“Justice for all children is the high ideal in a democracy.”

– Grace Abbott, 1934

John Sorensen
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THE QUILTED CONSCIENCE

Mission Statement
The Quilted Conscience (TQC) is an arts-based learning experience that fosters inter-generational, cross-cultural bonds between individuals and communities who, otherwise, might never meet. TQC encourages creativity, respect and friendship. It helps form positive bonds between diverse communities and builds confidence and self-respect in at-risk youth.

Overview
The purpose of this project is to create a beautiful story-quilt on the subject of the Dreams & Memories of immigrant and refugee youths and, at the same time, to teach basic sewing and quilting skills to the student artists. Each workshop begins with a local Project Director, the person who will oversee the project from start to finish. The Project Director has the responsibility of identifying and engaging all the primary partners on the project and keeping project participants in harmony and on schedule.

NOTE: In many cases, the workshop’s Project Director will also be the ELL Coordinator or Quilt Coordinator and will fulfill a double-role in keeping things on track.

To do this, the local TQC Coordinator works in close association with three essential partners:

- **ELL Coordinator** from the local public school’s English Language Learner (ELL) Department.
- **Quilt Coordinator** from a local quilt guild, comprised of quilters from the traditional American communities.
- **Site Coordinator** from a local host-site institution, such as an art museum / gallery.

The workshop, which is offered free-of-charge to all students, takes place at the host-site on five consecutive days. We encourage the Project Director to choose a site that is of special cultural significance, one that the students and their families might not otherwise have the chance to so thoroughly experience and enjoy. It is preferable that the site NOT be on the school campus.

As a time of year for the workshop to be held, we recommend “Welcoming Week”* in mid-September. http://www.welcomingamerica.org/programs/welcoming-week

Each daily TQC Workshop session is two hours in length. We recommend the hours from 3:15PM to 5:15PM. In addition, the project includes Orientation Sessions on the two Sundays preceding the workshop week and a Family Day celebration on the Sunday following the workshop week.

The end-goals of the workshop are:

- An unveiling ceremony (open to the general community) at which the project participants (i.e., the student artist and the local quilters) and their families are invited to unveil the finished story-quilt and to honor and celebrate the students' unique artwork, heritage, and culture.
- The ongoing display of the finished Dreams & Memories story-quilt in a prominent community space.

You must have prior authorization to use the TQC name and logo in your workshop. Contact John Sorensen for permission, to share your success stories, and to receive recognition at the end of your project.

johnsorensen10012@yahoo.com
The theme of the students’ quilt panels is Dreams & Memories. Each student will create two quilt-block images, one on each of these subjects.

The Memories are cultural and family memories, answering the question, “What is best in who I am and in where I come from?” These images honor the traditions and heritage of the students’ families and communities back in their peoples’ homeland, showing what is most special and important in the students’ cultural experiences.

The Dreams are personal dreams of each student, some of them, perhaps, answering the question, “Who and what do I want to be?” These images show the wonderful things that the students will do in their American futures. As well, some students may choose to create dream-images that offer a glimpse into their inner world of daydreams, night-dreams, and other “flights of the imagination”.

The students’ first assignment is to prepare visual and written sketches of two or more possible quilt images. To do this, each student may wish to talk with their parents about possible subjects for their Memories pictures. They may ask their parents questions such as:

- What was our home village like? What did it look like?
- What kinds of houses were there? What did they look like?
- What kinds of animals were there? Cattle? Goats? (especially animals that are not present in their new American homeland)
- What were your favorite stories – family stories, folk stories, fairy tales, legends, myths, animal stories – as a child?
- What are some of our peoples’ special customs and traditions?
- What were some of the special holidays and celebrations?
- What are our peoples’ special arts and crafts?
- What musical instruments did you play?
- What special dances did you do? What songs did you sing?
- What kinds of toys did you have as a child?
- What kinds of visual art did you have?
- What were your favorite games and sports?
- What kinds of food did you have? What are some of your national dishes? What local dishes are served at celebrations?
- What did the countryside look like? Mountains? Grasslands?
- Who were the heroes and leaders of our home village?
**GOAL**
Completed “stitch ready” quilt-top, along with batting and quilt-back, which will then be assembled / appliquéd by experienced local quilters, or if need be, outsourced to professional assembler

**WHEN**
Monday – Friday

**PRIMARY PERSONNEL**
- Project Director
- ELL Coordinator
- Quilt Coordinator
- Site Coordinator
- Student Artists
  (Recommended total of 12 – 20 students.)
- Local Quilters
  (A consistent group of quilters should be present throughout the week, with minimal changing of participants from day to day, and the local quilters should NOT include parents of any student-artists.)
- Support Team
  (Including Transportation Coordinator & Immigrant Community Liaison / Interpreter, if needed.)

**WHERE**
Local Host Site
A single, consistent location should be used for all workshop dates, and the workshop site should not “move around” from day to day.

---

**Workshop Process**
During the five workshop days, students will use the following basic process for each quilt block.

1. Sketch Ideas.
2. Design Motifs.
4. Sew Appliqués to Quilt Blocks.

**Steps**
1. To help with the process, pair each local quilter with two to three students at tables.

2. Provide students with 12”x12” drawing papers, one each for Dream and Memory sketches. When drawings are finished, make a photocopy of each.
   - The original is used as a master of the design.
   - The copy is used as a pattern for cutting out each shape.

3. Students select two 12” x 12” foundation block fabrics (one for Memories and one for Dreams).

4. Students select fabrics as needed for each block’s appliqués.

5. Working on one block at a time, students create motifs (patterns / designs) for their stories with assistance from the local quilters.

6. Local quilters demonstrate ironing motifs onto the fabric using double-sided fusible web (sheets of dry glue: Lite Steam a Seam 2 is recommended). The fusible web allows students to sew the motifs without using straight pins for security.
7. Students cut out images for their story blocks.
   - A ½ inch seam allowance around all four borders is required. This is extremely important! This seam allowance is needed to eliminate images getting “lost” in the final assembly process when the quilters are connecting the blocks. Even under watchful eyes, the students may have motifs run into this area. Local quilters should help the students adjust their patterns to not intrude into the ½” seam allowance.

8. Local quilters help students to iron images into place.
   - It is important to place parchment paper over the blocks when pressing. This protects the iron from any sticky substances.

9. Upon completed basic assembly of the story blocks, the local quilters instruct the students at their tables on sewing techniques to secure or decorate shapes. Basic sewing stitches and / or embroidery stitches are used to secure cut-out shapes to foundation squares.

10. When both blocks (Dreams & Memories) are completed by students, they are given to the local quilters. These blocks are arranged under the guidance and artistic vision of the Quilt Coordinator to form the quilt-top and will be assembled with consideration given to color, imagery etc. The local quilters also:
    a. Secure images as needed by machine, checking for ½” seam allowance around the borders of the blocks.
    b. Add borders around every other block. The blocks are connect by one border between them.
    c. Appliqué individual blocks (machine-sewn) for quilt-top.
    d. Machine-join blocks together, using 2” sashing (strips of fabric that connect the blocks).
    e. Complete the quilt-top by adding borders as a frame.

11. Quilt-top and fabric for backing are given to a professional long-arm quilter for completion and attachment of hanging sleeve, a fabric tube located at the top of the back of the quilt for display purposes.
    - NOTE: Generally, the quilters do not supply the batting. Batting for TQC quilt-tops is, in most cases, extremely large. Such batting will not be available at a local store and comes on rolls for professional use. Batting may be added to the professional long-arm quilter’s fee.

12. The Quilt Coordinator prepares a Quilt Key, including student writings / explanations of their Dreams & Memories blocks. (See p. 7 for an example.) This key should be given to a printer, who makes 2 posters for display.

13. The Quilt Coordinator prepares a Quilt Label that describes the project for future generations. (See p. 8 for an example.) It should be printed on fabric and sewn onto the back of the quilt.
THI LEAN THO

1. MEMORY – I lost my mother when I was 14 years old. She was very kind and funny. My memory of her is clear and vivid. The last time I saw her was on my birthday. She was holding a flower and said, "Happy birthday." I miss her every day.

2. DREAM – I dream of being a doctor. I want to help people and make a difference in their lives.

Susan Khalal

1. MEMORY – My mother taught me to be kind and compassionate. She was always there for me no matter what. I miss her every day.

2. DREAM – I want to work for a non-profit organization that helps people in need.

Paw Say

1. MEMORY – I remember when I was a child, we used to sing songs and play games together. It was a happy time.

2. DREAM – I want to be a teacher and help children learn and grow.

Chin Gai

1. MEMORY – My grandmother passed away when I was young. She was a very kind and loving person. I miss her every day.

2. DREAM – I want to work as a volunteer and help people in need.

Thun Hlay

1. MEMORY – I remember when I was a child, we used to play games and sing songs together. It was a happy time.

2. DREAM – I want to become a teacher and help children learn and grow.

Hear Moo Paw

1. MEMORY – I remember when I was a child, we used to play games and sing songs together. It was a happy time.

2. DREAM – I want to work as a volunteer and help people in need.

Minn Hao

1. MEMORY – I remember when I was a child, we used to play games and sing songs together. It was a happy time.

2. DREAM – I want to become a teacher and help children learn and grow.

Po Si Si

1. MEMORY – I remember when I was a child, we used to play games and sing songs together. It was a happy time.

2. DREAM – I want to work as a volunteer and help people in need.

THE QUILTED CONSCIENCE PROJECT brings together immigrant/refugee children and traditional-American communities – guiding them to create, then share with the public, multicast story quilt(s) of the "Dreams & Memories" of the student artists. 100+ projects help form positive bonds between diverse communities and builds creativity, respect and friendship.

~ Thanks for all children is the high ideal in a democracy.~  - Grace Abbott ~

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SAMPLE QUILT LABEL

THE QUILTED CONSCIENCE
Dedicated to the Living Legacy of Grace and Edith Abbott

“Justice for all children is the high ideal in a democracy.”
– Grace Abbott

This Dreams & Memories Quilt is the product of an experimental arts-in-education program called The Quilted Conscience. The purpose of this program is to work with the ELL (English Language Learner) Departments of public school systems to create, and then to share with the general public, a series of mural-size story-quilts on the subject of the Dreams & Memories of immigrant children living in the United States of America – while, at the same time, teaching basic sewing and quilting skills to the student-artists whose families are newly arrived to the U.S. from all over the world.

The inaugural Quilted Conscience workshop took place in Grand Island, Nebraska, under the direction of Peggie Hartwell of South Carolina, an African-American fabric-artist who specializes in the creation of story-quilts to educate and inform the young. Ms. Hartwell worked with ELA (English Language Acquisition) teacher Tracy Morrow and with a group of fabric-artists from Grand Island led by Kay Grimminger to guide sixteen Sudanese-American students in the creation of this mural story-quilt on the subject of the girls’ Dreams & Memories (memories of Africa and dreams of America).

The Memories are cultural and family memories – answering the question “What is best in who I am and in where I come from?” These images honor the traditions and heritage of the students’ families and communities back in their peoples’ Sudanese homeland, showing what is unique and great in the students’ African pasts.

The Dreams are personal dreams of each student – some of them answering the question “Who and what do I want to be?” These images show the wonderful things that the students hope for in their American futures. As well, some students have created dream images – offering a glimpse into their inner worlds of daydreams, night-dreams and other flights of the imagination.

The workshop took place in the Pioneer Village of the Stuhr Museum on five consecutive days in September 2008. In this workshop, some of Grand Island’s newest immigrants worked and learned in the lovely historical homes of some of the town’s earliest immigrants. The finished quilt’s first exhibit was at the Edith Abbott Memorial Library in March 2009 in honor of Nebraska’s annual Abbott Sisters Day.

This ongoing cultural and educational project is a tribute to the living legacy of two of America’s greatest social justice pioneers: Grand Island born-and-raised sisters Grace and Edith Abbott, who devoted their lives to working for the rights of the children and immigrants of our nation.

The Quilted Conscience Program was conceived – and is being developed and directed – by John Sorensen. This Dreams & Memories Quilt is the product and property of The Quilted Conscience. It is on extended loan to the Edith Abbott Memorial Library for display in the library’s Multicultural Center, except when needed by the Program for display in other venues.


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SNAPSHOT CALENDAR

Important Events in Workshop Timeline

**PREPARATION**

**Friday, 4.5 weeks before.**
- ID personnel.
- Confirm dates, location, participant commitments.

**Friday, 3.5 weeks before.**
- Parental permissions secured.
- Refreshments confirmed

**Friday, 2.5 weeks before.**
- Materials acquired.

**Friday, 1.5 weeks before.**
- Refreshments acquired.
- Workshop site directions prepared.

**Sunday, 1 week before.**
**Orientation #1:**
- **Participants & Families**
  - 3 – 5PM at local school

**Friday, 3 days before.**
- Prep completed.

**WORKSHOP WEEK**

(All specific times are based on the school day ending at 3:15PM.)

<table>
<thead>
<tr>
<th>Sunday, 1 day before.</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
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<tbody>
<tr>
<td><strong>Orientation #2:</strong></td>
<td><strong>Monday through Friday</strong></td>
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<tr>
<td><strong>Students &amp; Quilters</strong></td>
<td>3:15 – 5:15PM</td>
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<tr>
<td>3 – 5PM at workshop site</td>
<td><strong>Students will design &amp; create 2 quilt blocks each.</strong></td>
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**Sunday, 2 days after.**
**Family Day:**
- **Participants & Families**
  - 3 – 5PM at workshop site

**6 MONTHS AFTER WORKSHOP FINISHES**

**Sunday, usually 6 months after.**
**Unveiling Celebration:**
- **Participants, Families, & Local Community Members**

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Preparatory Deadlines

**Friday, 4.5 weeks before** workshop starts:
- All coordinators identified & secured.
- Workshop site identified & secured.
- All students identified & permission documents distributed.
- All quilters & support team members identified.
- All event dates / times confirmed.
- Contact Interpreter & prepare immigrant liaison plans (if needed).
- Secure transportation.
  - This can be a significant issue and may involve cost / scheduling challenges, especially with school transportation.

**Friday, 3.5 weeks before** workshop starts:
- All permission documents completed and returned.
- Refreshments plan and commitments finalized.
  - Be sure to check on any participant dietary issues.

**Friday, 2.5 weeks before** workshop starts:
- All fabrics, materials & equipment secured & stored.
- All paper & pencils for early drawing & writing assignments secured & stored.

**Friday, 1.5 weeks before** workshop starts:
- Refreshments secured & stored.
- Driving / Parking directions prepared.

**Sunday, 1 week before** workshop starts:
**Orientation Session #1** 3 – 5PM at local school
- Attendees: Students, Families, Quilters, Teachers, Interpreter
- Explain workshop activities and goals to students and families.
  - ELL Coordinator gives overview of project and *Dreams & Memories* concept.
  - Quilt Coordinator gives *Dreams & Memories* fabric-art demo to show the process.
- Quilters share examples of their work for students to see, touch, & discuss.
- Parent(s) share examples of their traditional fabric-art work for quilters to discover and discuss with them.
- Quilters demonstrate / begin to teach basic sewing / stitching to students (e.g., running stitch, whip stitch, blanket stitch, etc.).
- Assignment: each student should prepare visual sketches and written notes for two possible quilt images, one *Memory* and one *Dream*.
- Provide students with driving / parking directions for workshop site.
  - Or prepare plans for bus / van transportation from school, if that is the preferred means of transportation.
- Provide refreshments.

**Friday, 3 days** before workshop starts:
- All preparatory work completed.
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Workshop Week

Sunday, 1 day before workshop starts

Orientation Session #2 3 – 5PM at workshop site

| Attendees: Students, Quilters, Teachers.  
| (No families at this session or throughout workshop week.)  
| 1. Project Director welcomes students & quilters.  
| 2. Show excerpts from “The Quilted Conscience” film, from TQC website.  
| [http://thequiltedconscience.org](http://thequiltedconscience.org)  
| 3. Refreshment break.  
| 4. Work Session.  
| • Finalize **Dreams & Memories** ideas.  
| • Review student ideas / sketches for quilt images.  
| o No design elements should be less than pencil-width, so as to avoid later cutting-out & sewing issues.  
| • Assess student sewing skill levels and identify students who may need special help.  
| • Focus on teaching of running stitch & embroidery work.  
| • Prepare & schedule sewing tutorial work sessions, if needed.  
| • Create fabric name-tags for all students and quilters.  
| • If needed, provide driving / parking instructions & info, such as which entry door, etc. |

Monday - Friday

Workshop Week 3:15 – 5:30PM at workshop site  
(All specific times are based on the school day ending at 3:15PM.)

| 2:45PM | Students released from schools & driven to workshop site. (If your school ends at a time other than 3:15PM, release the students 30 minutes prior to the regular end of the school day.) Quilters & Support Team prep work at workshop site. |
| 3:15PM | Students & Quilters “in-place” and ready-to-work. **Workshop Session.** |
| 4:15PM | 15-minute snack break, hosted by Support Team. |
| 4:30PM | **Workshop Session** continues.  
| • On final workshop day, students sign their **Dreams & Memories** blocks with felt markers. |
| 5:15PM | Students depart. Support Team cleans up spaces. |
| 5:30PM | End of day. |
THE “HOW TO” HANDBOOK

Post-Workshop

Scan the permission forms and email them to Project Director John Sorensen.
johnsorensen10012@yahoo.com

Sunday, 2 days after workshop finishes:

Family Day 3 – 5PM at workshop site
- Attendees: Students, Families, Quilters, Teachers, Interpreter
- Traditional and popular music from students’ birth country / countries playing as guests arrive.
- Welcome by Project Director and one or more of the Coordinators.
- “National Welcoming Week” remarks (if appropriate) by ELL Coordinator.
- Student quilt blocks on display.
- Students, Families, Quilters, & Teachers are given tour of host site & invited to explore & share conversations.
- Provide refreshments.

6 Months Later . . .

Sunday, usually 6 months after workshop finishes:

Unveiling Celebration at workshop site
- Attendees: Students, Families, Quilters, Teachers, Interpreter, General Public.
- Welcome by Site Coordinator.
- Brief remarks by Project & ELL Coordinators.
- Unveiling of Dreams & Memories mural quilt.
- Traditional and popular music and / or dance performances from students’ birth country / countries.
- Refreshments & opportunity for students & quilters to reunite, meet one another’s families, and share stories: to form good connections and bonds.
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TO DO LISTS
The following are elements that each group needs to accomplish in order to make the workshop a success.

Priority Issues
1. Secure needed donations / funding for project. (See p. 17 for a sample budget.)
2. Identify and give preparatory project orientation to all participants:
   - Students.
   - Quilters.
   - Support-team members.
3. Obtain all needed fabrics & materials, including paper & pencils for early drawing and writing assignments. (See list on p. 17.)
4. Finalize refreshments plans, including any dietary issues.
5. Identify Immigrant Community Liaison & obtain contact info.
6. Gather immigrant community heritage / background information for quilters / teachers, including students' names & their pronunciation along with cultural / religious sensitivities.
7. Immigrant community vocabulary for all team members, such as words for “Hello”, “Thank you”, etc. (See worksheet on p. 16.)
8. Secure student transportation to and from workshops & finalize transportation plan. (Will you need school buses?)
9. Prepare Contact Sheet with contact info (names, cell phone numbers, email addresses, etc.) for all primary participants.

ELL Department / Public School
1. Identify (12-15) participating students & secure contact info.
2. Find out if any students have scheduling conflicts and on which dates.
3. Permission Forms need to be signed by parents or guardians as well as the students involved in the workshop. (See p. 18.) Scan the completed permission forms and email them to Project Director John Sorensen. johnsorensen10012@yahoo.com
4. Ensure participant students have a 2:45PM dismissal time.
5. Inform teachers (whose students will be dismissed) of our plans and work.
6. Find out if there will be any ELL teachers among the quilters or support team at the workshop. If so, who are they and when will they be there?
7. Provide parents & students with one-page project handouts that give an explanation of the project. (See pgs. 3-4 as an example.)
9. Send out reminder notes to students to give to parents on the day before each of the individual events occur. (See Snapshot Calendar on p. 9.) If passes are needed to leave school early, give them out the day of the event.
10. Prepare Quilt Key: a poster mapping each quilt block to its creator that will be posted next to the quilt at the unveiling and all future exhibitions.
11. Prepare media coverage of events.

Workshop Site
NOTE: It’s very important to have a consistent location so that the workshop does not “move around” (thus disorienting participants) from day to day.
1. Prepare event & work-spaces. The following numbers are based on a workshop with 16 students and 8+ quilters. The numbers should be adjusted to specific number and ratio of students to quilters in each project.
1. Identify & obtain contact information for:
   a. 1 Quilt Coordinator.
   b. 8 Primary Quilters.
   c. 4 Support Team Quilters.
   d. 1 Immigrant Community Liaison. Be sure to secure contact info.
2. Prepare Orientation Session #1, especially sewing skills assessment.
3. Prepare tutoring sessions for students in need of special assistance in advance of workshop.
4. List and secure all fabrics, materials, equipment, etc. (See list on p. 17.)
5. Prep host-site to be workshop-ready for each workshop day. Secure all space, lighting, electricity, etc. needs.
6. Prepare Finish Work help. Who will do the backing, quilting, stippling, etc.?
7. All quilters should learn simple words in immigrant students’ native language. (See worksheet on p. 16.)
8. Identify quilters who will serve as guides or docents for Family Day.

**Support Team**
(Based on workshop plan for 12-20 students)

1. Identify 4 Support Team members & obtain their contact info.
2. Set-up tables, materials, equipment before each event or work session.
3. Serve snacks and beverages to students at break time.
4. Clean up after each event or work session.
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Transportation / Parking
1. Secure student transportation to and from workshops & finalize transportation plan. Will you need school buses or vans?
2. Prepare Maps & Directions for all participants.
3. Provide parking permissions & information for all participants.

Refreshments
1. Identify Refreshment Coordinator from among quilters or support team.
2. What foods & beverages will be provided at each event or workshop session?
3. How and when will the food & beverages be delivered?
4. To whom and where will they be delivered?

Media
1. Prepare P.R. (Public Relations) with local school and quilting organizations, as well as media coverage efforts.
2. Explore TQC website to mark useful links to videos, news stories, photo galleries, etc. to help with media contacts and related promotional efforts.
3. The Permission Form (on p. 18) allows the school and representatives from The Quilted Conscience to record and display photos, videos, etc. from the Workshop. Families and participants may record for their own use, and news entities typically do not need releases to publish. Any other for-profit publishers will need to secure their own releases. Scan the completed permission forms and email them to Project Director John Sorensen. johnsorensen10012@yahoo.com Keep them for your records.

Family Day
1. Invite parents to provide traditional fabric art for display.
2. Give a Mini-Tour of host site with quilters as guides to provide information about workshop activities.

Unveiling Celebration
1. Choose event date & time.
2. Prepare event plan, activities, & media coverage, etc.
3. Prepare quilt for display
4. Students write Quilt Key descriptions.
5. Prepare Quilt Key.
6. Credit and acknowledge sponsors.
7. Prepare immigrant community’s traditional music and / or dance for event.
8. Prepare food (via donation) for event.
9. Prepare media coverage.
<table>
<thead>
<tr>
<th>IMMIGRANT COMMUNITY WORDS</th>
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<tbody>
<tr>
<td>Provided by Immigrant Community Liaison / Interpreter</td>
</tr>
<tr>
<td>Add other words as you learn them from the students or their families.</td>
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<table>
<thead>
<tr>
<th>Hello.</th>
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<tbody>
<tr>
<td>Good morning.</td>
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<tr>
<td>Good afternoon.</td>
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<tr>
<td>Good evening.</td>
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<tr>
<td>Thank you.</td>
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<tr>
<td>You’re welcome.</td>
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<tr>
<td>Goodbye.</td>
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<tr>
<td>Excuse me (or) I’m sorry.</td>
</tr>
<tr>
<td>Please.</td>
</tr>
<tr>
<td>Good job (or) Well done.</td>
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</tbody>
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THE “HOW TO” HANDBOOK

BUDGET

The following line items are generally donated by the local community and project participants. However, if such donations are not forthcoming, a small fund will need to be raised to cover the following essential costs.

1. **Supplies & Materials**
   - $500
   - a. Fabrics for student quilters & for weavers
     - Cotton.
     - Assortment of solids, motifs, floral.
   - b. Miscellaneous materials & tools [*see list below]*
     - Decorations, irons, cutters, paper, etc.
   - c. 12” x 12” block foundations in a variety of colors.

2. **Professional Quilting Services**
   - 750
   - c. Final long-arm quilting of top, batting, and quilt-back.

3. **Food & Beverages**
   - a. Orientation Sessions
   - b. Workshop Week
   - c. Unveiling Event 250

4. **Quilt Key Poster** (Design & print 2 posters)
   - 150

5. **Transportation**
   - ?

**TOTAL**

**$1,650 +**

**Materials & Tools**

- 12” x 12” fabric blocks
- Fabric crayons
- Rotary cutter 60mm (such as *Olfa*)
- Decorations: trim, buttons, shiny fabric, etc.
- Glue-stock for fabric
- Iron
- Thin permanent fabric markers (such as *Micron*)
- Rubber mat to put under rotary cutter
- Embroidery needles
- Sewing needles
- Fabric paints
- 12” x 12” drawing papers
- Freezer paper
- 36” graph paper
- Tracing paper
- Writing paper
- Drawing pencils (color)
- #2 pencils
- Felt marking pens (such as *Sharpie*)
- Pins: quilter’s straight & flat heads
- 24” ruler for rotary cutter
- 12” rulers
- Cloth scissors
- Paper scissors
- Seam ripper
- Double-stick, fusible web (such as *Lite Steam-a-Seam 2*)
- Muslin tape
- Cellophane tape
- Thimbles
- Cotton thread
- Embroidery floss that matches fabric
- Round tooth-picks
- Tweezers.
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THE QUILTED CONSCIENCE PERMISSION FORM

Workshop Dates ____________________ Workshop Location _________________________________

Student Name (Printed):

Agrees to participate in The Quilted Conscience Workshop as follows:

• Attend and participate in the schedule of activities including orientations, weeklong workshop, and follow-up events.
• Grant permission to be photographed, videotaped, audiotaped, or recorded while participating in The Quilted Conscience Workshop, and consents to and waives any privacy rights with regard to the display of such photographs or recordings in presentations, publications, websites, television programming, and any other means.
• Understand that ________________ Public Schools and The Quilted Conscience co-own the rights to such materials and waive any rights with regard to such photographs or recordings or to the broadcast, sale, or display of such photographs or recordings, including use on the Internet or in social media.
• This Permission Form shall be construed in accordance with the laws of and shall be deemed to have been executed and fully performed in the State of ______________________. This Release may not be terminated or revoked under any circumstances.

Please sign below, thereby making this a binding agreement between the student and ________________ Public Schools and The Quilted Conscience.

Student Signature: __________________________ Date: __________________________

If a minor is signing, the Parent(s) / Guardian(s) must sign below:

I / we represent that I / we am / are the parent(s) or guardian(s) of the minor listed above and acknowledge that we have read the attached Release and are familiar with its terms and conditions. We hereby give our express consent to the execution of the Release by the Minor and we will not revoke our consent. We further agree that the Minor will not disaffirm or disavow the above consent and permission on the ground that he / she was a minor on the date of execution hereof or any similar grounds whatsoever.

Guardian’s Signature: __________________________ Date: __________________________
Print Name: __________________________
Address: __________________________
Phone #: (___) __________
Date: __________________________

Student’s Allergies _________________________________________________________________________

Student’s Special Dietary Needs _________________________________________________________________________

If the student is a licensed driver, I / we give permission for him / her to drive to the workshop and to transport others.

Guardian’s Signature: __________________________ Date: __________________________

Scan the completed permission forms and email them to Project Director John Sorensen.
# GLOSSARY

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tr>
<td>quilt</td>
<td>A fabric work (traditionally a bed covering or blanket), usually created in 3 layers: a decorative top, an interior batting made of cotton, wool, or polyester fibers for warmth, and a backing. Quilting is the process of stitching all three layers together.</td>
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| **Traditional 6-Step Process** | 1. Select a pattern, fabrics for top and back, and interior batting.  
2. Measure and cut fabrics to the correct size to make blocks from the pattern.  
3. Piece (sew together) blocks to make a finished top layer. May add embroidered details or appliqués.  
4. Make a quilt sandwich: layering the quilt-top with batting and backing, usually using a quilt frame to hold the fabrics taut.  
5. Quilt (stitch) the three layers together.  
6. Square up and trim excess batting from the edges, sew the binding to the front edges of the quilt, and then hand-stitch the binding to the backing. |
| appliqué      | In needlework, a decorative piece of material applied over a foundation material.                                                        |
| backing / quilt-back | The bottom or back layer of a quilt, usually a plain, unadorned fabric that has been pieced to 3-4” larger than both the width and length of the quilt-top. |
| batting       | Stuffing for the interior (middle layer) of the quilt to make it warmer, usually out of cotton, wool, or polyester fibers.                |
| chain stitch  | An embroidery technique where a series of looped stitches resemble a chain.                                                              |
| crochet       | Using a hooked needle, this needlework loops yarn or thread into a fabric.                                                                |
| Dreams        | One of the two quilt blocks in our project, which shows the personal dreams of the student.                                               |
| ELL           | English Language Learner                                                                                                                  |
| embroider    | To decorate a fabric with needlework stitches.                                                                                             |
| exhibition    | Public display or competition for works of art or handcrafts.                                                                               |
| hanging sleeve | A fabric tube sewn to the back top of a quilt to allow it to be hung.                                                                     |
| Memories      | One of the two quilt blocks in our project, which honors the heritage and history of the student and the student’s culture.            |
| motif         | A decorative, recurring design or shape.                                                                                                  |
| pattern       | A guide design or example used to help create other designs.                                                                               |
| piece         | Sewing together small pieces of fabric for a quilt-top. Quilts usually start with a number of smaller blocks that are then sewn or “pieced” together. |
| quilt block   | The basic unit of a quilt-top, usually square, but can be rectangular or other shapes. Blocks can be pieced, appliquéd, or plain.         |
| quilt key     | A map of the quilt blocks as they appear on the quilt, identifying the creator, possibly with some helpful description.                |
| quilt label   | A piece of fabric sewn onto the back of the quilt that identifies the quilters, date, and in our case, a description of The Quilted Conscience Project. |
| quilt sandwich | The process of quilting requires 3 layers (interior batting and outside 2 layers) that look like a sandwich.                            |
| quilt tag     | A small piece of fabric with the name of the quilter and sometimes the date, sewn in one corner of a quilt in order to identify it.     |
| quilt-top     | The top layer of a quilt sandwich.                                                                                                        |
| rotary cutter | A tool generally used by quilters to cut fabric. It consists of a handle with a circular blade that rotates, thus the tool’s name.       |
| sashing       | Strips of fabric that connect the blocks.                                                                                                 |
| weave         | Interlaced yarns or threads that create a fabric or basket. Baskets were frequently woven out of straw, with varying, interesting patterns. |
Visual Arts

Standard 1. Understands and applies media, techniques, and processes related to the visual arts.

Level III (Grade 5-8)
1. Understands what makes different art media, techniques, and processes effective (or ineffective) in communicating various ideas.
2. Knows how the qualities and characteristics of art media, techniques, and processes can be used to enhance communication of experiences and ideas.

Level IV (Grade 9-12)
1. Applies media, techniques, and processes with sufficient skill, confidence, and sensitivity that one’s intentions are carried out in artworks.
2. Understands how the communication of ideas relates to the media, techniques, and processes one uses.

Standard 4. Understands the visual arts in relation to history and cultures.

Level III (Grade 5-8)
1. Understands similarities and differences among the characteristics of artworks from various eras and cultures (e.g., materials; visual, spatial, and temporal structures).
2. Understands the historical and cultural contexts of a variety of art objects.
3. Understands how factors of time and place (e.g., climate, resources, ideas, technology) influence visual, spatial, or temporal characteristics that give meaning or function to a work of art.

Level IV (Grade 9-12)
1. Knows a variety of historical and cultural contexts regarding characteristics and purposes of works of art.
2. Knows the function and meaning of specific art objects within varied cultures, times, and places.
3. Understands relationships among works of art in terms of history, aesthetics, and culture.

Language Arts

Standard 1. Uses the general skills and strategies of the writing process.

Level III (Grade 6-8)
Drafting and Revising: Uses a variety of strategies to draft and revise written work (e.g., analyzes and clarifies meaning, makes structural and syntactical changes, uses an organizational scheme, uses sensory words and figurative language, rethinks and rewrites for different audiences and purposes, checks for a consistent point of view and for transitions between paragraphs, uses direct feedback to revise compositions, eliminates redundancy in writing).

Editing and Publishing: Uses a variety of strategies to edit and publish written work (e.g., eliminates slang; edits for grammar, punctuation, capitalization, and spelling at a developmentally appropriate level; proofreads using reference materials, word processor, and other resources; edits for clarity, word choice, and language usage; uses a word processor or other technology to publish written work).
THE “HOW TO” HANDBOOK

Writes compositions about autobiographical incidents (e.g., explores the significance and personal importance of the incident; uses details to provide a context for the incident; reveals personal attitude towards the incident; presents details in a logical manner).

Level IV (Grade 9-12)

Drafting and Revising: Uses a variety of strategies to draft and revise written work (e.g.,
highlights individual voice; rethinks content, organization, and style; checks accuracy and depth of information; redrafts for readability and needs of readers; reviews writing to ensure that content and linguistic structures are consistent with purpose).

Editing and Publishing: Uses a variety of strategies to edit and publish written work (e.g., uses a checklist to guide proofreading; edits for grammar, punctuation, capitalization, and spelling at a developmentally appropriate level; uses resources to resolve issues of complex or contested usage; refines selected pieces to publish for general and specific audiences; uses available technology, such as publishing software or graphics programs, to publish written work).

Wrote fictional, biographical, autobiographical, and observational narrative compositions (e.g., establishes a fluent progression of experiences or events; evaluates the significance of the incident; provides a specific setting for scenes and incidents; provides supporting descriptive detail [specific names for people, objects, and places; visual details of scenes, objects, and places; descriptions of sounds, smells, specific actions, movements, and gestures; the interior monologue or feelings of the characters]; paces the actions to accommodate time or mood changes; creates a unifying theme or tone; uses literary devices to enhance style and tone; provides a conclusion that reflects upon the progression and resolution of the narrative).

Mathematics

Standard 4. Understands and applies basic and advanced properties of the concepts of measurement.

Level III (Grade 6-8)

1. Understands the relationships among linear dimensions, area, and volume and the corresponding uses of units, square units, and cubic units of measure.

2. Solves problems involving units of measurement and converts answers to a larger or smaller unit within the same system (i.e., standard or metric).

3. Understands the concepts of precision and significant digits as they relate to measurement (e.g., how units indicate precision).

4. Selects and uses appropriate units and tools, depending on degree of accuracy required, to find measurements for real-world problems.

Level IV (Grade 9-12)

1. Understands the concepts of absolute and relative errors in measurement.

2. Selects and uses an appropriate direct or indirect method of measurement in a given situation (e.g., uses properties of similar triangles to measure indirectly the height of an inaccessible object).

3. Uses unit analysis to solve problems involving measurement and unit conversion (e.g., between metric and U.S. customary systems, foreign currency conversions).