



Board/Authority Authorized Course: **Indigenous Culture Through Visual Arts 10**

School District/Independent School Authority Name: Cowichan Valley School District	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD79 Cowichan Valley #
Developed by: Shona Moore	Date Developed: June 18, 2019
School Name: Cowichan Secondary	Principal's Name: Alison Keple
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Indigenous Culture Through Visual Arts	Grade Level of Course: 10
Number of Course Credits: 4	Number of Hours of Instruction: 120
Course Category: Visual and Performing Arts	Course Code: YVPA-0A

Board/Authority Prerequisite(s): none

Special Training, Facilities or Equipment Required:

Training:

- Art specialist strongly recommended.
- Art history background is an asset.
- Experience in two- and three-dimensional art forms, from a range of areas (visual arts, fabric arts, and arts and crafts appropriate to a variety of cultures, etc.).

Equipment:

- Variety of two-dimensional supplies: paper, pencils, felts, acrylic and watercolour paint, brushes, etc.
- Variety of three-dimensional supplies; this could be an extremely wide variety of needs, depending on the culture students choose:
- Example: Northwest Coast Indigenous cultures: variety of wood mediums, carving knives, chisels, gouges, saws, tracing paper, light table, projector, planes, sanders, drills, clamps files, vices, adzes, workbench, rasps, emery cloths, sandpaper, glue, paint, oils, stains, dyes, to name a few
- Other cultures (Inuit, Eastern Canadian, Aztec, etc.) will all use similar tools but may require the resourcefulness of the teacher to find tools to enable students to proceed with inquiry of a culture that is not of the local indigenous people.
- Fabric Arts: Beading, looms, weaving supplies, and fabric art supplies (needle, thread, fabric, knitting needles, beading supplies, leather, wool, possibly a sewing machine, etc.).
- Resource materials: access to internet, books, resource centre materials

Course Synopsis:

Visual Arts offers a unique way of exploring one's identity and sense of belong. Historical traditions, perspectives, and worldviews can be shared through the visual arts. In this Indigenous Culture, Visual Arts, course, students will explore Indigenous perspectives and knowledge, other ways of knowing, and local cultural knowledge, as a way to understanding personal history and the traditions of Indigenous cultures, through looking at and creating works of art. With Northwest Coast Indigenous art practices being a large focus of the class, students will also be given an opportunity, and encouraged, to explore and create a number of art pieces reflecting the different art styles of many other, possibly personally significant, Indigenous cultures, such as Inuit, Eastern Canadian, Southern Coastal Cultures, Mesoamerican, Asian, and Pacific cultures (Australia, New Zealand and Hawaii), to name a few. Students will put in the time and patience needed to reflect, recognize, and create pieces of artwork that reflect both traditional and contemporary art forms.

Rationale:

The course will allow students to reflect on the integrate view of the world as held be traditional indigenous cultures around the world, with the focus being the Northwest Coast Indigenous Culture. The balance of physical, emotional, mental and spiritual values exist in the world of oral traditions and the art forms that represent these traditions, to remind us of them and to share them with others. With the Northwest Coast Indigenous communities, for example, these take the form of crests, house posts, photographs, weaving, knitting, beading, blankets, ceremonial objects, painting, etc.; the entire list cannot be listed because of the variety of physical forms of representation can be limitless with the respect of the variety of indigenous cultures that have and still do exist around the world. Students will be guided and encourage to develop their skills, using a variety of tools and technologies, working toward mastery of various mediums, of which could be developed further in Indigenous Cultures 11 and 12 or in another art class.

Goals:

- Students will gain a connection between art making and their cultural heritage, finding inspiration to delve further into traditional means of art making, or expanding to include contemporary mediums, or blending traditional and contemporary images, ideas, and philosophy.
- Develop skills in using classroom, library, and internet resources to develop ideas for images, project ideas, and project development, with the understanding on how to gain inspiration without plagiarism.
- Students will be given opportunities to complete inquiry based projects through discussion with their teacher.
- Students will learn to use various mediums, tools, and processes associated with art productions in a safe manner. Students will work to self-calming, to work through the frustration of learning new skills, with success.
- Experiential learning requires practicing on scrap materials prior to working on actual projects, to build confidence and clarity on how to use the mediums, tools and processes associated with art production.
- How student projects are refined and finished will be determined through discussion with the teacher. Students will consider the merits of various ways to develop their art projects and finishing techniques.

Indigenous Worldviews and Perspectives:

- Bringing community members with skills in areas being developed into the classroom to support (ex. carver, weaver, knitter, etc.). Students will learn the protocol for inviting and respecting elders that come to share their knowledge with them.
- Asking students to choose images used in their image development that are culturally meaningful to them, to consider the significance of the images and motifs chosen to self, family, their community, the land, the spirits, and the ancestors.
- Adults and students in the classroom are encouraged to support each other in both the development of art skills and in create a classroom environment that encourages risk taking in a safe environment.
- The engagement of body and mind is essential for developing skills and for completing art projects, recognizing when and why these things are not happening as desired and working to overcome difficulties. To feel successful, students need to make the time needed and be patient with themselves as they are developing new skills.

BIG IDEAS

The artist’s intention is to transform **materials** into art to reflect traditional **cultural expression**.

Indigenous traditions, perspectives, worldviews, and stories can be shared through **aesthetic experiences**.

Growth as an artist and as a **story teller** requires time, patience and reflection.

The creation of **personal and culturally significant** visual arts relies on the interplay of the body and mind.

Visual arts offers a unique way of exploring one’s identity and sense of belonging.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Explore and create</p> <ul style="list-style-type: none"> • Create artistic works that reflect traditional histories, imagination and inquiry • Explore artistic possibilities and take creative risks • Create artistic works with an audience in mind • Express meaning, intent, morals, values, beliefs and traditions through visual arts • Develop and refine artistic skills, reflecting historical cultural traditions • Demonstrate safe and responsible use of materials, tools, and work space <p>Reason and reflect</p> <ul style="list-style-type: none"> • Describe and analyze how artists use materials, technologies, processes, and environments in art making, both in historical and in contemporary times • Recognize and evaluate design choices in artistic creations, as a reflection of historical perspective and a contemporary perspective • Develop personal answers to aesthetic questions, historically and contemporary 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • Identify the shapes and motifs specific to the cultural context of indigenous culture being explored • Identify the materials, techniques, and technologies traditionally used to make indigenous art forms • How the materials, techniques, and technologies traditionally were used to make indigenous art forms • Understand the creative process as a reflection of the morals, values, beliefs, and traditions within culture • Symbols and metaphors are used to represent the moral, values, beliefs, and traditions within Indigenous cultures • Role of the artist as story teller of traditional histories • Role of the audience as receiver of traditional histories • Understand that creating art forms that reflect personal indigenous identity helps to shape a better understanding of self and one’s identity within the modern world

- Reflect on the influences of a **variety of contexts** on artistic works

Communicate and document

- **Document**, share, and appreciate works of art in a variety of contexts
- Demonstrate respect for self, others, and **place**
- Communicate ideas and historical culture through art making
- Communicate and **respond to social and environmental issues**

Connect and expand

- Explore First Peoples perspectives and knowledge, other **ways of knowing**, and local cultural knowledge through artistic works
- Create artistic works that demonstrate personal, cultural, and historical contexts

- Understand visual arts supports relearning **lost traditions**
- Identify traditional, innovative, and inter-cultural artists
- Indigenous art making develops modern cultural meaning
- Ethics of **cultural appropriation** and plagiarism
- Traditional and contemporary First Peoples worldviews, stories, and history as expressed through visual arts

Big Ideas – Elaborations

- **materials:** the broad spectrum of materials, technologies and processes is open-ended and constantly evolving, and materials chosen will reflect the indigenous culture chosen by the student to explore
- **cultural expression:** is vast, in that it may be different for each student, depending on cultural heritage and on culture for which a student may identify with
- **aesthetic experiences:** emotional and cognitive responses to creating and viewing traditional and culturally significant works of art
- **story teller:** within cultures with old and/or oral traditions, visual arts can take the place of the written word to tell stories
- **traditional histories:** reflection of morals, values, beliefs and traditions within an indigenous culture
- **personally and culturally significant:** a culture for which a student has a personal or historical connections with

Curricular Competencies – Elaborations

- **traditional histories:** emotional connection through identifying with traditional shapes and motifs, to inform others of the morals, values, beliefs, and traditions of an indigenous culture
- **creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **historical cultural traditions:** works of art that share common visual characteristics can be described as belonging to the same indigenous culture
- **responsible use of materials:** using materials in an environmentally responsible way, considering their level of biodegradability and potential for reuse and recycling
- **environments:** place-based influences on the creation of artistic work; art related to or created for a specific place
- **aesthetic questions:** questions relating to the nature, expression, and perception of artistic works
- **variety of contexts:** for example, personal, social, cultural, environmental, and historical contexts
- **document:** through activities that help students reflect on and demonstrate their learning (e.g., writing an essay or article, journaling, taking pictures, storyboarding, making video clips or audio-recordings, constructing new works, compiling a portfolio)

- **place:** any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.
- **respond:** through activities ranging from reflection to action
- **social and environmental issues:** locally, regionally, nationally, and/or globally
- **ways of knowing:** First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive

Content – Elaborations

- **shapes and motifs:** not in a western art context, but reflective of the indigenous culture in a historical context. In traditional Northwest Coast Indigenous, for example, art forms use the basic motifs of formline, ovoid, trigon, crescent, and circle
- **materials, techniques, and technologies traditionally used:** used by the creators of artwork in a historical context, not what we would use today. The tools discussed will vary depending on the culture(s) students wish to complete an inquiry on; this could be a wood, fabric, cedar for weaving, soapstone, shell, etc. and the tools original used to change the raw materials to artwork with cultural meaning
- **creative process as a reflection of the moral, values, beliefs, and traditions:** artwork created to reflect the stories, histories, and religion of the indigenous culture being explored. In this course the focus is on the visual arts, but students may, through their want to include dance, drama, and/or music as part of their projects, including multiple processes in their exploration, selection, combination, refinement, reflection, and connection with the culture chosen.
- **symbols and metaphors:** symbols are any motif, shape or image that has meaning, while metaphors are the meaning that develops when more than one symbol is juxtaposed
- **story teller:** within cultures with old and/or oral traditions, visual arts can take the place of the written word to tell stories
- **traditional histories:** identifying traditional shapes and motifs, to inform others of the morals, values, beliefs, and traditions of an indigenous culture
- **audience:** within cultures with old and/or oral traditions, audience learn or are reminded of the stories that give meaning

Content – Elaborations

- **lost traditions:** old and/or traditions lost through colonization and the development of a narrow understanding of art as a Western Eurocentric perspective
- **cultural appropriation:** use of a cultural motif, theme, “voice”, image, knowledge, story, song, or drama shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn

Recommended Instructional Components:

- Direct Instruction: by teacher and by community members, in a group setting and one-one-one, as needed and as available
- Modelling habits and skills needed for successful skill development: teacher working on pieces alongside students, if possible
- Skill development: working from two- to three-dimensional pieces, from more forgiving to more challenging materials to work with
- Peer teaching: encourage students to support each other, learning from peers and building confidence for supporter
- Experiential learning: give opportunities and materials to practice on to gain confidence with materials, processes, and technologies, as summative and development exploration and for assessing risk taking in assessment.
- Inquiry learning: offer opportunities and support to students to research a variety of cultures, try different mediums and develop different skills, if tools are available.
- Videos: access to seasoned artists working on their medium is inspirational, even if they cannot be brought into the classroom.

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

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?

Specific to this course:

- Exemplars: made by student, teacher, and community members skilled in medium (if available) for students to self-assess and discuss with teacher as to the level of skill for which they are developing.
- Ongoing feedback: daily feedback to student, to discuss areas of their concern and ways they can increase their skill development in the process they are using.
- Peer-assessment: teacher to model positive ongoing feedback for students to see and gain skills on how to best support their peers in a safe, kind and nurturing way.
- Oral and written (if appropriate) self-assessment: Rubrics help students assess whether they meet expected criteria. Many indigenous cultures are based on oral tradition and allowing for oral self-assessment and reflection acknowledges and honors those traditions. The teacher can take notes later, if necessary, for final reflection and reporting.

Learning Resources:

SD#79 Cowichan Resource Centre: Salish Weave Collection, die cuts, as well as other resources

First Peoples classroom resources: www.fnese.ca

Heart/Mind Coast Salish Principles of Learning

Gilbert, Jim and Karin Clark, Learning by Designing, volumes 1 and 2

Gilbert, Jim and Karin Clark, Learning by Doing Northwest Coast Native Indian Art

Stanley, Robert Sr., Northwest Native Arts, Basic Forms

Stanley, Robert Sr., Northwest Native Arts, Creative Colors, book 1 and 2

Classroom library essential: Bill Reid, Robert Davidson

Access to internet for student inquiry

Additional Information:

Access to artwork outside the classroom would enhance student engagement and interest in creating artwork:

Artist Circle with Cowichan community artists

Cowichan Band's Heritage Centre

Provincial Museum

Access to internet for student inquiry