



## Board/Authority Authorized Course: **Mindful Meditation Through Handcrafts 11**

<b>School District/Independent School Authority Name:</b> Cowichan Valley	<b>School District/Independent School Authority Number:</b> SD79
<b>Developed by:</b> Maxine Smith	<b>Date Developed:</b> November 2018
<b>School Name:</b> Frances Kelsey School	<b>Principal's Name:</b> Jeff Rowan
<b>Superintendent Approval Date (for School Districts only):</b>	<b>Superintendent Signature (for School Districts only):</b>
<b>Board/Authority Approval Date:</b>	<b>Board/Authority Chair Signature:</b>
<b>Course Name:</b> Mindful Meditation Through Handcrafts 11	<b>Grade Level of Course:</b> 11
<b>Number of Course Credits:</b> 4	<b>Number of Hours of Instruction:</b> 80
<b>Course Category:</b> Interpersonal Skills	<b>Course Code:</b> YIPS-1C

**Board/Authority Prerequisite(s):** A previous art course suggested but not required such as VAG9, VAG 10 or VAD 10

**Special Training, Facilities or Equipment Required:** Facility with pottery wheels, kiln and other needed equipment

**Course Synopsis:**

This project based practical course will focus on mainly on the hand crafts of knitting and pottery, but could also into other techniques such as embroidery, crochet, needlepoint if the students choose. This course will delve into how to design and make a wide range of knitted and pottery goods using appropriate techniques. Students will learn to employ traditional techniques and learn to make a number of beginner small to medium sized knitted projects which could include, but are not limited to: dishcloths, scarves, cowls, and relatively simple knitted creations. Pottery items could include less complicated creations such as bowls, mugs and side plates. Students will understand how to make and design knitted pattern pieces, and how to appropriately design closure, toggles and more complicated closures. Students will learn how to choose the appropriate material for their project Students will learn how to work with the correct tools in both knitting and pottery. They will start to master various knitting stitches and wheel skills and/or techniques. It is expected that the project difficulty will increase as the course progresses and the student's skill level increases. It is hoped that students will model to their peers and do demonstrations where appropriate. They will also take part in the assessment and critiquing process.

### **Goals and Rationale:**

Mindfulness, at its core, is about paying attention and being present in the moment. Beginning mediators often advise students to sit, and concentrate on breath for three to five minutes. Handcrafts such as knitting and wheel throwing pottery are both rhythmic, both have repetitive hand motions and both often require intense concentration. Both activities can induce similar relaxed states as in meditation, which involves lowering the heart rate and blood pressure, while engaging the mind and improving concentration. Along with the mindfulness benefits, the act of knitting wheel throwing can encourage eye hand coordination and bilateral development between the right and left brains.

### **Indigenous Worldviews and Perspectives:**

Art therapy, through knitting and pottery is widely used throughout the world. More specifically knitting on the West Coast has a strong Indigenous connection, most especially in the Cowichan Valley through the iconic Cowichan Valley Sweaters.

The "form line" which are continuous, flowing, curvilinear lines that turn, swell and diminish in a prescribed manner is the primary design element on which Northwest Coast art depends. The form line could be translated into several pottery forms, both handbuilt and wheel thrown, and this could be a component of the course if the student chooses to make it so.

Students will view and discuss artworks from various historical, cultural, and social contexts including contemporary Indigenous 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 handcrafted 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 Indigenous 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 petroglyphs, 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 **mindfulness**, time, patience, and reflection

Traditional arts and craft offers a unique way of exploring one’s identity and **sense of belonging**, which lead to **self-awareness** and **meditative thoughts**

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

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

interpreting and analyzing of artistic creations

- Develop personal 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

## Big Ideas – Elaborations

**Mindfulness:** is “paying attention, on purpose, in the present moment, without judgment.” Jon Kabat-Zinn’s definition

**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.

**Self Awareness:** conscious knowledge of one’s own character, feelings, motives and desires.

**Meditative Thoughts:** To reflect on or ponder over one’s thoughts

**Interplay:** the way in which two or more things have an effect on each other.

## 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.

**Wheel Throwing Pottery:** In pottery, a potter’s wheel is a machine used in the shaping (known as throwing) of round ceramic ware. The wheel may also be used during the process of trimming the excess body from dried ware, and for applying incised decoration or rings of colour.

## 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

## Content – Elaborations

**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 knitted and ceramic products
- Analysis of own and classmates’ hand crafted 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 “Mindfulness Meditation Through Handcrafts 11”

## Learning Resources:

- Guest crafts people from the Cowichan Valley and BC
- Online instructional videos for both knitting and pottery.
  - Specifically, the following in each category:
    - **KNITTING**
      - 1) Very Pink Knit <https://verypink.com/>
      - 2) The Knit Café Toronto <https://www.theknitcafetoronto.com/>
      - 3) Ravelry <https://www.ravelry.com/>
    - **POTTERY**
      - 1) Ceramics Arts Network <https://ceramicartsnetwork.org/>
      - 2) Glazy <https://glazy.org/>
      - 3) Rat City Studio Clay <https://ratcitystudios.com/>
      - 4) Ingleton Pottery <http://www.ingletonpottery.co.uk/>
- John Britt “The Complete Guide to Mid-Range Glazes”