Expressions of First Nations, Métis, and Inuit Cultures, Grade 9
Open NAC10
This course explores various First Nations, Métis, and Inuit art forms (media arts, music, dance, drama, storytelling, visual art, installation and performance art, clothing design, and architectural design), giving students the opportunity to create, present, and analyse integrated art works inspired by First Nations, Métis, and Inuit perspectives. Students will examine relationships between art forms and individual and cultural identities, histories, and values. They will demonstrate innovation as they learn and apply art-related concepts, styles, and conventions and acquire skills that are transferable beyond the classroom. Students will use the creative process and responsible practices to explore solutions to integrated arts challenges.

Prerequisite: None.

A. FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

A1. Terminology: demonstrate an understanding of, and use proper terminology when referring to, elements, principles, and other key concepts related to various arts disciplines, with a focus on First Nations, Métis, and Inuit art forms;

A2. Contexts and Influences: demonstrate an understanding of contexts, themes, and influences associated with art making in, and art works produced by, First Nations, Métis, and Inuit cultures;

A3. Conventions and Responsible Practices: demonstrate an understanding of conventions and responsible practices associated with First Nations, Métis, and Inuit arts disciplines, and apply these practices when experiencing, analysing, creating, and presenting art works.

SPECIFIC EXPECTATIONS

A1. Terminology

By the end of this course, students will:

A1.1 use appropriate terminology related to elements, principles, and other key concepts when creating, analysing, or presenting various types of art works, including art works reflecting or inspired by First Nations, Métis, and Inuit perspectives (e.g., use appropriate terminology when designing a flag that reflects their own cultural heritage or the heritage of a First Nation culture, when creating a multimedia work that incorporates Inuit throat singing, or when using music to
A1.2 demonstrate an understanding of elements, principles, and other key concepts associated with First Nations, Métis, and Inuit art forms (e.g., explain the difference between sacred and social dances in Haudenosaunee culture; describe the techniques of folding and biting used to create Ojibwe birch bark designs; identify the syncretic structure of Métis fiddle music and explain how the form differs from First Nations fiddle music and non-Aboriginal fiddle music; describe how Inuit artists incorporate the natural contours, lines, and cracks of the bone or stone they are carving within their artistic compositions), and identify terms that are common to more than one cultural group (e.g., social dancing, ceremonial dancing, dance regalia, cradleboard teachings, Woodland designs, beadwork, rhythmic drum beats, fiddle style, stone carving, bone carving, thematic and iterative styles of storytelling)

A1.3 use appropriate terminology when describing connections between, and differences in, approaches to the creative processes demonstrated by various First Nations, Métis, and Inuit art forms and arts disciplines (e.g., with reference to the aesthetic features and physical design of an Ojibwe tikinagin and an Inuit amauti; the role of inspiration in dance regalia design and oral storytelling; the use of natural elements as integral aspects of visual art, dance, music, and song)

A2. Contexts and Influences

By the end of this course, students will:

A2.1 demonstrate an understanding of the interconnectedness of art making and cultural, social, and/or political practices in First Nations, Métis, and Inuit contexts (e.g., wampum belts are mnemonic devices for remembering and communicating oral agreements between nations; wampum designs are used in various contemporary art forms such as earrings, clothing, and visual arts)

Sample questions: “Some Aboriginal languages do not have a word for ‘art’, why not?” “What connections can you make between the artistic value of wampum and its political purpose in the creation of treaty agreements?”

A2.2 describe, on the basis of research, common themes in the work of some past and/or present First Nations, Métis, and Inuit artists whose body of work incorporates more than one art form (e.g., prepare and deliver a short presentation on themes reflected in the work of Tomson Highway, David Rheume, Archer Pechawis, Jesse Gouchey, Taharihulen Michel Savard, Angela Sterrett, or Huwennuwanenhs Louis-Karl Picard-Siouï)

A2.3 describe, on the basis of research, past and present political, socio-economic,
and cultural influences on First Nations, Métis, and Inuit art forms (e.g., colonization and decolonization, assimilation, missionary evangelism, historical migration and settlement patterns, rural–urban migration, depletion of natural resources, the dissemination of European-designed goods, funding or lack of funding for community-based cultural and art programs, globalization)

**Sample questions:** “What information can you gather about the influence of colonization from Métis clothing designs?” “In what ways has globalization influenced contemporary Inuit artists?” “What are some ways that First Nations hip hop artists use technology to express political or cultural views?” “What effect does lack of financial support for community-based arts programs have on First Nations communities?”

### A3. Conventions and Responsible Practices

By the end of this course, students will:

**A3.1** identify, on the basis of research, legal, ethical, and culturally sensitive practices related to First Nations, Métis, and Inuit arts disciplines, and apply these practices when analysing, creating, presenting, and/or promoting art works (e.g., seek permission before reproducing copyrighted material and provide appropriate credit; avoid cultural appropriation; conduct research on evolving Canadian copyright standards with respect to new media and the implications for the arts; seek local Elders’ views and respect cultural protocols when exploring First Nations, Métis, and Inuit art forms; acknowledge the gifts of material from the natural environment; treat sacred objects responsibly)

**Sample questions:** “Why is it important to consider cultural sensitivity when analysing and/or promoting First Nations, Métis, and Inuit art works?”

**A3.2** identify, on the basis of research, various legal, ethical, and cultural implications of the position adopted by the Canadian state with respect to the repatriation of First Nations, Métis, and Inuit cultural artefacts (e.g., with reference to museum inventories, public access to cultural artefacts with both historical and spiritual significance)

**Sample questions:** “What are some copyright and ownership issues associated with First Nation, Métis, and Inuit expressions of culture?” “How did museums amass large inventories of First Nation, Métis, and Inuit artefacts?” “What actions are being taken by First Nation, Métis and Inuit governments to retrieve ceremonial articles and cultural objects from museums?”

**A3.3** demonstrate an understanding of safe and conscientious work practices associated with the materials, tools, techniques, and technologies related to First Nations, Métis, and Inuit arts disciplines, and apply these practices when engaged in the creative process (e.g.,
A3.4 identify environmental issues associated with the arts, and apply environmentally responsible practices when creating and presenting art works, including integrated art works/productions (e.g., dispose of paint containers in an environmentally responsible way; source environmentally friendly materials; recycle materials appropriately)

B. CREATING AND PRESENTING

OVERALL EXPECTATIONS

By the end of this course, students will:

B1. The Creative Process: apply the creative process to create, individually and/or collectively, integrated art works/productions that are inspired by First Nations, Métis, and Inuit perspectives;

B2. Elements and Principles: apply key elements and principles from various arts disciplines, and reflected in First Nations, Métis, and Inuit art forms, when creating, modifying, and presenting art works, including integrated art works/productions;

B3. Materials, Tools, Techniques, and Technologies: use a variety of materials, tools, techniques, and technologies, including traditional First Nations, Métis, and Inuit art materials and techniques, to create integrated art works/productions that communicate specific messages and demonstrate creativity;

B4. Presentation and Promotion: present and promote art works that are inspired by First Nations, Métis, and Inuit perspectives, including integrated art works/productions, for a variety of purposes, respecting cultural protocols and using appropriate technologies and conventions.

SPECIFIC EXPECTATIONS

B1. The Creative Process

By the end of this course, students will:

B1.1 use a variety of strategies (e.g., brainstorming with a partner, word webs, mind maps) to generate ideas that are inspired by First Nations, Métis, and/or Inuit perspectives, in order to address an integrated arts challenge individually and/or collaboratively

Sample questions: “How might your knowledge of First Nations, Métis, and/or Inuit cultures provide inspiration for an integrated art work?” “Why is it necessary to consider more than one way of approaching a creative challenge?” “What are some of the challenges and benefits of using a collaborative process to generate ideas?”

B1.2 use exploration, input, and reflection, individually and/or collaboratively, to develop, revise, and refine plans for integrated art works/productions that are
inspired by First Nations, Métis, and/or Inuit perspectives (e.g., use a think-pair-share strategy to explore ideas and select one for their art work; use a checklist to develop their plan; reflect on the input of their peers and revise their plan as appropriate)

Sample questions: “What steps are involved in developing a plan to create integrated art works? Why is it important to follow all of these steps? What might happen if you do not reflect carefully on the feasibility of your plan?”

B1.3 use the appropriate stages of the creative process to produce and present preliminary integrated art works/productions, individually or collaboratively, in response to themes explored or world views expressed by various First Nations, Métis, and Inuit artists (e.g., a work that integrates drama and music to explore the theme of decolonization, a multidisciplinary art work with an environmental message), and revise their works on the basis of peer- and self-assessment (e.g., present a preliminary version of their work to a group of peers and reflect on their critique)

Sample questions: “What are some issues involved in combining traditional art forms with contemporary technologies and tools?” “Which arts disciplines might you combine to express your environmental message?”

B2. Elements and Principles

By the end of this course, students will:

B2.1 select and apply imagery (e.g., the eagle, the coyote, the infinity symbol, the circle) and colour (e.g., purple and white representing the Haudenosaunee nation, red representing indigenous people of Turtle Island, blue and white representing the Métis nation) with particular meaning for diverse First Nations, Métis, and Inuit cultures when creating integrated art works/productions, and identify the elements and principles that underlie this symbolism when presenting their work

Sample questions: “Why do you think animal imagery is common on First Nations flags? What might this reveal about a nation’s culture and/or history?” “What character or role does the eagle have for many First Nations?” “What do the four colours of an Anishnawbe medicine wheel represent? How does the wheel embody the principles of relationship and balance?”

What is the main purpose of this SE?

B2.1 select and apply some common First Nations, Métis, and Inuit cultural symbols () and colours () when creating integrated art works/productions, and compare them to symbols and colours commonly used in other indigenous and non-indigenous cultures

B2.1 select and apply some common First Nations, Métis, and Inuit cultural images and colours when creating integrated art works/productions, and compare their
symbolic meaning to their meaning in other indigenous and non-indigenous cultures

**Sample questions:** “The eagle is sometimes seen as a symbol of power and leadership by non-Aboriginal cultures. How might that symbolism compare with the use of the eagle as a symbol in the work of a First Nations artist in Canada?”

**B2.2** select and apply elements and/or principles from more than one First Nations, Métis, and Inuit art form to create an integrated art work/production of personal and/or cultural significance (*e.g.*, combine the elements of space and relationship from ceremonial dance with the element of harmony from music to create a performance expressing the theme that the natural world is composed of energy and spirit; combine the elements of line and space found in Haida painted art with the principle of hybridization from Métis decorative arts to produce a multimedia work that reflects their individual identity)

**B2.3** modify the elements and/or principles of an existing art work to achieve a particular intent (*e.g.*, change the use of space in a dance presentation to convey a feeling of empowerment, change the point of view in a film clip to reflect the perspective of a First Nation character), and compare the effects of the original and modified works

**B3. Materials, Tools, Techniques, and Technologies**

By the end of this course, students will:

**B3.1** use media/materials (*e.g.*, deer hide, moose hide, glass beads, bone, sinew, rocks, birch bark, porcupine quills, soapstone), tools (*e.g.*, scrapers/ulu, awls, looms), and techniques (*e.g.*, finger weaving, moose hair tufting, carving, plaiting, beading, biting), associated with more than one traditional First Nation, Métis, or Inuit art form to create an integrated art work/production that expresses their perspective on the role of nature, spirituality, and/or community in contemporary society

**B3.2** integrate tools, techniques, and technologies from more than one arts discipline to create an integrated art work/production that communicates a specific message inspired by First Nations, Métis, or Inuit perspectives (*e.g.*, in the style of Shelley Niro, create a multimedia work inspired by Aboriginal title and treaty rights challenges in Canada; in the style of Joseph Boyden’s collaboration with the Royal Winnipeg Ballet, create a multimedia presentation about the courage of residential school survivors in Canada; incorporate music, sound, and poetry to produce a soundscape on the theme of First Nations rights and environmental issues)

**Sample question:** “A Tribe Called Red’s hip hop track ‘Woodcarver’ combines contemporary techno beats with media commentary and eyewitness accounts to express anger over a court ruling exonerating police in the death of a woodcarver. What do you wish to communicate to your audience about your chosen topic?”

**B3.3** apply current techniques used by First Nations, Métis, and/or Inuit artists to
create an integrated art work/production that expresses a revitalization of personal, cultural, and/or community identity (e.g., create a musical compilation in the style of Eagle and Hawk that combines traditional and contemporary music from their own culture; using Christi Belcourt’s Ginaagiimenaaning (Looking Ahead) as inspiration, create an art installation that depicts cultural change over time and place)

**Sample questions:** “Christi Belcourt incorporated Aboriginal languages into her stained glass work Ginaagiimenaaning (Looking Ahead). In your opinion, is this visual technique an effective strategy to revitalize First Nations, Métis, or Inuit personal, cultural, and/or community identity? Why, or why not?”

**B3.4** combine contemporary technologies (e.g., music composition software, electronic instruments, digital imaging) with media/materials, tools, and techniques associated with traditional First Nations, Métis, or Inuit art forms to create an integrated art work/production that expresses their perspective on power, authority, and/or civic rights and responsibilities

**Sample questions:** “How can you use technology to support your message?” “What are some issues involved in combining traditional art forms with contemporary technologies and tools?”

**B4. Presentation and Promotion**

By the end of this course, students will:

**B4.1** apply current technologies to present integrated art works/productions that are inspired by First Nations, Métis, and/or Inuit perspectives (e.g., add digitally designed lighting and music to enhance a drama presentation; present a virtual, interactive, and/or web-based version of a live project; present their work in a virtual gallery)

**B4.2** demonstrate an understanding of, and apply appropriate standards, conventions, and practices associated with, the preparation, promotion, and presentation of art works that are inspired by First Nations, Métis, and Inuit artists, including integrated art works/productions, for a variety of purposes (e.g., format works for presentation in a gallery or for inclusion in a portfolio; describe the procedures and tools used to promote a production, including posters, tickets, programs)

**Sample questions:** “How will you acknowledge the First Nation, Métis, or Inuit artist who inspired your work? How will you involve the artisan in promoting your dance troupe’s production? How does your choice of target audience influence the way you present and promote your work of art?”

**B4.3** modify their art works/productions to suit a target audience (e.g., use volume, tone, accent, pace, gesture, and facial expression to reveal character to an
audience of children; use direction of gaze in dance to enhance mood when performing outdoors; use audio software to add sound effects)

**Sample questions:** “How will you modify your dance troupe’s presentation so that elementary students will understand and appreciate the story in the dance?”

**C. ARTISTIC EXPRESSION AND FIRST NATIONS, MÉTIS, AND INUIT WORLD VIEWS**

**OVERALL EXPECTATIONS**

By the end of this course, students will:

**C1. The People and the Land:** demonstrate an understanding of the spiritual connectedness of people, the land, and the natural world in First Nations, Métis, and Inuit world views, and explain how spirituality is expressed through various art forms;

**C2. Identity:** demonstrate an understanding of the concept of identity in First Nations, Métis, and Inuit world views, including individual, collective, and gender identities, and explain how identity is expressed through various art forms;

**C3. Sovereignty:** demonstrate an understanding of the concept of sovereignty in First Nations, Métis, and Inuit world views, and explain how sovereignty is expressed through various art forms.

**SPECIFIC EXPECTATIONS**

**C1. The People and the Land**

By the end of this course, students will:

**C1.1** demonstrate an understanding of the connections between First Nations, Métis, and Inuit art forms (e.g., oral traditions, carvings, dances, wampum, songs, regalia, mask making) and the traditional territories now called Canada (e.g., chiselled rock and rock paintings at Serpent River tell of events that happened there; styles of dance are often identified regionally as Northern, Southern, West Coast, East Coast)

**Sample question:** “What is the significance of using regionally specific material in First Nations, Métis, or Inuit art works?”

**C1.2** identify recurrent themes (e.g., reimagining public space, climate change, responsible land use, sacredness of and spiritual connection to the land) and symbols (e.g., trees, circles, birds, the earth, the moon, the sun, feathers, birch bark, water) related to the land and the natural world in various First Nation, Métis, and Inuit art works/productions (e.g., Daphne Odjig’s The Jerusalem Series of Paintings and Prints; Susan Point’s Land, Sea and Sky carving; Chris Paul’s Conservation), and demonstrate an understanding of how spiritual connection to the land informs artistic expression and contributes to spiritual well-being and
sense of place

**Sample questions:** “What do the symbols included in the Native Women’s Trail of Tears quilt stand for? "What themes are represented in the individual quilt blocks?”

C1.3 describe how ideas about relationships between human society and the natural world were expressed in a variety of First Nation and Inuit art works created prior to European arrival in Canada (e.g., Tsimshian red cedar totem poles were carved with symbolic animal forms to mark family history and crests; an Inuit qilaut, a drum with a handle made of caribou skin, was used for drum dancing at gatherings to mark the changing of seasons)

**Sample questions:** “How was the caribou viewed in Mi’kmaq culture? How did the Mi’kmaq use the various parts of the caribou in traditional art forms? How did this use reflect the values of reciprocity and mutual respect? How did song and ritual play an important part in communicating these values to the spirit of the caribou?”

C1.4 describe how the work of some emerging First Nations, Métis, and Inuit artists reclaims their connection to the land and the natural world (e.g., Amanda Strong expresses a parallel between her own existence and the tenacious and fragile life of the honey bee in her short film Honey for Sale (2009); Jordan Bennett establishes his links to the land by including walnut, oak, and spruce in his interactive sculptural sound work Turning Tables (2010); Corey Bulpitt and Larissa Healey depict an orca whale and the figure of the Wasco, a traditional Haida mythological creature, in their 2012 mural Wasco).

**Sample questions:** “How does the work of Inuit artist Kenojuak Ashevak demonstrate the connection of Inuit people, both past and present, to the land?” “How did Terry Haines use video documentation to create links between land and cultural survival in Coyote X (2013)?” “How would you describe Métis artist Dylan Minor’s Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes) project within the context of environmental sustainability?”

C2. Identity

By the end of this course, students will:

C2.1 describe how materials, colours, and symbols are used in First Nations, Métis, and Inuit art forms to express aspects of individual, gender, and/or collective identity (e.g., materials: members of the bear clan may use bear hide and claws in clothing designs; the use of birch bark and/or birch bark designs in various art forms may represent the artist’s affiliation with a Woodland tribe; the incorporation of whale bone into traditional regalia might reflect the artist’s Arctic or Northwest origins; colours: blue is associated with women in traditional Plains hide paintings, specific colours in beadwork can relate to the wearer’s unique and inherent gifts; symbols: arrows, serpents, floral designs, land formations, water signs)
**Sample questions:** “What are some common symbols in Inuit art?” “How and/or why do symbols used by First Nations, Métis, and/or Inuit artists differ from region to region across Canada?” “Why do the sun, moon, stars, fish, bears, and turtles play a significant role in many First Nations, Métis, and Inuit cultural expressions?” “What cultural and/or spiritual significance did the First Nation presenter explain with reference to the spirit colours of his/her regalia?”

C2.2 describe how spiritual identity is embedded in First Nations, Métis, and Inuit arts disciplines, including ceremonies, dance, music, architecture, oral storytelling, and utilitarian crafts (e.g., *birds with human features carved in copper and silver depict beliefs about transformation between spirit forms; radiating lines on stone and bone carvings represent connections to other life forces; the iconography of petroglyphs and pictographs on rock in red ochre embodies the interconnectedness of humankind with other spiritual forces; circles, such as the sun, on a variety of objects often represent the cycle of life and a reminder to strive for balance in all aspects of life; the thunderbird appears in the art of many cultures, often symbolizing a spiritual helper to the people; when a Jingle Dress dancer moves, the sound made by the metal cones on her dress sings out to the spirits to promote personal or communal healing*)

**Sample questions:** “Why is the circle a dominant symbol in First Nations cultural art forms? What other symbols represent the belief, prevalent in many First Nations cultures, that all of creation is connected to a spiritual life force?”

C2.3 describe various political, social, and cultural influences on the expression of cultural identity in the work of some emerging and established First Nations, Métis, and Inuit artists (e.g., *Christie Belcourt’s My Heart Is Beautiful draws on Métis floral beadwork traditions and the Métis people’s connection to land; throat singer Tanya Tagaq advocates for Inuit hunting rights through her music*)

**Sample questions:** “While media and mainstream art circles coined the term the Indian Group of Seven to refer to a group of First Nations artists, the artists themselves referred to their group as the Professional Native Indian Artists Incorporation. What difference is expressed by the two names? What political, social, or cultural influences can you identify in the work of these First Nations artists?”

C2.4 describe various ways in which First Nations, Métis, and Inuit artists address gender issues in their work (e.g., *Shelley Niro’s photo series Mohawks and Beehives (1991) documents an act of personal empowerment by Mohawk women; the collective commemorative art installation Walking with Our Sisters, begun in 2013 and touring across the country for several years, is a call to address the issue of missing and murdered Aboriginal women in Canada, and analyse how the subject matter influences the selection of form (e.g., painting, beading, sewing, woodwork), materials (e.g., rugged cottons, silks), and techniques (e.g., shading, tone, use of colour*)
**Sample questions:** “What is a moccasin vamp? Why do you think it was selected as a symbol of missing and murdered Aboriginal women in the art installation *Walking with Our Sisters*?” “How did social media play a role in the production of *Walking with Our Sisters*?”

C2.5 describe various ways in which First Nations, Métis, and Inuit artists use media arts (e.g., stop animation, hip hop, spoken word, still photography, documentary film, sound recording, video art, webcasts) to express and support collective identity (e.g., musicians use remixing to counterattack negative representations of First Nations, Métis, and Inuit people by recontextualizing them; Inuit youth use film, digital art, circus arts, and hip hop as modes of self-expression)

**Sample questions:** “What does the term ‘decolonization’ mean in the context of art from a First Nation, Métis, and/or Inuit youth perspective? How might media arts effectively recontextualize First Nations, Métis, and Inuit arts and the artistic expression of decolonization?”

**C3. Sovereignty**

By the end of this course, students will:

C3.1 describe how the concepts of sovereignty and nationhood are expressed through a variety of First Nations, Métis, and Inuit utilitarian art forms (e.g., peace pipes, wampum belts, colour flags, eagle staff, flag songs, ceremonial regalia, dance regalia), and identify the role of these art forms in social policy and governance

**Sample questions:** “How do nations differentiate themselves through art forms at powwows, intertribal gatherings, and Elder/youth gatherings? “What does an Eagle Staff reveal about the nation that created it? Why does the Eagle Staff need a helper, or Eagle Staff Carrier, to be present to enable the art form to perform its function? Why is this cultural expression of sovereignty referred to as a living spirit?”

C3.2 identify and describe various pieces of government legislation that have affected past and present First Nations, Métis, and Inuit cultural and artistic expressions of sovereignty (e.g., the Indian Act amendment, 1885, prohibited religious ceremonies and dances for Indians as defined by the Act; the Department of Canadian Heritage Act and Canadian intellectual property rights legislation, such as the Copyright Act, the Patent Act and the Trade-marks Act, do not adequately protect Aboriginal traditional knowledge)

**Sample question:** "How does the misappropriation of First Nations, Métis, and Inuit cultural knowledge, language, and traditions, as expressed through the arts, affect both Aboriginal and non-Aboriginal artists?"
D. REFLECTING, RESPONDING, AND ANALYSING

OVERALL EXPECTATIONS

By the end of this course, students will:

D1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by applying it to study of a variety of First Nations, Métis, and Inuit art forms, including integrated art works/productions

D2. Art Forms and Society: demonstrate an understanding of how past and present First Nations, Métis, and Inuit art forms reflect the societies and periods in which they were created

D3. Promoting Healing and Dialogue: demonstrate an understanding of how various art forms can be used to promote renewal and healing in First Nations, Métis, and Inuit communities and dialogue with non-Aboriginal communities in Canada

D4 Connections beyond the Classroom: describe the skills developed through creating, presenting, and analysing art works inspired by First Nations, Métis, and Inuit perspectives, including integrated art works/productions, and identify various opportunities to pursue artistic endeavours relevant to Aboriginal and non-Aboriginal communities regionally, nationally, and globally

SPECIFIC EXPECTATIONS

D1. The Critical Analysis Process

By the end of this course, students will:

D1.1 identify and communicate their initial reaction to a variety of First Nations, Métis, and Inuit art forms, including dance, drama, music, and integrated art forms, that represent the diversity of Aboriginal cultures in Canada (e.g., describe their initial response to Inuit throat singing; explain their interpretation of body movements and hand gestures of Tsimshian dancers acting out a tale; identify an aspect of a Dene chant that evoked an emotional response)

Sample questions: “What insights about Métis culture did you gain from experiencing various art forms demonstrated by a Métis presenter?” “How does the floral quill work found on traditional clothing remind you of contemporary designs found on clothing today? How has this changed your perception of the contributions of Métis women to art and art forms?”

D1.2 reflect on and analyse how their exploration of First Nation, Métis, and Inuit art works depicting family and community relationships (e.g., intergenerational relationships, clans, kinship, ancestral connections, extended family) has influenced their own beliefs about family relationships and community (e.g., with reference to
the role of grandparents, extended family connections, child–parent relationships)

**D1.3** describe how First Nations, Métis, and Inuit artists have incorporated new technologies into traditional art forms (e.g., Christie Belcourt’s Water Song uses raised paint dots to represent beadwork; A Tribe Called Red’s ‘Electric Pow Wow Drum’ combines techno and traditional beats; Inuit artist Tanya Tagaq combines traditional throat singing and contemporary music performance), and analyse the impact of this innovation on how the work is experienced

**D1.4** identify and describe the elements of and principles reflected in the works of various contemporary First Nations, Métis, and Inuit artists (e.g., Allen Sapp, Robert Boyer, Gerald McMaster, Edward Poitras, Jerry Whitehead), and describe the methods used to combine these elements and principles into unified art works

**Sample questions:** “What disciplines did the artists draw on to create their integrated works of art? What elements were combined in the work? How are the elements integrated into a seamless whole?”

**D1.5** identify and reflect on (e.g., using a journal, a blog, discussions with peers and/or Elders) the qualities of art works that are inspired by First Nations, Métis, and Inuit perspectives, including their own art works

**Sample questions:** “What aspects of First Nations, Métis, and/or Inuit art work inspired you the most? Why?” “When you reflect on your own completed art work/production, is there anything that you would do differently? Why, or why not?” “How will you acknowledge the artists who inspired you? Why do you think it is important to do so?”

**D2. Art Forms and Society**

By the end of this course, students will:

**D2.1** describe how precontact (Archaic 14000–1000 BCE) First Nations and Inuit material culture reflected artistic expression, technological innovation, spirituality, and/or social roles (e.g., banner stones, which may have been used as counterweights in spear-throwing devices, held ceremonial significance; ornamental burial objects often reflected the social status of the deceased; Inuit snow goggles made of ivory were functionally innovative and aesthetically sophisticated)

**Sample questions:** “What are some examples of utilitarian objects that demonstrate spirituality and/or a reverence for beauty?” “What do early buffalo hide paintings tell us about the artistic and technological elements of Plains culture?” “Do you think that utilitarian objects can be considered artistic creations? Why, or why not?” “Can utilitarian objects be considered historical documentation? Why, or why not?”

**D2.2** analyse various social and/or political messages communicated by
contemporary First Nations, Métis, and Inuit art works/productions (e.g., Carl Beam’s The North American Iceberg links the past and present by depicting the intersection of historical and contemporary resistance to colonialism; Alanis Obomsawin’s film Kanehsatake: 270 Years of Resistance gives voice to a First Nation perspective on the Oka issue), and identify the socio-political factors that influenced the artists.

**Sample questions:** “How did viewing the CBC documentary 8th Fire, narrated by Wab Kinew, give you a new perspective from which to analyse media stereotypes and/or the portrayal of First Nations, Métis, and Inuit cultures in Canada today?”

D2.3 identify various types of contemporary First Nations, Métis, and Inuit art performance (e.g., storytelling, oration, dance), and analyse their connection to cultural tradition (e.g., oral tradition, sacredness, spirituality) and to other theatrical forms (e.g., drama, musical theatre, improvisation), and their contributions to contemporary society (e.g., aesthetic experience; skills development; exchange of cultural ideas; the promotion of Aboriginal cultures, values, traditions, and perspectives)

**Sample questions:** “What was the impetus for the development of the Centre for Indigenous Theatre in Ontario? What are the some of the ideas expressed in contemporary theatre art and performance by First Nations, Métis, and Inuit artists? How reiterate or differ from ideas expressed in the 1960s?”

D2.4 identify various forums for developing and sharing contemporary First Nations, Métis, and Inuit art forms (e.g., Internet music sharing platforms, music podcasts, videos uploaded to the Internet, personal websites, sound clouds, film and media arts festivals, music contests and awards, collaborations with well-known artists, commissioned work for corporations and publicly owned institutions), and assess the contribution of these forums to the expression of aspirations for sovereignty

D3. Promoting Healing and Dialogue

By the end of this course, students will:

D3.1 explain how art can contribute to renewal, healing, and a sense of pride within First Nations, Métis, and Inuit communities (e.g., graphic designs express collective identity, song lyrics articulate ideas about healing, public murals promote pride in the community)

**Sample questions:** “Clothing that incorporates designs of XXX is often a popular sale item at local powwows. How do these types of graphic design promote culture sharing and pride? What does a design reveal about the artist and the wearer?” “How does the remix by A Tribe Called Red of a Northern Cree traditional powwow song into ‘Red Skin Girl, 2011’ reflect and promote urban Aboriginal identity?”
“What is the role of Jingle Dress dancing?” “How does storytelling at urban festivals encourage renewal?”

D3.2 describe the role of new and evolving art forms (e.g., XXX) and art forums (e.g., XXX) in First Nations, Métis, and Inuit cultural revitalization

Sample questions: “Who is the target audience for short films and/or stop animation creations? How do new and evolving art forms engage audiences and support cultural revitalization for First Nations, Métis, and Inuit people?” “How did the decision of major web browser to present a doodle honouring the work of Kenojuak Ashevak on her birthday provide a learning opportunity for both Aboriginal and non-Aboriginal people?”

D3.3 identify various artists who have contributed to the portrayal of First Nations, Métis, and Inuit cultures in contemporary society (e.g., Norval Morrisseau, Daphne Odjig, Shirley Cheechoo, Aaron Paquette, Alanis Obomsawin, Kelly Qimirpik, Raven Kanetakta and ShoShona Kish of Digging Roots, Kinnie Starr, Alex Janvier, Jackson Beardy, Eddy Cobiness, Carl Ray, Joseph Sanchez), and analyse how cultural stereotypes help or hinder the status of First Nations, Métis, and Inuit art within the Canadian art community

Sample questions: “What is a stereotype? What can reinforce stereotypes in the art community? What can break down stereotypes in the art community?” “What are some ways that First Nations, Métis, and Inuit artists address stereotypes in their work?” “Why do First Nations, Métis, and Inuit artists say they need to ‘reclaim’ images of themselves?” “How might an artist, community or nation challenge stereotypes through art?”

D3.4 identify a range of community, regional, national, and global responses to First Nations, Métis, and Inuit art forms, and analyse the role of art in bridging divergent cultural perspectives

Sample questions: “What are some generational differences in the responses of art audiences to First Nations, Métis, and Inuit art works/productions? How do you explain the differences?” “Why do you think the work of Norval Morrisseau is widely enough recognized to be exhibited in Paris but still unknown to many Canadians?” “In what ways can experiencing First Nation, Métis, and/or Inuit art build a bridge of understanding between Aboriginal and non-Aboriginal audiences?”
**D4. Connections beyond the Classroom**

By the end of this course, students will:

**D4.1** identify skills, character traits, and work habits that are developed through the processes of creating, analysing, presenting, promoting, and experiencing art works inspired by First Nations, Métis, and Inuit perspectives, including integrated art works/productions (e.g., knowledge related to cultural proficiency and cultural safety; creative problem-solving skills, visual and oral communication skills), and describe how they can be applied outside the classroom (e.g., describe how their understanding of cultural protocols can be applied in community settings; describe how they can use their analytical skills in a part-time job)

**D4.2** identify and explore arts-related secondary and postsecondary pathways and careers that reflect their interests and skills (e.g., create a list of postsecondary arts programs related to their interests; conduct on-line research to determine the skills and experience required for careers in advertising, animation, art therapy, fashion design, graphic design; create a personal skills inventory and compare it to the skills required in their field of interest; hold mock interviews for a position in the arts and culture industry)

**D4.3** identify, on the basis of research, careers that support the development and promotion of First Nations, Métis, and Inuit art locally, regionally, and nationally (e.g., art auctioneer, artistic director, curator, educator, professor, website developer)

**D4.4** identify opportunities to become engaged and gain experience in artistic and cultural endeavours beyond the classroom (e.g., helping to design, create, and put up decorations for community plays, exhibitions, or festivals; designing posters for a variety of events; volunteering at a local arts-related organization; conducting research on and creating a list of arts-appreciation opportunities in their community)