



A LOOP IN TIME: WOMEN, LIFESTYLE, CONTINUITY, AND CHANGE.

Hooked mats—and the stories that surround them—provide an excellent way to investigate the past from a female perspective. As objects of everyday life, mats provide material evidence of lives lived in the home. As such, hooked mats can serve as “springboards” for exploring larger issues in history—from the perspective of *ordinary* people who lived (seemingly) *ordinary* lives.

In this lesson, students will be empowered to seek and explore their own questions about the past. They will learn how to examine hooked mats for the information that they reveal, and will sift through oral interview evidence to explore the historical thinking concept of continuity and change.

Grade Level: Ninth-grade (Post-war technology and Lifestyles)

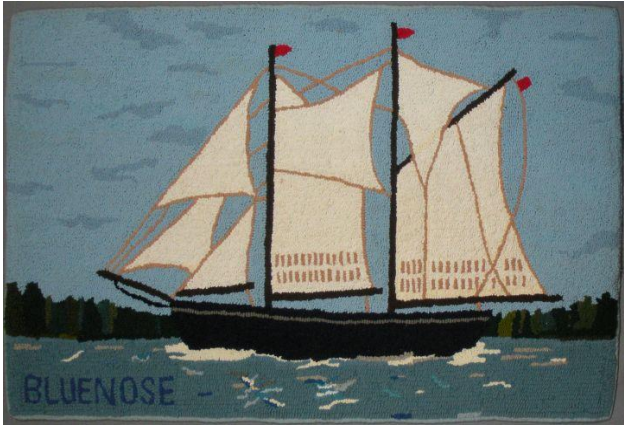
Curriculum Links: Conducting interviews; working with primary sources; continuity & change; writing effective editorials; post-war technology.

Materials Required:

- Internet access to the New Brunswick Mat Registry web site (<http://www.mats-tapisnb.com/index.html>) and searchable database (<http://website.nbm-mnb.ca/NBMR-RTNB/index.asp>);
- Textbook: *Canadian Identity* (2006, chapter 10: Post-War Technology);
- Copies of the worksheet “Questions About Art”;
- Copies of the worksheet “Continuity and Change”;
- Examples of antique hooked mats brought from home (optional);
- Invite a local rug hooker to demonstrate their work;
- **Additional resources:** [The Historical Thinking Project](#);
- **Video interviews:** Jean Kitchen McCormack, Laura Belliveau Babineau, Angéline Landry Cormier, Patricia Orr Winans, Viola Léger, Simone Smith and Thérèse Melanson, Dora Landry, Doris Bradford Norman and Peter Larocque.

Preparation:

Visit the [New Brunswick Mat Registry](#) web site and browse the [database collection](#) of hooked mats available for classroom use. An interesting variety of designs can be



downloaded in advance for use in the classroom, or students can be provided with a link to browse the collection for themselves. Here are some useful examples:

- [Canadian Winter Scene](#), 1921, by Jean Kitchen McCormack (NBMR2009.3.4)
- [Deer Mat](#), c. 1950 - 1960, by Laura Babineau (NBMR2016.09.01)
- [Floral Mat](#), 1964, by Patricia Orr Winans (NBMR2011.8.2)
- [Bluenose](#), 1985, by Ida Belliveau Boudreau (NBMR2011.17.1)

These examples correspond with the following **oral interviews**:

- Jean Kitchen McCormack
- Laura Belliveau Babineau
- Patricia Orr Winans
- Viola Léger/ Simone Smith and Thérèse Melanson (re Ida Boudreau)

Lesson Process:

See-Think-Wonder: Questions About Art

1. Invite students to spend a minute observing *Canadian Winter Scene*, 1921, by Jean Kitchen McCormack (for example) to consider, on their own, what might be going on in the picture.
2. Have students share their ideas with a partner and then open the discussion to the entire class. Each time a student shares an interpretation, ask them what they saw in the design that supports their idea.
3. Once key details, and a few different interpretations have been shared, distribute the “Questions About Art” handout (attached). This will enable thoughtful examination of the hooked mat in question.

4. For each question, have students share (and record) their ideas with a partner. Then open discussions to the entire class around questions 5 and 6. This will serve as a starting point for the next activity.

Continuity and Change:

1. Provide insights on how heritage hooked mats were constructed by inviting a local rug hooker into the classroom to demonstrate various techniques (It is preferable that students



have an opportunity to actually try hooking). Then invite students to watch the “Conversations” interview with Doris Bradford Norman and Peter Larocque (in particular the portion of the interview where they discuss how they register and document a heritage mat).

2. Working in small groups (and using the attached scaffolding tool developed by The Historical Thinking Project), invite students to select two of the suggested mats and compare the two for evidence of [continuity](#)

[and change](#) The previous *See-Think-Wonder* thinking exercise should also be helpful in guiding students’ visual thinking.

3. Now invite students to expand their analysis by watching the corresponding video interviews relating to their chosen mats. Ask them to take notes, and gather more evidence regarding differences and similarities between each person’s experiences during the post-war timeperiod.

Key research question: *To what degree was there continuity and to what degree was there change between the two women?*

4. Invite students to conduct more independent research using such internet resources as the New Brunswick Mat Registry bibliography page, and the [New Brunswick Provincial Archives](#). Ask them to include their findings with their continuity and change worksheet (and cite their sources as a bibliography).

5. Now ask them to compare their findings against their textbook *Canadian Identity* (2006), in particular, chapter 10 regarding post-war technology. Ask them to take notes, and gather more evidence regarding similarities and differences between their women's experiences and Canadian society in general within the same timeperiod.

Assessment: "Rewrite the Book":

1. Using Blackline Master 49 "Writing Editorials" (p. 327 of the teacher's guide) as a resource, ask students to use their research notes to write an editorial proposing changes to the textbook (chapters 10 and 11). Ask them to provide their own historical evidence in support of their recommendations.

Request that they submit all of their worksheet notes (and bibliography) with the assignment.

2. Use Blackline Master 23 Research Report Rubric (p. 297) as your guide for assessment.

Name: _____

Date: _____



Worksheet: Questions About Art¹

See

1. Describe your hooked mat. Think about line, colour, texture, pattern, and shape.

2. What do you know about this mat? What is familiar? What is unfamiliar?

Think

3. List words or ideas that come to mind when you look at this mat. Why does it make you think about those words?

¹ Adapted from: The Museum of Modern Art (MoMA) *Questions About Art* (2013), Retrieved from: <http://www.slideshare.net/cnardi/art-inquiry-in-any-classroom> and The Artful Thinking Project (2006), Retrieved from: <http://www.pz.harvard.edu/projects/artful-thinking>

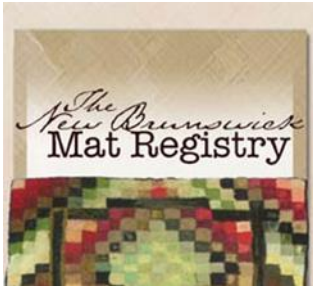
4. What associations can you make from it? Can you find other mats in the collection that are similar? How are they different? How are they similar?

Wonder

5. What questions would you like to ask about this mat?

6. In one sentence describe the most interesting thing about this piece of artwork.

Name: _____ Date: _____



WORKSHEET: CONTINUITY AND CHANGE

Think about the evidence that you are comparing in the left column. Title the other two columns with the hooked mats that you are investigating, their maker, and date of construction. Then listen carefully to the maker’s video interviews. Record information that helps you to compare the two. How are they similar? How are the women’s experiences different?

	Hooked Mat #1 Made by: When:	Hooked Mat #2 Made by: When:
Construction technique		
Early memories of rug hooking		
How she learned how to hook		
Significance of hooked mats		
Other observations		

	Hooked Mat #1 Made by: When:	Hooked Mat #2 Made by: When:
Other observations		
Other observations		
Other observations		

To what degree was there continuity and to what degree was there change between the two women?

Bibliography: