



Board/Authority Authorized Course: **Leather Craft 12**

School District/Independent School Authority Name: Cowichan Valley	School District/Independent School Authority Number: SD79
Developed by: Maxine H. Smith	Date Developed: April 2019
School Name: Frances Kelsey School	Principal's Name: Jeff Rowan
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Leather Craft 12	Grade Level of Course: 12
Number of Course Credits: 4	Number of Hours of Instruction: 120
Course Category: Interpersonal Skills	Course Code: YIPS-2D

Board/Authority Prerequisite(s): None

Special Training, Facilities or Equipment Required: Various hand tools, work table, vegetable tanned leather and assorted finishing components including closures, and dyes.

Course Synopsis:

This project based practical course will delve more deeply into how to design and make a wide range of leather goods using only hand techniques. Students will continue to learn to employ traditional techniques and learn to make a number of medium sized projects which could include, but are not limited to: passport holders, agenda, journal/book covers, complicated tri-fold and biker style wallets, shoulder or clutch purse, axe covers and knife sheaths, messenger bags and more complicated leather creations. Students will understand how to make and design pattern pieces, and how to appropriately design closure, toggles and more complicated closures. Students will learn how to choose the appropriate leather for their project and then how to mark, cut and skive the leather. Students will learn how to work with the correct tools as edge-finishing, buckle fitting, hole punching. They will master various hand stitching techniques including the saddle stitch, lacing and finish edges as well as decorative techniques including carving, pyrography and embossing. It is expected that the project difficulty will increase as the course progresses and the student's skill level increases and at the Grade 12 level students are expected to model to their peers and do demonstrations where appropriate. They will also take part in the assessment and critiquing process to a greater degree than in Leather Craft 12.

Goals and Rationale:

The subject offers student the opportunity to hone their skills in the areas of art, craft and design and construction. Leather Craft 12 will cover the teaching of traditional techniques and styles but aims to guide every student to further develop their own artistic sensitivity and develop their leather working skills. The course will foster a continued interest, skills and enjoyment required to create more advanced and decorative pieces in leather.

Indigenous Worldviews and Perspectives:

View and discuss artworks from various historical, cultural, and social contexts including contemporary Aboriginal artists such as Connie Watts, Daphne Odjig, Deborah Sparrow and Roy Henry Vickers. Students will use their senses to perceive the world and respond to images in a variety of media with an understanding of how the materials and leather process is used to contribute to the effect of the image, including incorporating West Coast Native images such as Haida Nation images and other North West and West Coast Native traditional images originally used in wood carving. Students will create images in response to a variety of cultural contexts (e.g. A personal response to an Aboriginal mask, basket, painting, or carving; creating a totem to tell a class or school story) or create images that reflect characteristics of artworks they have viewed from a variety of historical context (e.g. Pictographs and petro glyphs, Japanese anime, depictions of trickster characters, iconic tattoo imagery and the history behind them)

BIG IDEAS

Traditions, perspectives, worldviews and stories can be explored and created through traditional arts & craft

Growth as a craftsperson requires time, patience, and reflection

The creation of traditional arts and craft relies on the thoughtful **interplay** of the mind and body

Traditional arts and craft offer a unique way of exploring one's **identity** and **sense of belonging**

People connect to others (locally and worldwide) through creating and using visual arts and crafts

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>EXPLORING AND CREATING</p> <ul style="list-style-type: none"> • create artistic leather works collaboratively and as an individual using imagination, observation and inquiry • Demonstrate creative thinking and innovation by using ideas that are inspired by exploration • Select and combine materials, processes, and technologies to convey an idea and justify their choice • Engage in appropriate risk taking to express thought and emotions • Experiment with a wide range of material, processes, and technologies to create usable objects through traditional methods <p>REASONING AND REFLECTING</p> <ul style="list-style-type: none"> • Identify and initiate inquiry learning and effective critique strategies • Describe, analyze, interpret, and evaluate using appropriate terminology how 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • Visual arts elements, principles of design, and image development strategies where appropriate for leather, including but not limited to elements of colour form, line, shape, space, texture, tone and value • Principles of design including balance, contrast, emphasis, harmony, movement, pattern, repetition, rhythm, and unity • A variety of materials, strategies, techniques and technologies that support the creative leather crafting process • A variety of materials, strategies, techniques and technologies that support the creative leather crafting process • The role of the craftsperson and audience in a variety of context • The influence of visual culture in social and other media • The influence of time and place on the emergence of artistic

artist use materials, technologies, processes, and environments in craft making

- Apply knowledge and skills from other contexts in the planning, creating interpreting and analyzing of artistic creations
- Develop person answers to **aesthetic questions**

COMMUNICATING AND DOCUMENTING

- Share, document, and appreciate artworks in a variety of ways and contexts
- Anticipate audience and users of craft objects and make design choices with an understanding and respect their impact on that audience
- Communicate ideas and express emotions through art and craft making
- Use craft to communicate and respond to social and environmental issues that occur locally, regionally and globally as they connect to personal values

CONNECTING AND EXPANDING

- Create artistic works to reflect personal voice, story and values in connection with a specific place, time and context
- Explore **Indigenous perspectives** and knowledge, other ways of knowing and local cultural knowledge to gain understanding through artistic works.
- Create personally meaningful artistic works that demonstrate an understanding and an appreciation for personal, social, cultural, environmental and historical contexts
- Explore career opportunities of professional artists and craftspeople in relation to careers in the craft field.
- Demonstrate increasingly sophisticated application of the elements and principles of design, image development strategies, processes, and technologies
- Demonstrate safe use, care and maintenance of tools, equipment, materials and work space

movements

- the ethics of **cultural appropriation** and **plagiarism**
- The role of craftspeople in presenting **social justice** issues to an audience

Big Ideas – Elaborations

- **Interplay:** the way in which two or more things have an effect on each other.
- **Sense of Belonging:** is a human need, like the need for food and shelter. Feeling that you belong is most important in seeing the value in life and in coping with intensely painful emotions.
- **Identity:** the fact of being who or what a person or thing is.

Curricular Competencies – Elaborations

- **Aesthetic questions:** concerned with the study of the mind and emotions in relation to the sense of beauty.
- **Inquiry Learning:** is a form of active learning that starts by posing questions, problems or scenarios.
- **Critique Strategies:** a fair and reasonable description of strengths and weaknesses
- **Indigenous Perspectives:** is a generalized point of view through all groups of First Nation, Metis, and Inuit people; however, it is important to remember that it differs between the nations.

Content – Elaborations

- **Principles of Design:** describe the ways that artists use the elements of art in a work of art. Balance is the distribution of the visual weight of objects, colours, texture and space.
- **Image Development Strategies:** are the processes used to transform these ideas and experiences in a particular way for particular effects. Image-development strategies include: distortion – misrepresenting and pulling out of shape any part of an image.
- **Visual culture:** culture expressed in visual images
- **Cultural Appropriation:** the acknowledgment or inappropriate adoption of the customs, practices, ideas, etc. of one people or society by members of another and typically more dominant people or society.
- **Plagiarism:** the practice of taking someone else's work or ideas and passing them off as one's own.
- **Social Justice:** justice in terms of the distribution of wealth, opportunities and privileges within a society.

Recommended Instructional Components:

- Direct and indirect instruction
- Interactive & independent instruction
- Modeling and brainstorming
- Practical creativity
- Group work
- Internet research
- Analysis of commercial leather products
- Analysis of own and classmates' leather products.

Recommended Assessment Components:

This course is assessed by using the Triangulation of Assessment, which allows the teacher to collect evidence of student learning; this evidence is collected from the following three sources: conversations, observations, and products.

The following **Principles of Quality Assessment** will be noted:

- Assessment is ongoing, timely, specific, and embedded in day to day instruction
- Student is involved in assessment and feedback
- Assessment focuses on all three components of the curriculum model - knowing, doing, understanding
- Assessment provides ongoing descriptive feedback to students

The students will play an active role throughout all stages of assessment to ensure that they feel ownership of their work and to hear and provide feedback about how they are doing, and where to next?

Each student will have a final conversation about their final product and the collected teacher data observations. This process gives the students a role in the assessment process and encourages the students to invest in their own learning. The teacher will use this information to make a final assessment on the three components of the curriculum model - knowing, doing, understanding and will determine if the student demonstrates the concepts and competencies relevant to Leather Craft 12.

It is expected that the project difficulty will increase as the course progresses and the student's skill level increases and at the Grade 12 level students are expected to model to their peers and do demonstrations where appropriate. They will also take part in the assessment and critiquing process to a greater degree than in Leather Craft 12.

Learning Resources:

- Guest leather workers & crafts people from the Cowichan Valley and BC
- Online instructional videos
- Ian Atkinson "Leodis Leather videos @ <http://ianatkinson.net/leather/videos.htm>

- The Art of Making Leather Cases. Volume I, II, and III by A. Stohlman
- The Stohlman Encyclopedia of Saddle making by A. Stohlman