

Fluid movements

No harsh thin lines

Quick movement around paper

Challenge: Do not look at paper

(5mins) demonstrate how to draw gesture. Pass out supplies, and start working

(20mins) Create drawings

Start with some 30 second drawings (repeat a few times)

Work into a few minute drawing and try focusing on object. No looking!

Switch objects.

(5mins) Cleanup

(5mins) Demonstration on how to make the drawing into a 3-D wire sculpture. (repeat next class)

(5mins) Closure: discuss drawings and have each student choose one to make into a 3-D form

Assessment:

What did the student learn?

Did the student create multiple drawings? Quick sketch?

Did the students choose a drawing?

Standards / Objectives:

9.1.6.D Students will create gestural drawing that illustrate movement and non static line quality

9.1.6.J Students will produce a 3-D wire sculpture that is directly designed from gesture drawing

9.3.6.F Students will understand the difference between traditional vs. gestural drawing by showing quick fluid motion in their gesture drawing

Materials:

Copper wire

Pencils

Wire snips

Card board

Stapler

Staples

Hot glue

Masking tape

3-d objects

Pipe cleaners (multi color)

Gesture drawing

Making a [sketch](#) with loose arm movements, with the large muscles rather than small muscles of the hand and wrist

Gesture drawing is a common practice artist's use in "warming up".

A gesture drawing is typically the first sort of [drawing](#) done to begin a more finished drawing or [painting](#). It is used layout a [composition](#).

Gesture drawing is likely to increase awareness of underlying structures, both in the subject of the work and in the work itself.

Procedures: (45min)

Students will:

(5mins) Role / Observe and discuss last week's lesson. What did we learn? 8:25-8:30

Fluid quick movement

No harsh thick lines

(5mins) demonstrate how to connect wire 8:30-8:35

Start with simple shapes

See how to make a flower

(30mins) Create 3-D sculptures: 8:35-9:05

Must be 3inches no more than 5inches in any direction

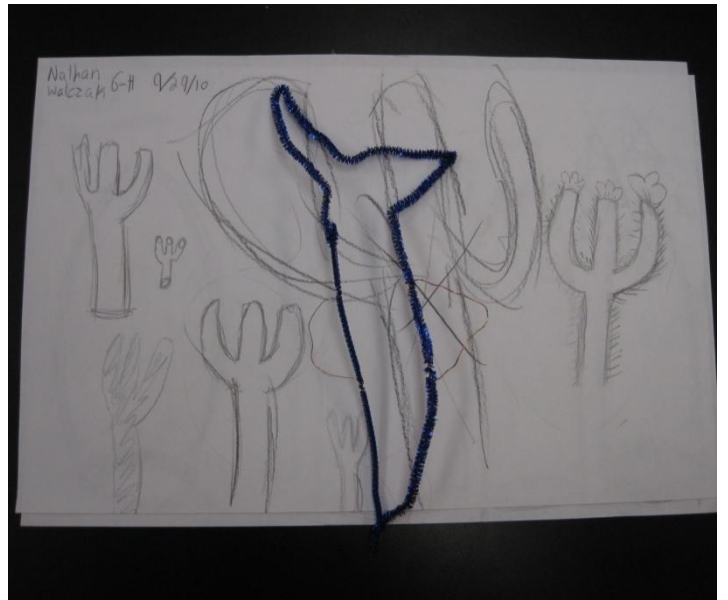
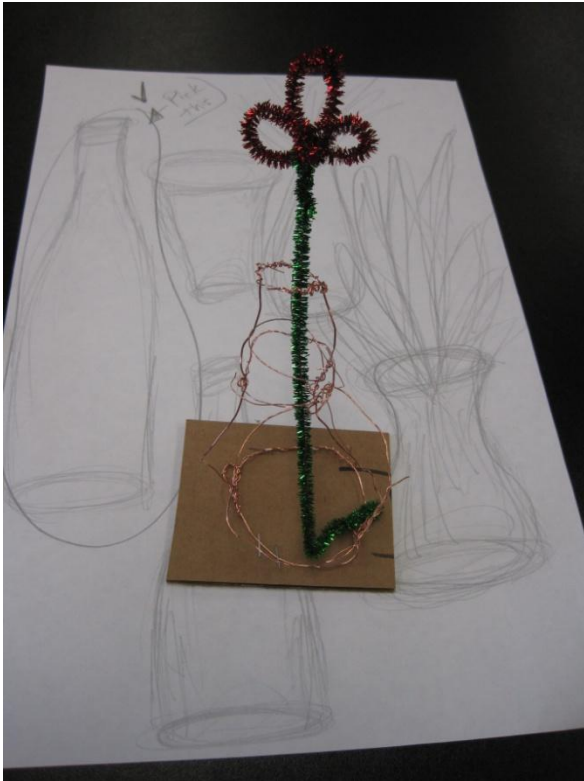
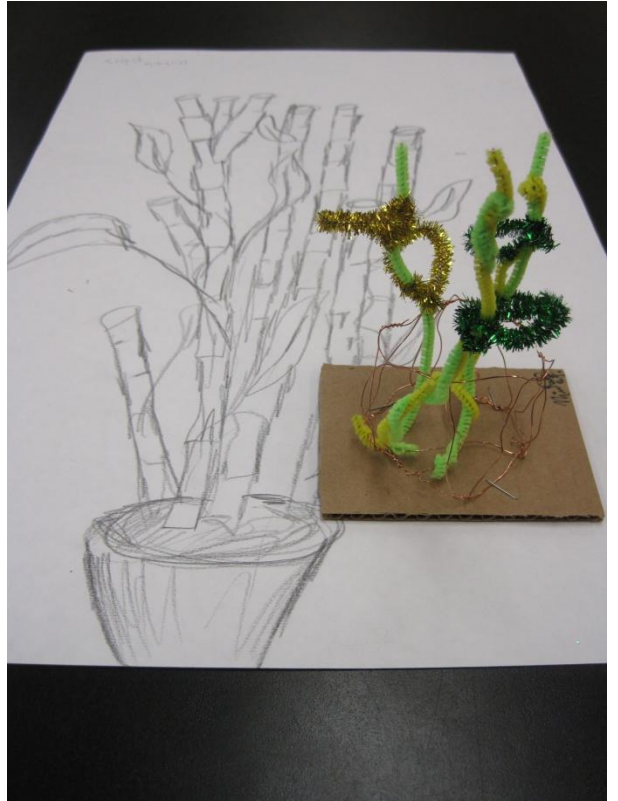
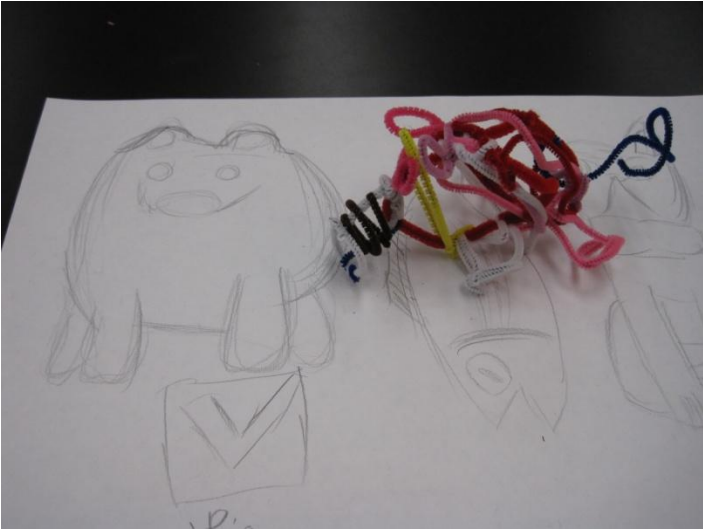
(5mins) Cleanup 9:05-9:10

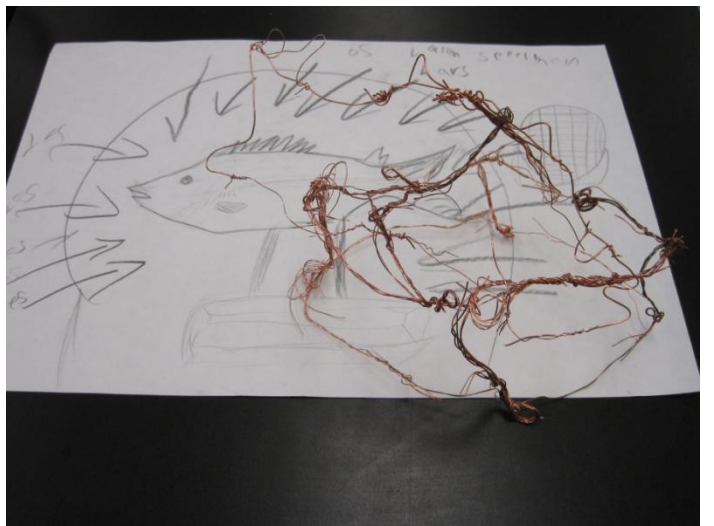
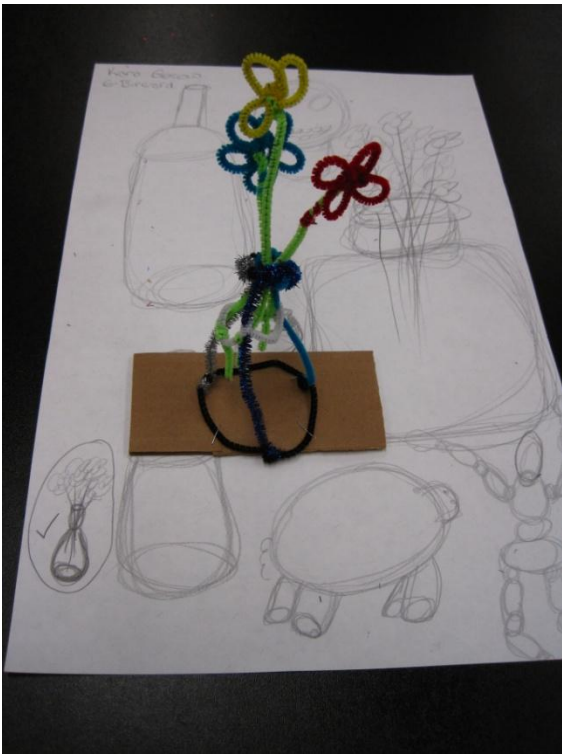
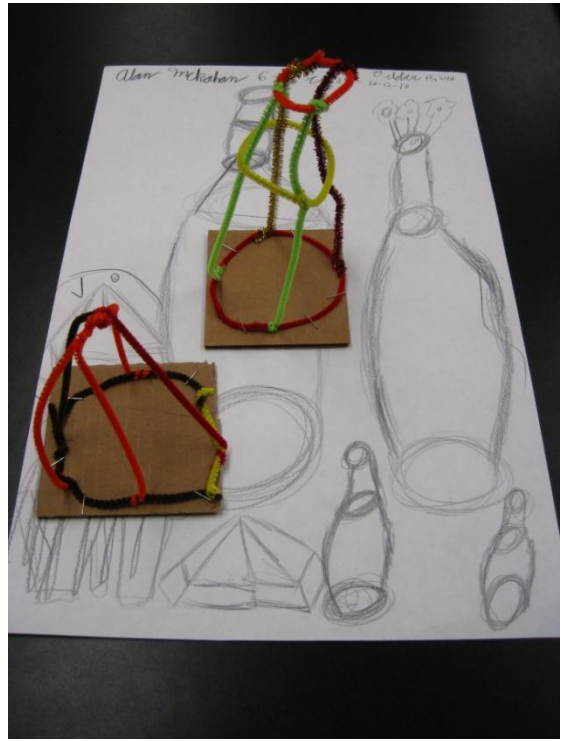
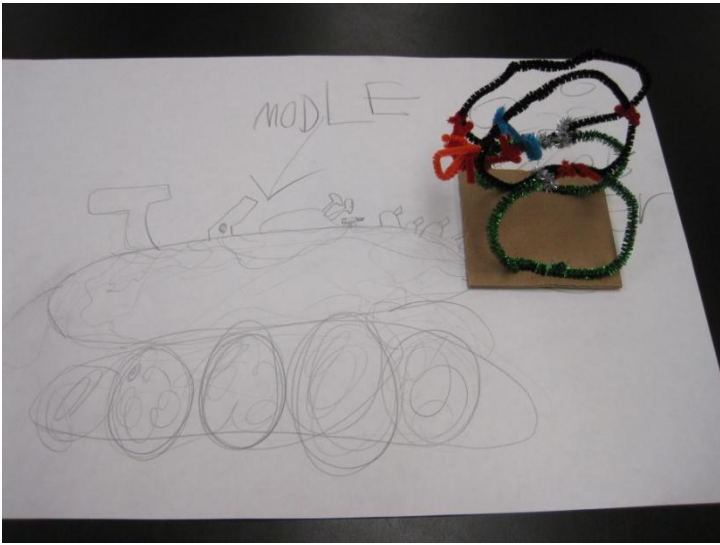
Assessment:

What did the student learn:

Does the sculpture represent the drawing?

Did the student stay within the required height?





Grade:3

Day: 1

Title: Art History: Vittore Carpaccio- Two Venetian Ladies on a Balcony

Standards:

9.2.3.E

9.3.3.G

9.4.3.B

Objectives:

Students will use critical thinking skills to analyze the remaining portion and discuss what may have once been a part of the painting.

Students will discuss the loss of history by viewing the remaining portion of “Two Venetian Ladies on a Balcony”

Students will create new possibilities from the original as inspiration by creating a finished drawing.

Materials:

Handout

Pencil

Crayons

Markers

Erasers

Projector

Procedures: (45min)

Students will:

(2mins)Role

(3mins) Look at image, study it for a minute, what do you see?

(15mins)Talk about the history of this image:

Once was whole, this is just a part of the original

Lost to time, we will never know for certain what the rest looked like

What do you think?

Do you think it was a mirror reflection?

What do you think was on the other side?

(20mins)Think about what you think was on the other side and then create a “finished” drawing on the handout. Fill in the entire rectangle.

(5mins) Cleanup / Closure: What did you see on the other side?

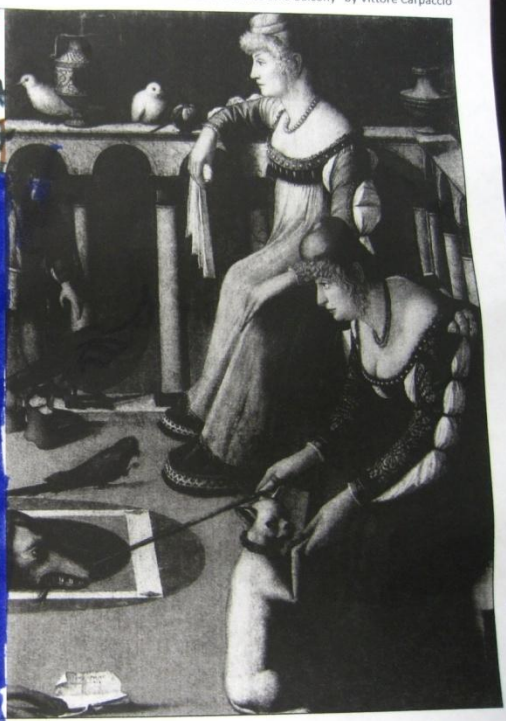
Assessment:

What did the student learn?

Did the students create a completed drawing, fill the rectangle?

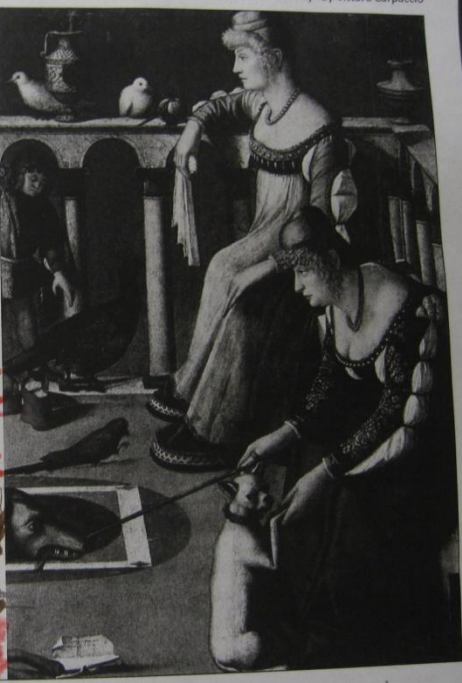
Did the student give input on the discussion during class and then design a creative solution to finish the lost side?

"Two Venetian Ladies on a Balcony" by Vittore Carpaccio

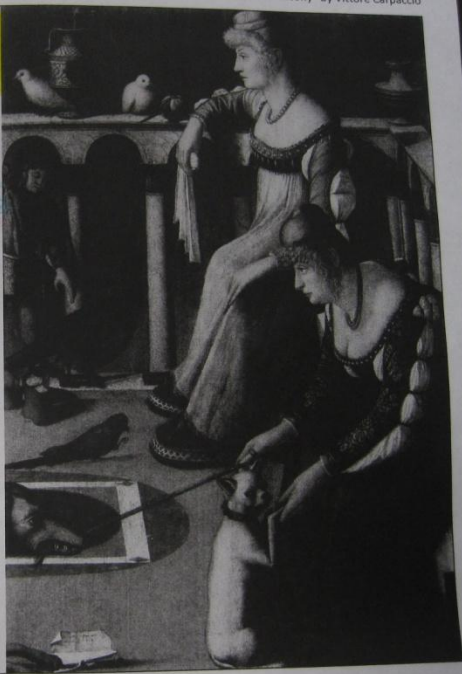
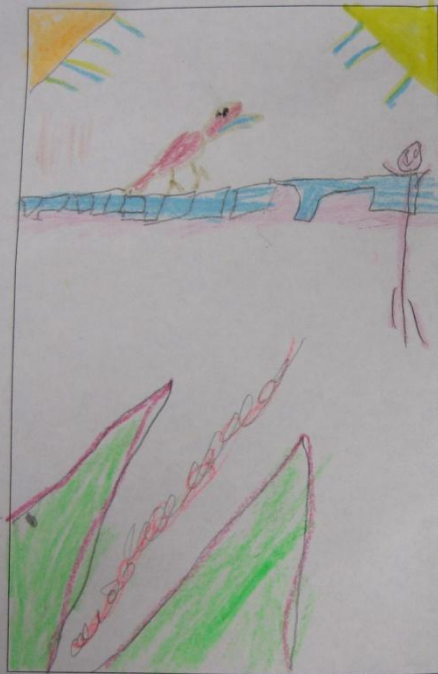


Laden Mumford

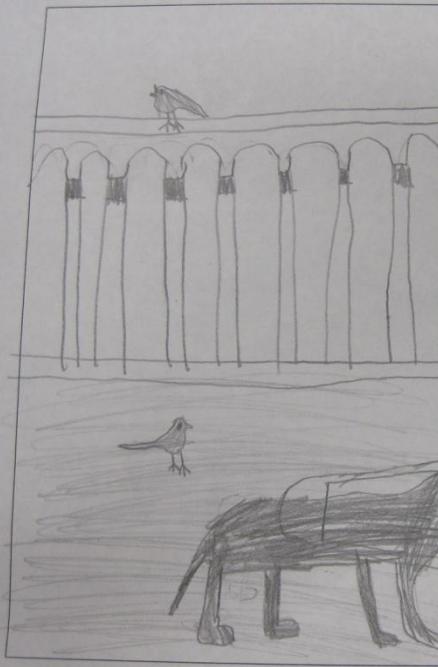
"Two Venetian Ladies on a Balcony" by Vittore Carpaccio



"Two Venetian Ladies on a Balcony" by Vittore Carpaccio



"Two Venetian Ladies on a Balcony" by Vittore Carpaccio



Standards:

9.1.2.B

9.1.2.D

9.1.2.A

Objectives:

Students will be able:

To break down images into simple form to create stained glass images.

To create segments and fill with blocks of color to represent each object.

To blend colors to fill cells and create visual interest.

Materials:

Black construction paper

White glue (must dry clear)

Pencils

Eraser

Pastels (oil or chalk)

Fixative (aerosol hairspray works well)

Facts:

The earliest known reference dates from 675 CE

Stained glass was used for informational purposes due to high illiteracy rates.

Procedures: (45min)

Students will:

(2mins) Role

(5mins) Observe images of stained glass, talk about the parts and history of the glass

(5mins) Pass out supplies, newspaper

(5mins) Observe a demonstration on how to use glue and trace drawing.

(20mins) Draw fall image onto black paper and trace image with glue.

(5mins) Cleanup

(3mins) Closure- talk about history, look at images

Assessment:

What did the student learn?

Did the student apply glue to make segments?

Is the image recognizable?

Standards:

9.1.2.B

9.1.2.D

9.1.2.A

Objectives:

Students will be able:

To break down images into simple form to create stained glass images.

To create segments and fill with blocks of color to represent each object.

To blend colors to fill cells and create visual interest.

Materials:

Black construction paper

White glue (must dry clear)

Pencils

Eraser

Pastels (oil or chalk)

Fixative (aerosol hairspray works well)

Facts:

The earliest known reference dates from 675 CE

Stained glass was used for informational purposes due to high illiteracy rates.

Procedures: (45min) Day 2

Students will:

(2mins) Role

(5mins) Discuss the reason for stain glass and the parts of stained glass

(5mins) Pass out supplies, sponges (2 per tables for clean up)

(5mins) Observe a demonstration on how to color and blend with pastel chalk

(20mins) Color in glue design with pastels and blend color if necessary.

(5mins) Cleanup

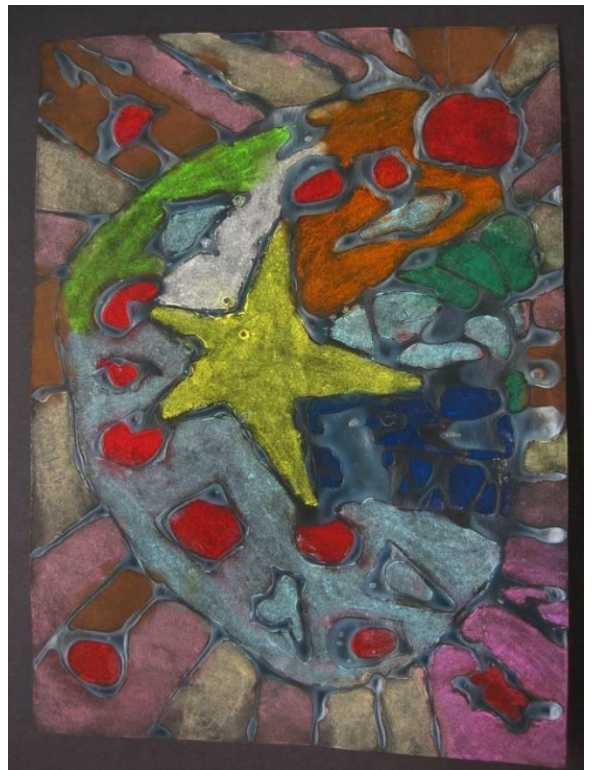
(3mins) Closure- Let's talk about design

Assessment:

What did the student learn?

Did the student color the whole page?

Did they use blending techniques?





Volunteer Work

★
August 15, 2012



Empowering Life-Long Learners

To Whom It May Concern,

PENNCREST School District

CAMBRIDGE SPRINGS ELEMENTARY SCHOOL

130 Steele Street • Cambridge Springs, PA 16403

(814) 398-4636 • Fax (814) 398-4593

It is with great pleasure that I write this letter of recommendation on behalf of Mrs. Sarah Schoolcraft. I had the distinct pleasure of working with Sarah during the first semester of the 2010/2011 school year while she was in a student teaching position for Cambridge Springs Elementary Schools' art program. Our paths crossed once again during the second semester of the 2010/2011 school year as Sarah began substituting at Cambridge Springs Elementary School. She has become a familiar and welcomed visiting teacher, continuing to substitute during the 2011/2012 school year.

In my position as the primary counselor, I am responsible for the OLWEUS Anti-Bullying Program as well as many self-esteem programs for the students. It was in this capacity that I really got to know Sarah well and had the opportunity to call on her for her expertise not only in the art area but also as a caring teacher. Sarah came forward and was instrumental in creating art work to show and display student art work that is still visible in our building to this day. She has created several amazing art banners for our main hallway in support of the anti-bullying program and the newly designed school Starfish Program. Sarah spent countless hours before and after school as well as coming into school during the summer-time to assist me in completing what I initially felt were arduous tasks that I could not have done on my own. With Mrs. Schoolcraft's expertise, her attention to detail, and her dedication to task and the children of Cambridge Springs, one can see the positive impact that her art work has left in our building. Sarah is a self-starter and when she saw something that needed to be done, she was there to do it. Her ability and skills to produce outstanding art work was also coupled with her sensitivity to the students that she taught in the classroom.

Sarah has earned herself a remarkable reputation not only as an art teacher, artist, and classroom teacher, but also as an excellent communicator and true "team player". This was evidenced when she volunteered to march with our young students in the Edinboro University of Pennsylvania's Annual Homecoming Parade when there were adults needed to chaperone the children. Sarah has the astute ability to work with children and adults and displays much energy and stamina to manage a number of tasks simultaneously.

Mrs. Schoolcraft is a woman with great integrity, sound judgment, honest in nature and has a strong work ethic. I would welcome any opportunity to work with Sarah in the future and strongly endorse her as a member to any school faculty. I am available to provide any other information needed or to answer any questions at (814)398-4636 or (814)398-4728.

Sincerely,

Victoria D. Morfenski
Victoria D. Morfenski, MA

Cambridge Springs Elementary School Counselor



PENNCREST School District

CAMBRIDGE SPRINGS ELEMENTARY SCHOOL
130 Steele Street • Cambridge Springs, PA 16403


(814) 398-4636 • Fax (814) 398-4593

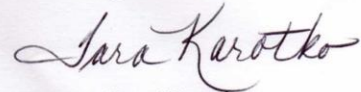
October 15, 2010

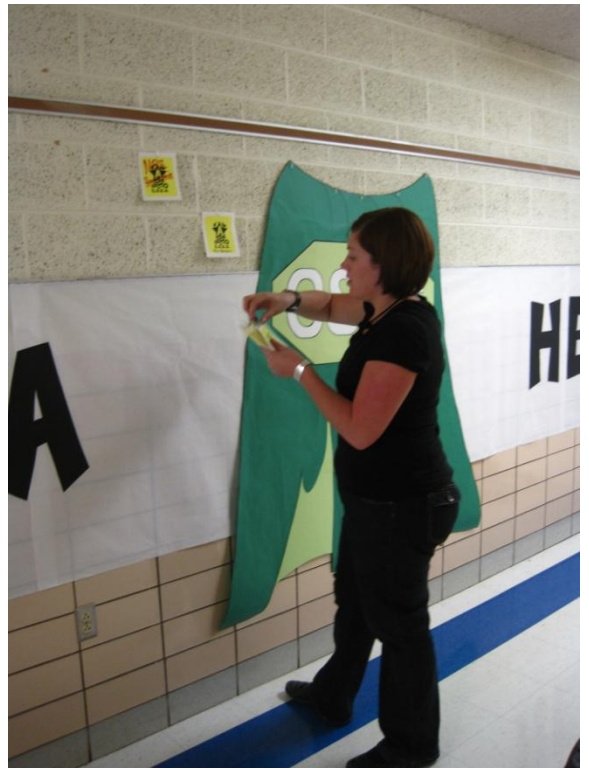
To Whom It May Concern:

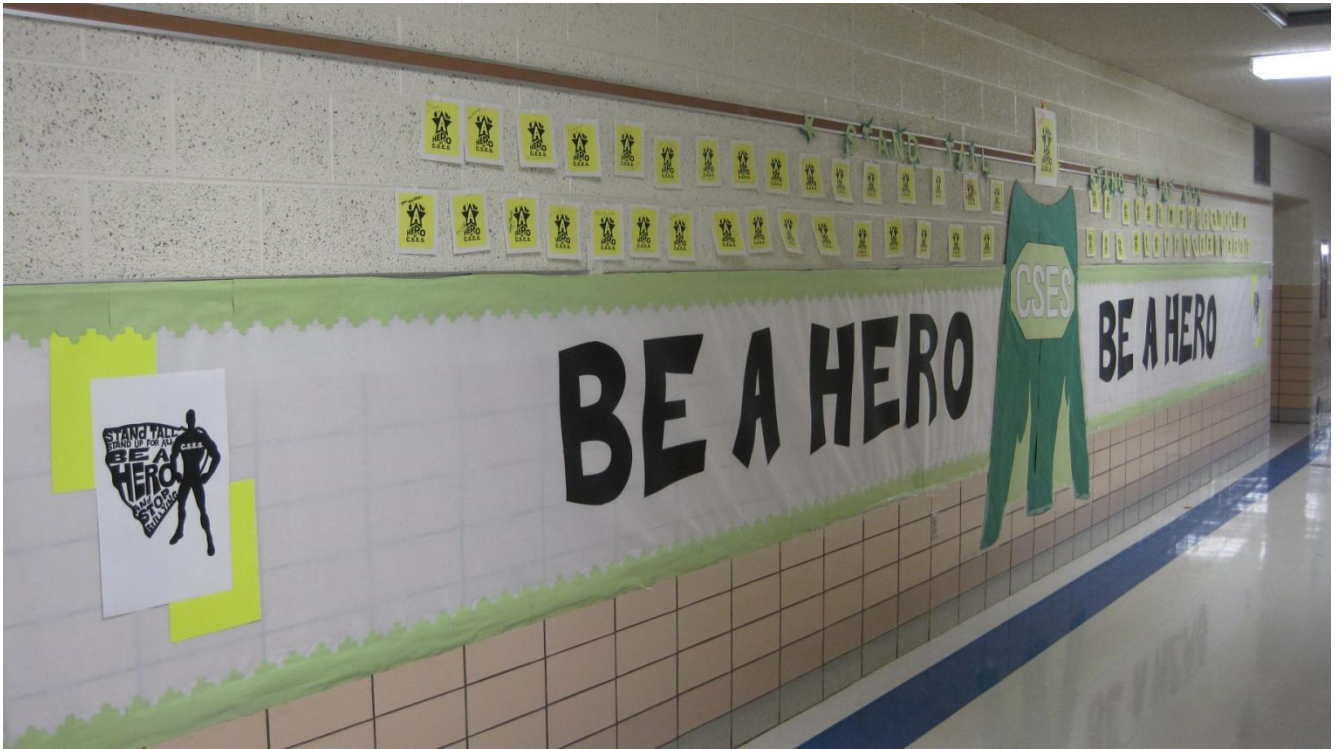
We would like to recognize Sarah Schoolcraft for her efforts in assisting our school and making it a better place. Mrs. Schoolcraft spent extra time beyond the normal duties of her student teaching assignment by marching with our students in a homecoming parade and creating and hanging our bully prevention banner. We appreciate her time and attention to task, as well as her willingness to go beyond what is expected of her.

Respectfully,


Mrs. Patti Fiely,
Principal


Mrs. Tara Karotko,
Professional
Development School
Liaison









Maplewood Junior/Senior High School

Artful expressions

INSIDE: Student creativity abounds at annual May Show, **Page A2**



RYAN SMITH/Meadville Tribune

Featuring a wide and eclectic array of exhibits and displays from the Maplewood Junior/Senior High School's art, home economics, science and computer, industrial technology, multimedia and foreign languages departments — as well as dinner and live jazz music — the 35th annual Maplewood May Show is tonight from 5 to 8:30.

Maplewood students share art, music today at May Show

By Ryan Smith
MEADVILLE TRIBUNE

GUYS MILLS — In one gallery space, a student-artist's work takes its cue from the famous style of Belgian surrealist René Magritte. Another is modeled after the street culture-influenced work of artist/social activist Keith Haring.

Others use their art to give vision to wordplay: a "shindig" is a bone-handled shovel, a "horsefly" a winged equine creature.

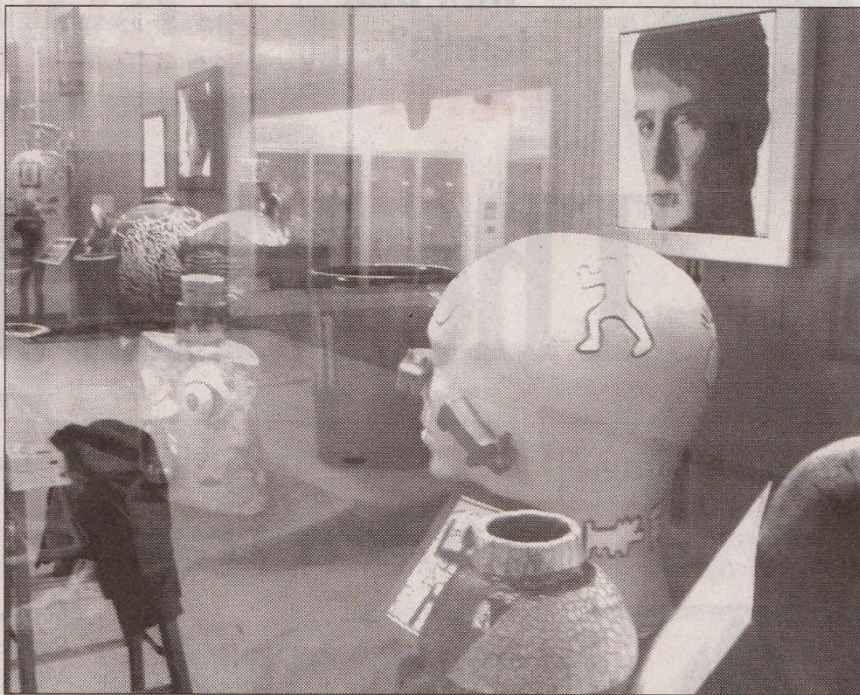
Down one hall, a display of computer-generated avatars gives a lot of new looks to familiar faces. In another, an eclectic mix of little "Houses for Haiti" can be seen — and taken home to support relief efforts in the ravaged country.

And out of the wood shop, there's everything from roll-top breadboxes to glass-top tables.

That's a lot of art right there, but it's really just a bit of all that's on display at tonight's annual May Show at Maplewood Junior/Senior High School in Guys Mills. Now in its 35th year, the show is from 5 to 8 p.m., with a live performance by the Maplewood High Jazz Band during the full-course spaghetti dinner from 6 to 7.

With exhibits and displays from Maplewood's art, home economics, science and computer, industrial technology, multimedia and foreign languages departments, "it's a whole-school show," said art teacher Judy Copeland as she recently watched over displays being set up. And "as you can see, there's a lot of pretty cool things that they do" to present at it.

The show also features raffles of various donated pieces from local artists to benefit the school's art-related programs, as well as the "Houses for Haiti" project recently organized by visiting student art teacher Sarah Schoolcraft of Edinboro. Modeled after a project created by two art teachers in Florida, the mini-collage "Houses" are being sold to directly benefit ongoing relief efforts



RYAN SMITH/Meadville Tribune

The halls of Maplewood Junior/Senior High School will be full of art and music today during the 35th annual May Show.

YOU CAN GO

Featuring a wide and eclectic array of exhibits and displays from the Maplewood Junior/Senior High School's art, home economics, science and computer, industrial technology, multimedia and foreign languages departments — as well as dinner and live jazz music — the 35th annual Maplewood May Show is tonight from 5 to 8:30. Tickets for the event, including its full-course spaghetti dinner, are \$6.50 for adults, \$5 for students, and \$4 for children in sixth grade and under.

■ **More information:** Call 337-1673.

throughout Haiti.

In getting involved with Maplewood's arts program, Schoolcraft said she wanted to incorporate an element of service work into that project to "show (students) how easy it is — and how nice it is — to give back" through art.

And other students involved in the

May Show are finding there's a variety of ways to do that. One Maplewood 10th-grader, Evie Motter, is displaying pieces that include an Egyptian-style canopic jar in the shape of an otter, bearing the words "I Love You" in ancient hieroglyphs, as well as a colorfully painted clay reliquary that holds a guitar pick.

"The otter is for my mom," Motter said. And the container is "really for my boyfriend. (His) uncle passed away last year, and he played guitar" with the pick that's now enshrined within.

Bolstering artistic expression through such endeavors "seems to work better when the projects have personal meaning," said Copeland. And looking around at all the ways they've presented those expressions, "I am just blown away by the talent of these students."

Ryan Smith can be reached at 724-6370 or by e-mail at rsmith@meadvilletribune.com.

Discover Volunteerism

Volunteer of the Year

Special congratulations to our first annual Volunteer of the Year, **Kriss Svidro** (Washington).

Kriss has been involved with Girl Scouts for more than 30 years and was nominated for this award by both her service unit team (Tingocqua Service Unit) and the Gold Award Committee for her exemplary service as a volunteer in her community and throughout the council by mentoring girls through the Gold Award process.

Our beautiful one-of-a-kind **100th Anniversary Volunteer of the Year pin** was designed by Sarah Schoolcraft (Edinboro), Girl Scout alumna and volunteer.

Do you know a volunteer who has made a significant impact on the council with her/his time, talent and treasure in the last service year? Be sure to nominate them for the 2013 Volunteer of the Year Award. Only one special volunteer will be selected for this prestigious award. Nominations will be accepted Oct. 1, 2012-March 15, 2013.



Congratulations to GSWPA's 100th Anniversary pin contest winner, Amy Robinson. Amy won a night's lodging at the Grand Celebration by wearing her 100th Anniversary Pin to MagNut Training. Amy's name was drawn from the names of all qualifiers who proudly wore their 100th Anniversary pins at designated council meetings.

2012

2013



CHILDREN'S TENT

The Downtown Edinboro
**ART & MUSIC
FESTIVAL**



Children's Tent Schedule of Activities

10AM Stories w/ Keith McManus	1PM Hoop Dance W/ Kayla Smith
11AM Songs w/ Lori Burke (in barn)	2PM Clay Sculpting w/ Sarah Schoolcraft
Noon Juggling w/ Nate & Kate	3PM Painting w/ Louise Carnes
1PM Origami W/ Katie Thompson	4PM Caricatures w/ Bryan Toy

Special Thanks to:
Kathy Travis - Children's Tent Director



Recommendations and Evaluations



**EDINBORO UNIVERSITY
OF PENNSYLVANIA**

EVALUATION SUMMARY

Sarah Schoolcraft

Student: _____ Student ID#: @00658756

School Name: Maplewood High School Subject/Grade: Art 7-12

School Address: _____ Telephone: _____

Prepared by: Penelope Orr Ph.D., ATR-BC Cooperating Teacher x Supervisor

I have had the pleasure of supervising Sara School Craft during her placements in her student teaching. I found Sarah to be an excellent teacher in this environment, exhibiting the following skills:

Sarah is strong in her planning and preparation skills. She is incorporating her knowledge of pedagogy and the PA academic standards into her lesson planning. Her presentation and demeanor during lessons is good and she uses the resources available to her well. She has sequence and scaffolding into her lesson planning. She is very good with one-on-one instruction as well as whole class teaching and is very well prepared for class. Her lessons are innovative, creative, and developmentally appropriate for her students. It is evident that she is invested in her students and the learning of art. Her lesson plans have continued to improve in her second placement and she appears to be ready to work as the primary teacher.

Sarah has established a friendly, but hardworking classroom environment. She gives the students equitable amounts of attention and is clear and consistent in her expectations for student conduct and work levels. She has demonstrated appropriate safety techniques and appears to enforce them in her classroom. Her classroom is very work oriented and she gets a lot accomplished with very little time. Sarah has set high expectations for her students and the students live up to those expectations. She is great at inspiring and supporting students through the learning process.

Sarah communicates clearly with her students about her expectations in behavior and with the assigned projects. She helps the students to work through their concepts on an individual and group basis by asking questions that make the students think about their work. Her lessons and instructional goals reflect PA standards and are scaffolded appropriately for the developmental level of her students. She integrates other disciplines within her lessons and creates logical sequence within her units. She uses powerpoints to introduce students to new content and concepts at the beginning of units as well as books, objects, and example art pieces. She is very knowledgeable about the art process areas and provides easy to access information that is appropriate for students' levels of understanding.

Sarah has placed all school and district policies in her binder and appears to be following them. She has demonstrated her knowledge of school and district professional growth opportunities by attending school inservices. She behaves in an ethical manner and shows integrity within her professional relationships. She is now thinking, acting and working well as a professional teacher. **Sarah is comfortable in the classroom environment and is ready to take on her own teaching responsibilities. She will make an excellent art teacher in any setting.**

Penelope Orr
Signature

12/12/18
Date



EDINBORO UNIVERSITY
OF PENNSYLVANIA

EVALUATION SUMMARY

Student: Sarah Schoolcraft Student ID#: @00658756
School Name: Maplewood Junior-Senior High School Subject/Grade: Art / grades 7, 10,11,12
School Address: 30383 Guys Mills Rd Telephone: 814-337-1673
Guys Mills, PA 16327
Prepared by: Judy Copeland Cooperating Teacher Supervisor

During her secondary student teaching placement at Maplewood Junior-Senior High School, I had the great privilege of serving as cooperating teacher for Sarah Schoolcraft. While under my supervision, Sarah worked with students in grades seven, ten, eleven and twelve and was responsible for developing and implementing standards-based lessons. Her outstanding performance has placed her among the top few of the very best student teachers I have had under my supervision.

Sarah arrived at Maplewood very eager to get involved and willing to do any task set before her. She had that desired quality of "seeing the need" and jumped right in to help out in various capacities in the classroom. The students picked up on her helpful attitude and established a good rapport with her immediately. Consistently, throughout her placement she asked me what she could do to help me out, above and beyond her numerous responsibilities. At all times she provided a very positive role model in the classroom.

Sarah is extremely knowledgeable in all areas of art education. Fortunately for my students, her background strengths were in the areas of pottery, metals and three-dimensional design, the exact focus of my curriculum. Her expertise in these disciplines greatly enhanced my program, and I, along with my students, gained new knowledge under her tutelage. Her creativity was revealed not only in her artwork display, and her finely crafted project examples, but also in her approach to teaching and problem solving in the classroom.

Sarah possesses a high-energy "get-the-job-done" type of personality which served to keep the students motivated and very productive. Particularly noteworthy was her command of the classroom which left no doubt in the students' minds as to who was in control. This strong leadership was coupled with a genuine concern for each one of her students, creating a very positive learning environment. Consequently, discipline problems were minimal. There were, however, two challenging students at the seventh grade level and Sarah was firm, fair and very effective in her dealings with them.

Sarah's lesson planning was exemplary and she effortlessly incorporated art history and aesthetics into her content, making these disciplines interesting and relevant to even my high school students who are often difficult to impress. Her Power Point introductions contained thought-provoking visuals and the ensuing discussions addressed some of the "big" questions in art. Furthermore, the related design assignments required analytical thinking and creative problem solving skills. Her seventh grade Alexander Calder "Stabile" lesson was an excellent example of her ability to take art production into the higher levels of thinking skills.

In conclusion, Sarah Schoolcraft is a very creative, highly competent and mature professional who will raise any school's standards in the visual arts. She has a superior understanding of the technical and intellectual aspects of art and already possesses teacher characteristics which usually are developed only through years of teaching experience. The efforts she put forth during this assignment have earned her the distinction of being one of the most outstanding teacher candidates with whom I have worked during my twenty year career. I would very highly recommend Sarah for any secondary art education position.

Judy Copeland 12-16-2010
Signature Date



EDINBORO UNIVERSITY of PENNSYLVANIA

EVALUATION SUMMARY

Teacher Candidate: Sarah L. Schoolcraft Student ID#: @00658756
School Name: Cambridge Springs Elementary Subject/Grade: Art K - 6
School Address: 130 Steele Street Telephone: 814 398 4636
Cambridge Springs, PA 16403
Prepared by: Jo Vargo Cooperating Teacher Supervisor

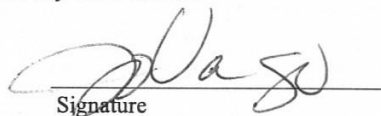
I am happy to take this time to share with you my experience while working with Sarah L. Schoolcraft during the first half of her student teaching placement. Cambridge Springs Elementary is a rural school of approximately 650 students located in northern Crawford County. We are one of three elementary schools contained in PENNCREST School District.

As a non-traditional student, Sarah's attributes of an extraordinary teacher became evident to me very quickly. By the end of her first week she handed me her entire schedule for her remaining seven weeks, what classes she was picking up and the subject matter she was planning to instruct. Each of her many lessons were always developmentally appropriate and long-term goals were attainable through the progression of her objectives. Many beginning teachers struggle with classroom management and their ability to adapt lessons to different learning styles. May I say that Mrs. Schoolcraft's classroom management skills are light years beyond her peers. We had the privilege of participating in lunch duty every day with third and fifth grade students. Any staff that joined us or walked into the cafeteria could not believe she was a student teacher. Mrs. Schoolcraft took control of the situation and ran a very tight ship.

I became aware very early on that Sarah has a sixth sense when it comes to working with children with special needs. She possesses the ability to do whatever is needed, enabling each child in her class to feel good about themselves and their completed project. She always managed to say something positive to each child.

Sarah L. Schoolcraft walked into our building a team player. Many of my colleagues have commented to me on how caring and dedicated she is. She also volunteered for extra building projects that were not required of her.

In closing I have thoroughly enjoyed mentoring and working with Sarah Schoolcraft. She has gone above and beyond all aspects and requirements for a distinguished student teacher. She understands what an important role the art classroom plays in a school setting. She will make an excellent addition to your existing faculty. If I were hiring art teachers, Sarah L. Schoolcraft would be my first choice.


Signature

10-19-2010
Date



EDINBORO UNIVERSITY
OF PENNSYLVANIA

Department of Art
Edinboro, PA 16444
(814) 732-2406

April 27, 2011

To Whom It May Concern:

It is a great pleasure to write in support of Sarah Schoolcraft. I have known Sarah for nearly fifteen years, first as her professor at Edinboro University and now as a colleague in the field of education. Sarah graduated from Edinboro University with a Bachelor of Fine Arts in 2002, a Master of Arts in Jewelry Design/Metalsmithing in 2003 and an Art Teaching Certification in 2010. Sarah has been a volunteer studio assistant for Edinboro University over the years.

Sarah is an exceptional talent in her own artwork, teaching, and studio organization. We value her presence in our studio because she is a fantastic role model for our students, and she offers instruction and support to the students in a knowledgeable manner. She recently took a graduate level class in metals and the work that she produced was of a professional level. She continually pushes the limits of her aesthetic interests to create dynamic and unique works of art. She places an importance and enthusiasm towards her own artwork that is infectious to those around her. I feel that the best art teachers are those who are practicing artists as well and Sarah's students will benefit from her own practice. Our undergraduate students often sought her out for technical and aesthetic advice and she always made herself available to them. She is an accomplished and patient teacher.

We have relied on Sarah often in her role as volunteer because we know that she is reliable, capable and trustworthy. She has recently prepared demonstration samples for our studio on alternative materials and epoxy resin inlay and created and posted important safety information. She has initiative and exceeds our expectations in the work that she does for the studio. Sarah has an innate understanding of machinery and equipment, therefore is able to fix broken equipment and maintain a studio. She also has the ability to work and teach with a variety of materials.

Personally, Sarah is very outgoing and friendly. She is comfortable with herself and is able to relate to people of all ages. She is highly respected by her peers and the faculty at Edinboro University. She is a confident and independent worker yet easily works with others. I feel sure that Sarah will be an asset to any institution lucky enough to hire her and she would quickly and easily become part of the community.

I strongly urge you to give Sarah Schoolcraft your full consideration. If I can be of any further assistance, please do not hesitate to call me at home at 814-734-4723 or at school at 814-732-2820. (Please note that I can only be reached at home during the summer months.)

Sincerely,

Suzanne Amendolara
Professor of Art



EDINBORO UNIVERSITY
OF PENNSYLVANIA

Department of Art
Edinboro, PA 16444
(814) 732-2406

April 27, 2011

Dear Search Committee,

It is truly my pleasure to be writing in support of Sarah Schoolcraft's application to teach art at your school. I met Sarah twelve years ago when she took my Beginning Fabrication course at Edinboro University of Pennsylvania. After that course, she went on to earn both a BFA and MA degree in metals and to continue as a volunteer studio assistant after her graduation. Throughout all of these experiences, I have had the fortune to work closely with her. I cannot imagine a better candidate for this position.

Last year Sarah returned to my advanced metals class while she was working on her certification and impressed me more than ever before. She worked the metal with a new found freedom that melded beautifully with her substantial skill. The work was cutting edge in the contemporary jewelry field while still being functional. Sarah was so good at managing her time and, as usual, had her work done in plenty of time for the critiques. The other students in class were quite in awe of Sarah's work and learned a great deal from her. I absolutely loved having her in class again because she inspires others to do their very best.

As Sarah's supervisor, in the capacity of volunteer metals studio assistant, I couldn't be happier with her work. She is totally amiable to doing the dirty work that is required to keep the studio running smoothly; painting, sweeping and scrubbing sinks. She not only maintains, but also improves our space at every turn. She is the quintessential organizer, making signs and streamlining our operations. I have always counted on her to identify problems or weak areas in our studio, create innovative solutions and work until they are solved. Sarah is an ideal employee.

Sarah excels at everything that she puts her heart into. Whether it is making metalwork, parenting, or teaching, she can be counted on to set the highest standards, to challenge her self and to follow through until she attains her goals. She is creative, professional and very thorough. Everyone in the studio enjoys Sarah's company because she has a great sense of humor and is easy to talk to. Generous and sincere, she will go out of her way to help others and always treats them with respect.

When I learned that Sarah was returning to Edinboro University to attain her certification in Art Education, I was thrilled. All of the above characteristics are exactly what is required to excel in the classroom and in a school community. She will be an exceptional teacher. Of all of the art education students that I have worked with, Sarah Schoolcraft is the very best. She has been a vital asset to our metals community at Edinboro University and I am happy to give her my highest recommendation.

With respect,

Cappy Counard
Professor of Art
Metals/Jewelry

Evaluation of Dispositions for Pre-Service Teachers

(To be completed by cooperating teacher for each term.)

Student Teaching

Student: SARAH SCHOOLCRAFT

Date: 10-15-2010

Cooperating Teacher: JO VARGO

Directions: For each competency, circle the number that describes the teacher candidate's level of performance. The following descriptors apply:

1 – Target 2 – Acceptable 3 – Developing 4 – Unacceptable

DISPOSITION	RATING
Demonstrates enthusiasm, self – assurance, and initiative	1 2 3 4
Demonstrates control of emotions and behavior	1 2 3 4
Demonstrates a professional appearance and hygiene	1 2 3 4
Demonstrates a professional attitude	1 2 3 4
Demonstrates effective communication skills	1 2 3 4
Interacts appropriately with others	1 2 3 4
Appreciates and values human diversity	1 2 3 4
Prepares thoroughly and consistently	1 2 3 4
Accepts and uses constructive criticism (feedback)	1 2 3 4
Displays punctuality and consistent attendance	1 2 3 4
Exhibits honesty	1 2 3 4

Comments (required for any unacceptable rating(s):

Cooperating Teacher's Signature: Jo Vargo Date: 10-15-2010

Field Student Signature: Sarah Schoolcraft Date: 10-15-2010
(Signature acknowledges review of form (not necessarily concurrence))



EDINBORO
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COOPERATING TEACHER'S
WEEKLY STUDENT TEACHING ANALYSIS

Teacher Candidate SARAH SCHOOL Date 9/22/2010

Your best teaching skills were demonstrated in the class(es):

YOUR 3RD GRADE PRINTMAKING LESSON WAS GREAT
GREAT PLANNING & PREPARATION - ORGANIZATION OF
SUPPLIES + KEEPING IT TO A 2 LESSON PROJECT.
YOU ARE A MASTER OF MULTI TASKING & STAYING 2 STEPS
AHEAD OF KIDS
ALSO KUDOS TO YOUR "TAKING RESPONSIBILITY IN CAFETERIA"

The class(es) next week that need improvement: (cite specific suggestions)

I HAVEN'T NOTICED ANY "SONNAS" 😊
ADDING A CLAY LESSON WILL CREATE A HOST OF
LITTLE EXTRAS - ALLOW MORE CLEAN UP TIME.

Conference outcomes: Specific goal(s) for next week are:

TOMORROW ADDING 2ND grade to your schedule
YOU ARE WORKING ON A HALLWAY DISPLAY 😊

Cooperating Teacher

Evaluation of Dispositions for Pre-Service Teachers

(To be completed by cooperating teacher for each term.)

Student Teaching

Student: Sarah Schoolcraft

Date: 12-16-2010

Cooperating Teacher: Judy Copeland

Directions: For each competency, circle the number that describes the teacher candidate's level of performance. The following descriptors apply:

1 – Target 2 – Acceptable 3 – Developing 4 – Unacceptable

DISPOSITION	RATING
Demonstrates enthusiasm, self – assurance, and initiative	① 2 3 4
Demonstrates control of emotions and behavior	① 2 3 4
Demonstrates a professional appearance and hygiene	① 2 3 4
Demonstrates a professional attitude	① 2 3 4
Demonstrates effective communication skills	① 2 3 4
Interacts appropriately with others	① 2 3 4
Appreciates and values human diversity	① 2 3 4
Prepares thoroughly and consistently	① 2 3 4
Accepts and uses constructive criticism (feedback)	① 2 3 4
Displays punctuality and consistent attendance	① 2 3 4
Exhibits honesty	① 2 3 4

Comments (required for any unacceptable rating(s):

Cooperating Teacher's Signature: Judy Copeland Date: 12-16-2010

Field Student Signature: _____ Date: _____
(Signature acknowledges review of form, not necessarily concurrence)

F EDINBORO UNIVERSITY

Report of Supervision - Student Teaching

Teacher Candidate Sarah Schoolcraft Date 11-17-2010

Subject Metal Enamel Grade Level 12 Time Spent 43

	Target	Acceptable	Developing	Unsatisfactory
Planning & Preparation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Classroom Environment	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Knowledge & Pedagogy	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Professional Qualities	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Remarks

How excellent was this lesson!! Since you are an expert in metal smithing, you were definitely in your element in this lesson!

Safety precautions stressed - yes!!

Respect for supplies & equipment, too - great.

You covered a lot of ground, but it was all clearly stated and thoroughly explained!

Students (as well as myself 😊) were all inspired by the possibilities of enamel designs. Having all your examples and the excellent power point really enriched this demonstration/introduction.

You are helping keep the standards high in 3D Design and greatly enriching my program. (If I could bequeath my job to you I certainly would, as the students would be in good hands). Outstanding preparation & presentation.

Prepared by:

Julie Poland
Name