

Public District School Board Writing Partnership

Course Profile

Expressing Aboriginal Cultures

Grade 9

Open

- *for teachers by teachers*

Course Profiles are professional development materials designed to help teachers implement the new Grade 9 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Acknowledgments

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Course Overview

Native Studies, Grade 9, Open

Identifying Information

School:

Department:

District:

Course Title: Expressing Aboriginal Cultures

Grade: 9

Course Type: Open

Course Code: NAC 10

Credit Value: 1

Description/Rationale

This course examines Aboriginal cultures in Canada through an exploration of art forms – painting, sculpture, storytelling, dance, and music – created by Aboriginal artists. Students learn to identify Aboriginal art forms and describe relationships between art forms and Aboriginal traditions, philosophy, and culture. Students create their own art forms to express their understanding of Aboriginal identity, relationships, and sovereignty. Unit 5 is a summative evaluation exercise that accounts for application of skills and concepts from the previous four units. Planning for Unit 5 should be introduced at the beginning of the course and reviewed before each unit. Through the use of technology, students connect and exchange learning experiences with their peers locally and globally.

Unit Titles (Time and Sequence)

Unit 1	Oracy: Aboriginal Stories	20 hours
Unit 2	Visual Arts	20 hours
Unit 3	Functional Arts and Aboriginal Cultures	22 hours
Unit 4	Music & Dance	27.75 hours
Unit 5	Celebrations of Aboriginal Culture Event: Individual and Group Performance Demonstrations	20.25 hours

Unit Organization

Unit 1: Oracy: Aboriginal Stories

Unit Description

In this unit students listen, visualize, adapt, collaborate, imagine, and create through the medium of the story. From the beginning of time, Aboriginal peoples have made meaning from the environment and then transmitted this meaning to the next generation through storytelling. Students convey in writing, drama, and oral communication the importance of Aboriginal stories. They make meaningful connections between Aboriginal stories and events in their own lives.

Strand(s) and Expectations

Strand(s): Identity, Relationships, Sovereignty, Challenges

Overall Expectations: GLV.08, GLV.09, GLV.10, GLV.11, REV.01, REV.02, REV.03, SOV.01, SOV.02, SOV.03, CHV.01, CHV.02, CHV.04.

Specific Expectations: GL1.01, GL1.02, GL1.03, GL1.05, GL1.06, GL1.07, GL1.08, GL2.01, GL2.03, GL2.04, GL2.05, GL3.02, GL3.03, RE1.01, RE1.02, RE2.01, RE2.02, RE2.03, RE3.01, RE3.02, RE3.03, RE3.04, RE3.05, SO1.01, SO1.02, SO1.03, SO1.04, SO1.05, SO1.08, SO2.01, SO3.03, CH1.05, CH2.02, CH2.03, CH3.03, CH3.04, CH3.05.

Unit 2: Visual Arts

Unit Description

Students examine and learn to distinguish between the artistic styles found in Canadian Aboriginal painting, photography, and multimedia presentations. Students interpret the meanings of these art forms in the context of the cultural group, and create art that speaks to issues of personal and contemporary significance.

Strand(s) and Expectations

Strand(s): Identity, Relationships, Sovereignty, Challenges

Overall Expectations: GLV.08, GLV.09, GLV.10, GLV.11, REV.01, REV.02, REV.03, SOV.02, SOV.03, CHV.02, CHV.03, CHV.04.

Specific Expectations: GL1.01, GL1.02, GL1.03, GL1.04, GL1.05, GL1.06, GL1.07, GL1.08, GL2.01, GL2.02, GL2.03, GL2.05, GL3.02, GL3.03, GL3.05, RE1.01, RE1.02, RE1.03, RE1.04, RE2.03, RE3.02, RE3.03, RE3.04, RE3.06, SO1.01, SO1.03, SO1.05, SO1.08, CH1.02, CH1.03, CH1.04, CH2.01, CH1.04, CH3.02.

Unit 3: Functional Arts and Aboriginal Cultures

Unit Description

In this unit students examine the diversity of Aboriginal functional art within the traditional and contemporary context, including: canoe and watercraft design, clothing, and architecture. The significance of women's work to Aboriginal art and culture is an important theme in this unit as is the relationship between the natural environment, Aboriginal culture, and the products of that culture.

Strand(s) and Expectations

Strand(s): Identity, Relationships, Sovereignty, and Challenges

Overall Expectations: GLV.08, GLV.09, GLV.10, GLV.11, REV.01, REV.02, REV.03, SOV.01, SOV.02, SOV.03, CHV.04.

Specific Expectations: GL1.01, GL1.02, GL1.03, GL1.04, GL1.05, GL1.06, GL1.07, GL1.08, GL2.02, GL2.05, GL3.01, GL3.02, GL3.03, GL3.04, GL3.05, RE1.02, RE1.03, RE1.04, RE2.01, RE2.02, RE3.02, RE3.04, RE3.06, SO1.01, SO1.02, SO1.03, SO1.04, SO1.05, SO1.06, SO1.08, SO2.02, SO3.01, SO3.02, SO3.03, CH1.05, CH2.01, CH3.02.

Unit 4: Music and Dance

Unit Description

In this unit, students examine and identify music and dance styles in the Canadian Aboriginal experience. Students interpret meanings of chants, songs, and dances; identify the instruments required to create Aboriginal music; recognize the materials necessary to make Aboriginal instruments and dance costumes; and are able to identify significant Aboriginal music and regalia contributors.

Strand(s) and Expectations

Strand(s): Identity, Relationships, Sovereignty, Challenges

Overall Expectations: GLV.08, GLV.09, GLV.10, GLV.11, REV.01, REV.02, REV.03, SOV.01, SOV.02, SOV.03, CHV.01, CHV.02, CHV.03, CHV.04.

Specific Expectations: GL1.02, GL1.04, GL1.05, GL1.06, GL1.07, GL2.01, GL2.01, GL2.03, GL2.04, GL2.05, GL3.01, GL3.03, RE1.02, RE1.03, RE1.04, RE2.02, RE3.01, RE3.02, RE3.04, RE3.06, SO1.01, SO1.02, SO1.03, SO1.05, SO1.08, SO2.01, SO3.01, SO3.02, SO3.03, CH1.01, CH1.03, CH1.04, CH1.05, CH2.02, CH3.03, CH3.04.

Unit 5: Celebrations of Aboriginal Culture Day: Individual and Group Performance Demonstrations

Unit Description

In this culminating unit students develop a presentation that forms part of the “Celebration of Aboriginal Culture Day” which is intended to be a school-wide focus on Aboriginal culture. Individual or small group presentations use themes, skills, and knowledge developed by the students over the preceding four units in this course.

Strand(s) and Expectations

Strand(s): Identity, Relationships, Sovereignty, Challenges

Overall Expectations: GLV.08, GLV.10, REV.01, SOV.03, CHV.01, CHV.04.

Specific Expectations: GL3.01, GL3.04, RE1.01, RE1.02, SO1.03, SO2.01, CH1.05, CH2.02, CH2.03, CH3.01, CH3.05.

Course Notes

1. The activities within this profile represent suggestions, carefully considered to assist the teacher in achieving the expectations of this course. It is expected that teachers of Native Studies in various parts of the province adapt the course content to best reflect the students, local context, and community needs.
2. For most successful delivery of this course, it is suggested that teachers gather resources well in advance of teaching the course. This is especially important due to the historical lack of textbooks for Native Studies course work. Many resources require acquisition from sources not commonly used by teachers, such as Cultural Centres or Native Studies libraries. In addition, teachers can optimize the wealth of community connections in the course by presenting students with abundant co-operative and work experience opportunities. Finally, this course presents a superb example for many teachers to share their strengths in experience and expertise by exploring a team teaching approach.
3. The traditional Aboriginal perspective with respect to artistic activity and its products differs in some important ways from the view of art prevalent in 'Western' culture. Not the least of these distinctions has been that for Aboriginal cultures the production of "art" (this term itself is a foreign concept), is not restricted to those deemed to be gifted with special talent. Instead, it is something practised by all members of the community. Art directed towards the utilities of life serves as a cultural touchstone for all members of the group, regardless of their level of skill in a particular art form.
4. It is expected that students be given opportunities during the course to utilize technology (e.g., computer databases, CD-ROMs) to enhance and develop their research skills. A research project investigating the life of an Aboriginal artist or the traditional forms of dance in different Aboriginal cultures are examples of ways in which technology-assisted research skills can be honed. As well, the technological skills practised in Unit 5 to achieve videotaped performance, computer composition, and Internet use serve as additional examples of the use of technology.

Teaching/Learning Strategies

Several different well known approaches to teaching and learning can be used to provide strategies appropriate to Native Studies. Foremost among the principles of Aboriginal education is the belief that learning with the heart is as important as learning with the mind. Holistic and transformative learning and teaching, for instance, are also consistent with the principles of Aboriginal education and the expectations of this course. Learning in a safe, non-authoritarian environment enhances student-teacher interaction and fosters individual responsibility. Teachers in Native Studies can foster a student's emotional and spiritual growth by making explicit the connection between a culture's objects, concepts and ideas, and the student's inner life. Guided imagery, visualization, deep reflection, creative dreaming, talking circles, ceremony, and ritual are all examples of teaching strategies valued by both traditional Aboriginal education and holistic/transformational education.

The work of Howard Gardner has contributed to a new understanding of intelligence and an appreciation for the diversity of human abilities (Gardner, 1983). Gardner's multiple intelligence theory provides a useful perspective on the development of teaching strategies and is very much in keeping with a holistic approach to personal development. The circle reminds us that human beings represent a fusion of the spiritual, emotional, physical, and mental. Teaching and learning strategies should seek to reflect this Aboriginal principle of balance and harmony. This course presents teachers with many opportunities to craft lessons which support and develop all four dimensions.

The fostering of community connections is an important, perhaps essential, teaching and learning strategy for Native Studies. Whenever possible, Aboriginal elders, artists, and others members of local Aboriginal communities should be invited to participate in instruction and mentoring. For example, in urban centres, seek out the local Native Friendship Centre and in communities with neighbouring Aboriginal communities, seek out the local band office.

Teaching/Learning Strategies described in courses such as Dramatic Arts, Music, Dance, Visual Arts and History are generally also appropriate for this course, which is intrinsically inter-disciplinary in character.

Assessment and Evaluation

Grade 9 Native Studies is an open-level course and is preparation for the Grade 10 Native Studies course. Assessment is largely formative throughout the first four units. The final unit emphasizes a summative, complex-skill performance evaluation that includes students in the determination of criteria for this evaluation. The criteria may take the form of negotiated rubrics (student and teachers agree on criteria for assessment) and/or observation checklists and may be based on the following items: written stories, oral presentations, response journal entries, peer-assessment, creation of products, tests, group skills, performance, and self-assessment.

Teachers are encouraged to consult *Program Planning and Assessment, 1999*, p. 12.

Comprehensive Resource List

Print

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- Cruikshank, J. *Life Lived Like a Story: Life Stories of Three Yukon Elders*. Vancouver, BC: UBC Press, 1991.
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Video

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Square Dancing, Vol. 3. Chisasibi: Chisasibi Cree Nation, 1999, 60 min.
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Ste. Marie, B. *Up Where We Belong*. Toronto, ON: Canadian Broadcasting Corporation, 1991.
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Traditional Dances/Parliamentary Legislation. Oakville, ON: Magic Lantern Communications Ltd., 1994, 30 min.
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Welsh, C. *Keepers of the Fire*. Ottawa, ON: National Film Board, 1994, 55 min.
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Northern Cree Singers. *Live at Fort Duchesne*. Vol. 3. Phoenix: Canyon Records, 1996.
Northern Wind Singers. *Northern Wind Singers*, Vol.9. Winnipeg: Sunshine Records, 1987.
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Locke, K. *The Flood and other Lakota Stories*. New York: Harper-Collins Publishers, 1990.
Iroquois Social Dance Songs, (V.1, 2, 3). Eastern Music.
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Robertson, R. *Contact from the Underworld of Redboy*. Mississauga, ON: Capitol Records, 1998.
Ste. Marie, B. *It's My Way*. Santa Monica, CA: Vanguard Records, 1964.
Ste. Marie, B. *Up Where We Belong*. Mississauga: EMI Records, 1996.
Shenandoah, Joanne. *Joanne Shenandoah*. Phoenix: Canyon Records, 1998.
Shenandoah, Joanne. *Lifeblood*. Boulder, Co.: Silverwave Records, 1997.
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Tumassi. *Quitsaq*. Montreal: Inukshuk Records, 1999.
Washington, Joe. *Stick Game Songs*. Boulder, Co.: Canyon Records, 1976.
The Wood Brothers. *Cree Stick Game Songs*. Boulder, Co.: Canyon Records, 1996.
Woodland Indian Cultural Centre. *The Sound of the Drum*. Brantford, ON: 1986.
(Various artists). *Nunavik Concert*. Ottawa, ON: Inukshuk Records, 1987.
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Whitefish Bay Singers. *Whitefish Bay*, Vol.4. Winnipeg: Sunshine Records, 1990.

CD-ROMs

The Great Peace: The Gathering of Good Minds (Working World)

Web Sites

Inuit Chants & Drums from Thul
<http://www.eclatart.com/Music1.html>
Inuit Games & Songs
<http://www.eclatart.com/Music1.html>)
Iroquoian Social Songs
<http://www.ohwejagehka.com/songs.htm>
Music of the Inuit: Copper Eskimo
<http://www.eclatart.com/Music1.html>
Nunavik Concert (various artists)
<http://home.istar.ca/~inukshuk/recordstore.html>
Powwow Dancing
<http://www.powwows.com/dancing/index2.html>
Rainbow Walker records
<http://www.teleport.com/~mbowwlkr/styles/traditionalam.htm>
Songs of the Inuit People (various artists)
<http://www.eclatart.com/Music1.html>)
Songs of the Inuit II: Drum Dance
<http://www.eclatart.com/Music1.html>
The Inuit Artist World Show Case (various artists)
<http://home.istar.ca/~inukshuk/recordstore.html>)

Tumassi Quitsaq
<http://home.istar.ca/~inukshuk/recordstore.html>
Tullaugaq, A. & Amarualik, L Katutujatut: Throat Singing
<http://home.istar.ca/~inukshuk/recordstore.html>

Other

The Canadian Canoe Museum, P.O. Box 1664, Peterborough, ON K9J 7S4,
e-mail: canoemuseum@ptbo.igs.net

OSS Policy Applications

This course profile has been developed to assist in the implementation of *The Ontario Curriculum, Grades 9 and 10, 1999*. In using this material, teachers and administrators must take careful note of the applicable sections of the following documents:

1. *Ontario Secondary Schools, Grades 9 to 12: Program and Diploma Requirements, 1999* (OSS) Sections 4, 5, 6, and 7.
2. *Choices into Action: Guidance and Career Education Policy for Ontario Elementary and Secondary Schools, 1999*.
3. *The Ontario Curriculum, Grades 9 and 10: The Arts, 1999*.
4. *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*.
5. *The Ontario Curriculum, Grades 9 and 10: Native Studies, 1999*.

It will be the responsibility of teachers to ensure that the principles of antidiscrimination cited in the OSS Policy are adhered to for this course. All students have equal opportunity to achieve their full potential in a safe learning environment that fosters self worth and positive self-image.

Knowledge and skills acquired by students in this course are applicable to practical learning situations within and beyond the school. Where possible, opportunities for co-operative education and work experience are provided to students, such as placements in Cultural Centres, Native Friendship Centres, Native controlled schools or schools with Native specific curriculum attended by Native students, government agencies, Native organizations, science camps, radio stations, and other work places that promote understanding of Aboriginal values and issues. Students see the relationship between the curriculum and opportunities for post-secondary education, apprenticeship, and the work place.

This course can be offered to adult learners who wish to acquire an understanding about Aboriginal cultural values through the study of art forms. Through involvement in this course, adults increase their understanding about the history, world view, and contributions of Aboriginal peoples in Canada. In addition, this opportunity for continuing education allows adult learners to acquire a credit(s) based on part-time or short-term study leading to a secondary school diploma.

The expectation for technological literacy by secondary school graduation can be daunting to Grade 9 students. This course is designed so that teaching and learning strategies allow students to understand the impact of technology by gradually introducing the use of the computer and other technologies in various applications. Guidance for students to critically examine the contents of technological information and its safe and ethical use will be the responsibility of the teacher. Participation in technological applications can be of particular importance for exceptional students and teachers should account for it in course planning.

Assessment and Evaluation of the Program

A formal review of course content and delivery is conducted at the end of the course by providing the students with a rubric for evaluation of the following criteria : content of unit, degree to which the course facilitated an appreciation and awareness of Aboriginal culture, choice of teaching/learning/assessment/evaluation strategies, ability of the teacher to motivate and interest the students, and overall value of the course to the students. Discussion with other staff, administration, and (where feasible) local Aboriginal resource people provides further assessment. Refer to: *The Ontario Curriculum, Grades 9 and 10: Program Planning and Assessment, 1999*, p. 12.

Coded Expectations: Expressing Aboriginal Cultures NAC 10

Identity

Overall Expectations

GLV.08

- describe the elements of culture reflected in various art forms

GLV.09

- demonstrate understanding of how Aboriginal art forms reflect cultural identity

GLV.10

- produce Aboriginal art forms that portray Aboriginal culture

GLV.11

- demonstrate understanding of traditional Aboriginal forms of expression and their influence on the portrayal of Aboriginal identity in contemporary art forms

Specific Expectations

Viewing and Understanding

GL1.01

- describe the specific characteristics that define cultural identity (e.g., types of housing, language)

GL1.02

- identify characteristics of art forms (e.g., totem poles, storytelling, songs) from various Aboriginal groups in Canada

GL1.03

- describe gender roles in the creation and maintenance of traditions, values and beliefs in traditional and contemporary Aboriginal art forms

GL1.04

- explain how the traditional art forms of particular Aboriginal communities were produced

GL1.05

- explain the creation of Aboriginal art forms as a way of maintaining the values, traditions and beliefs of particular communities

GL1.06

- identify symbols found in the traditional and contemporary art forms of specific Aboriginal groups

GL1.07

- explain how symbols represent specific Aboriginal cultures

GL1.08

- explain the importance of an art form to a cultural group

Creating and Practising

GL2.01

- identify the strategies and processes used to create traditional Aboriginal art forms

GL2.02

- produce sketches of symbols and images used in traditional art forms

GL2.03

- demonstrate understanding of the skills used to create traditional Aboriginal art forms

GL2.04

- identify appropriate resources, themes, strategies, and processes for creating traditional Aboriginal art forms

GL2.05

- produce art forms that demonstrate understanding of the art form characteristics of a specific Aboriginal culture

Applying Knowledge

GL3.01

- explain how Aboriginal art forms differ across Canada

GL3.02

- identify various reasons for the creation of Aboriginal art (e.g., functional, moral/spiritual, social/political, decorative/aesthetic)

GL3.03

- interpret the meaning of Aboriginal art forms in the context of tradition, contemporary art, and today's society

GL3.04

- describe the contributions of Aboriginal artisans to Canadian society (e.g., Tomson Highway - theatre; Graham Greene - acting; Pauline Johnson - poetry; Robbie Robertson - music; various Inuit sculptors)

GL3.05

- describe how contemporary Aboriginal art forms relate to traditional Aboriginal art forms

Relationships

Overall Expectations

REV.01

- demonstrate understanding of the relationships among Aboriginal peoples, their environments, and art forms

REV.02

- identify how specific Aboriginal art forms reflect aspects of the society that produced them

REV.03

- produce art forms that demonstrate Aboriginal relationships

Specific Expectations

Viewing and Understanding

RE1.01

- describe aspects of traditional and contemporary Aboriginal relationships, including the relationships of Aboriginal peoples among themselves to their communities and nations, to Canada, and to the natural environment

RE1.02

- describe how their art forms demonstrate the relationships of Aboriginal peoples to themselves, their families, their communities (including gender roles), their nations, Canada, and the natural environment

RE1.03

- explain how natural environments affect the development of Aboriginal art forms (e.g., Inuit soapstone carving)

RE1.04

- describe the role of art forms in relation to the environment in specific Aboriginal cultures

Creating and Practising

RE2.0

- identify materials (e.g., tobacco, sage, deer hide) that demonstrate specific relationships among Aboriginal peoples and their environments, including people

RE2.02

- use appropriate natural materials to reproduce art forms that convey some aspect of Aboriginal peoples' beliefs or values related to good relationships

RE2.03

- produce art forms, using multimedia approaches to illustrate various relationships to the natural environment

Applying Knowledge

RE3.01

- compare relationships in the Aboriginal art forms of various Aboriginal cultures

RE3.02

- explain what Aboriginal artists or artisans might have been trying to express through their work

RE3.03

- demonstrate understanding of the meaning of art forms in specific Aboriginal cultures (e.g., a case study of a visual artist or the meaning of West Coast symbols)

RE3.04

- explain how traditional forms of expression influence modern designs in Aboriginal art forms

RE3.05

- compare the importance of Aboriginal art forms to different Aboriginal groups

RE3.06

- describe how the relationships between various Aboriginal art forms reflect particular regions and different cultural groups

Sovereignty

Overall Expectations

SOV.01

- explain how art forms can be an expression of sovereignty

SOV.02

- identify different interpretations of sovereignty exemplified in various art forms

SOV.03

- demonstrate how Aboriginal art affirms Aboriginal cultures

Specific Expectations

Viewing and Understanding

SO1.01

- describe how art forms represent customs, world views, traditions, beliefs, and sovereignty

SO1.02

- identify, in Aboriginal art forms, the changing roles of women, from child to youth to adult or elder

SO1.03

- explain how Aboriginal art forms communicate the philosophy and political and cultural values of Aboriginal peoples

SO1.04

- describe qualities in Aboriginal art forms that exemplify self-reliance

SO1.05

- identify Aboriginal art forms that promote sovereignty

SO1.06

- identify the characteristics of sovereignty

SO1.07

- identify Aboriginal multimedia art forms that have sovereignty as their theme

SO1.08

- demonstrate understanding of the importance of women in Aboriginal cultures

Creating and Practising

SO2.01

- demonstrate an appreciation of the diversity of Aboriginal art forms

SO2.02

- produce art forms that have sovereignty as their theme, using a combination of traditional and new technologies

Applying Knowledge

SO3.01

- describe how Aboriginal artists represent sovereignty in their work

SO3.02

- demonstrate understanding of the importance of art forms as an expression of a sovereign identity

SO3.03

- explain how Aboriginal art forms can be a means of self-expression and collective identity that re-establish sovereign relationships

Challenges

Overall Expectations

CHV.01

- demonstrate understanding of the impact of Aboriginal art forms on society

CHV.02

- explain how art forms are a means for promoting dialogue and healing in Aboriginal communities

CHV.03

- demonstrate understanding of issues related to the production of Aboriginal art forms

CHV.04

- identify how new and evolving art forms reclaim, revive, and sustain Aboriginal cultures

Specific Expectations

Viewing and Understanding

CH1.01

- demonstrate understanding of issues related to the production, ownership and display of Aboriginal art forms

CH1.02

- explain how stereotypical messages are expressed in art forms

CH1.03

- describe how selected artists and their works represent their cultural groups

CH1.04

- describe the skills and processes that selected artists use to create their art forms

CH1.05

- explain how art forms are expressions of the celebration of Aboriginal peoples

Creating and Practising

CH2.01

- produce Aboriginal-style art forms that reflect solutions to contemporary issues of Aboriginal peoples

CH2.02

- create Aboriginal-style art forms that promote dialogue related to healing and affirmation

CH2.03

- produce Aboriginal-style art forms that use a multimedia approach to portray personal identity

Applying Knowledge

CH3.01

- describe how Canada, international and Aboriginal art audiences react to Aboriginal art forms

CH3.02

- describe images that represent various Aboriginal cultures

CH3.03

- describe how Aboriginal art forms promote communication within, and the growth of selected Aboriginal communities

CH3.04

- identify ways that contemporary Aboriginal art forms contribute to the renewal and healing of Aboriginal societies

CH3.05

- describe how Aboriginal groups contribute to global communities