

Indigenous Knowledge and Perspectives: Arts Education K–12

Context

In B.C.’s redesigned curriculum, Indigenous knowledge and perspectives are integrated throughout all areas of learning and are evident in the curriculum’s rationale statements, goals, big ideas, mandated learning standards, and elaborations. The First Peoples Principles of Learning offer a crucial lens for curriculum, placing a significant importance on the authentic integration of Indigenous knowledge and perspectives in relevant and meaningful ways.

The intent behind this integration is to promote a growing understanding of Indigenous peoples in B.C. that will contribute to the development of educated citizens who reflect on and support reconciliation. This approach to Indigenous education encourages enlightened discussion among teachers and students in all areas of learning and grade levels, and this approach values and prioritizes Indigenous knowledge and perspectives that can only be found in B.C.

Purpose

The *Indigenous Knowledge and Perspectives: K-12 Arts Education Curriculum* resource is intended to support teachers in authentically integrating Indigenous knowledge and perspectives into their classrooms. This resource provides a detailed overview of the explicit and implicit references to Indigenous knowledge and perspectives in the Big Ideas, Curricular Competencies, and Content throughout the K-12 Arts Education curriculum.

Explicit References

Explicit references include the Big Ideas, Curricular Competencies, and Content that directly refer to Indigenous knowledge and perspectives. For example, the Grade 8 Arts Education curriculum includes the following explicit reference:

Grade 8, Content, **traditional and contemporary Aboriginal arts and arts-making processes**

⇒ *dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition*

Implicit References

Implicit references are Big Ideas, Curricular Competencies, and Content that indirectly refer to Indigenous knowledge and perspectives. For example, the Grade 4 Arts Education curriculum includes the following implicit reference:

Grade 4, Big Idea, **Creative expression is a means to explore and share one’s identity within a community.**

The implicit references included in this resource represent just one perspective and should not be considered the only interpretation. Identifying implicit references depends on personal and cultural background, prior knowledge and experience, subject-matter expertise, points of view, and connections to place*. As such, the implicit references in this resource serve only as a guide and should not be viewed as a conclusive list.

Note on Elaborations: Explicit references to Indigenous knowledge and perspectives that are found within the Elaborations of Big Ideas, Curricular Competencies, or Content are considered *implicit* unless they are accompanied by an explicit reference in the Big Ideas, Curricular Competencies, or Content.

The key below shows how the information in the chart is structured:

Bolded print	Mandated Learning Standard
•	Sub-points of a Learning Standard
⇒	Elaborations
○	Key questions or samples

***Place** refers to any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity.

Indigenous Knowledge and Perspectives: Arts Education K–12

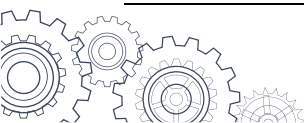
ARTS EDUCATION		Kindergarten
	Explicit	Implicit
Big Ideas		People create art to express who they are as individuals and community. People connect to others and share ideas through the arts.
Curricular Competencies		Explore artistic expressions of themselves and community through creative processes ⇒ <i>the means by which an artistic work (in dance, drama, music, and visual arts) is made; includes but is not limited to exploration, selection, combination, refinement, and reflection</i> Observe and share how artists use processes, materials, movements, technologies, tools, and techniques ⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i> Interpret how symbols are used through the arts Express feelings, ideas, stories, observations, and experiences through the arts Describe and respond to works of art
Content	traditional and contemporary Aboriginal arts and arts-making processes ⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i>	symbolism as a means of expressing specific meaning ⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the cradling of one's arms)</i> variety of local works of art ⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts and artistic traditions</i>



ARTS EDUCATION

Grade 1

	Explicit	Implicit
Big Ideas		<p>People create art to express who they are as individuals and community.</p> <p>People connect to others and share ideas through the arts.</p>
Curricular Competencies		<p>Explore artistic expressions of themselves and community through creative processes</p> <p>⇒ <i>the means by which an artistic work (in dance, drama, music, and visual arts) is made; includes but is not limited to exploration, selection, combination, refinement, and reflection</i></p> <p>Observe and share how artists use processes, materials, movements, technologies, tools, and techniques</p> <p>⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i></p> <p>Interpret how symbols are used through the arts</p> <p>Express feelings, ideas, stories, observations, and experiences through the arts</p> <p>Describe and respond to works of art</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i></p>	<p>symbolism as a means of expressing specific meaning</p> <p>⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., a sad mood could be represented with blue colours, a slow tempo, or a legato line)</i></p> <p>variety of local works of art and artistic traditions from diverse cultures and communities</p> <p>⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i></p>

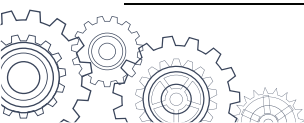




ARTS EDUCATION

Grade 2

	Explicit	Implicit
Big Ideas		Creative expression develops our unique identity and voice. People connect to the hearts and minds of others in a variety of places and times through the arts.
Curricular Competencies		Explore personal experience, community, and culture through arts activities Observe and share how artists use processes, materials, movements, technologies, tools, and techniques ⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i> Interpret symbolism and how it can be used to express meaning through the arts Express feelings, ideas, stories, observations, and experiences through creative works Describe and respond to works of art
Content	traditional and contemporary Aboriginal arts and arts-making processes ⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i>	symbolism as a means of expressing specific meaning ⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., family can be represented with connected shapes, similar timbres, or collaborative movement)</i> variety of local works of art and artistic traditions from diverse cultures, communities, times and places ⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i>

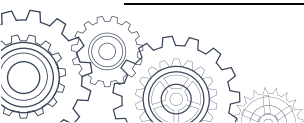




ARTS EDUCATION

Grade 3

	Explicit	Implicit
Big Ideas		<p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>The arts connect our experiences to the experiences of others.</p>
Curricular Competencies		<p>Explore identity, place, culture, and belonging through arts experiences</p> <p>Explore relationships among cultures, communities, and the arts</p> <p>Observe and share how artists use processes, materials, movements, technologies, tools, and techniques</p> <p>⇒ people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</p> <p>Interpret symbolism and how it can be used to express meaning through the arts</p> <p>Express feelings, ideas, stories, observations, and experiences through creative works</p> <p>Describe and respond to works of art</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</p>	<p>symbolism as a means of expressing specific meaning</p> <p>⇒ use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., the solar system can be represented through positive and negative space, sound exploration, or collaborative movement)</p> <p>variety of local works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ the results of creative processes in disciplines such as dance, drama, music, and visual arts</p>

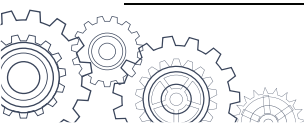




ARTS EDUCATION

Grade 4

	Explicit	Implicit
Big Ideas		<p>Creative expression is a means to explore and share one’s identity within a community.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Exploring works of art exposes us to diverse values, knowledge, and perspectives.</p>
Curricular Competencies		<p>Explore identity, place, culture, and belonging through arts experiences</p> <p>Explore relationships among cultures, communities, and the arts</p> <p>Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</p> <p>⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i></p> <p>Interpret and communicate ideas using symbolism to express meaning through the arts</p> <p>Express feelings, ideas, and experiences in creative ways</p> <p>Describe and respond to works of art and explore artists’ intent</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i></p>	<p>symbolism as a means of expressing specific meaning</p> <p>⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the cradling of one’s arms)</i></p> <p>variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i></p>

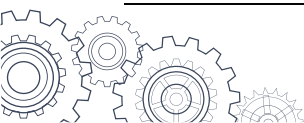




ARTS EDUCATION

Grade 5

	Explicit	Implicit
Big Ideas		<p>Engaging in creative expression and experiences expands people’s sense of identity and belonging.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Works of art influence and are influenced by the world around us.</p>
Curricular Competencies		<p>Explore identity, place, culture, and belonging through creative experiences</p> <p>Explore a range of cultures, and the relationships among cultures, societies, and the arts</p> <p>Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</p> <p>⇒ people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</p> <p>Examine relationships between the arts and the wider world</p> <p>Express feelings, ideas, and experiences in creative ways</p> <p>Describe and respond to works of art and explore artists’ intent</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</p>	<p>symbolism and metaphor to explore ideas and perspective</p> <p>⇒ use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)</p> <p>variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ the results of creative processes in disciplines such as dance, drama, music, and visual arts</p>

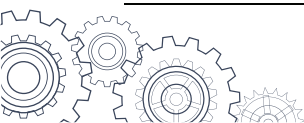




ARTS EDUCATION

Grade 6

	Explicit	Implicit
Big Ideas		<p>Engaging in creative expression and experiences expands people’s sense of identity and community.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Experiencing art is a means to develop empathy for others’ perspectives and experiences.</p>
Curricular Competencies		<p>Explore identity, place, culture, and belonging through the arts</p> <p>Explore a range of cultures, and the relationships among cultures, societies, and the arts</p> <p>Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</p> <p>⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i></p> <p>Examine relationships between the arts and the wider world</p> <p>Express feelings, ideas, and experiences in creative ways</p> <p>Describe and respond to works of art and explore artists’ intent</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i></p>	<p>symbolism and metaphor to explore ideas and perspective</p> <p>⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)</i></p> <p>variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i></p>

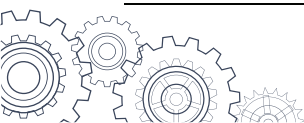




ARTS EDUCATION

Grade 7

	Explicit	Implicit
Big Ideas		<p>Through art making, one’s sense of identity and community continually evolves.</p> <p>Experiencing art challenges our point of view and expands our understanding of others.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Engaging in the arts develops people’s ability to understand and express complex ideas.</p>
Curricular Competencies		<p>Explore relationships between identity, place, culture, and belonging through the arts</p> <p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts.</p> <p>Research, describe, interpret and evaluate how artists use processes, materials, movements, technologies, tools, techniques, and environments in the arts</p> <p>⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i></p> <p>Reflect on works of art and creative processes to understand artists’ intentions</p> <p>Examine the relationships between the arts and the wider world</p> <p>Describe and respond to works of art</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i></p>	<p>symbolism and metaphor to explore ideas and perspective</p> <p>⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)</i></p> <p>variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i></p>

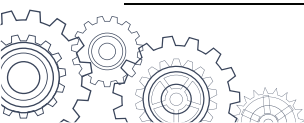




ARTS EDUCATION

Grade 8

	Explicit	Implicit
Big Ideas		<p>Individual and collective expression can be achieved through the arts.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Artists often challenge the status quo and open us to new perspectives and experiences.</p> <p>⇒ <i>Includes questioning established ideas, exploring historical perspectives and social change, and preserving enduring values</i></p>
Curricular Competencies		<p>Explore relationships between identity, place, culture, and belonging through arts activities and experiences</p> <p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts.</p> <p>Describe, interpret and evaluate how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas</p> <p>⇒ <i>people who create works in any of the arts disciplines (e.g., dancers, actors, musicians, visual artists); also includes the students themselves</i></p> <p>Use the arts to communicate, respond to and understand environmental and global issues.</p> <p>Describe and respond to works of art</p>
Content	<p>traditional and contemporary Aboriginal arts and arts-making processes</p> <p>⇒ <i>dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition</i></p>	<p>symbolism and metaphor to explore ideas and perspective</p> <p>⇒ <i>use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the cradling of one's arms)</i></p> <p>variety of national and international works of art and artistic traditions from diverse cultures, communities, times and places</p> <p>⇒ <i>the results of creative processes in disciplines such as dance, drama, music, and visual arts</i></p> <p>ethical considerations and cultural appropriation related to the arts</p> <p><i>ethical considerations</i></p> <p>⇒ <i>such as inclusion, diversity, copyright, ownership</i></p> <p><i>cultural appropriation</i></p> <p>⇒ <i>use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</i></p>

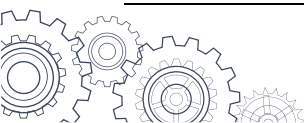




ARTS EDUCATION

Arts Education 9

	Explicit	Implicit
Big Ideas		<p>Identity is explored, expressed, and impacted through arts experiences.</p> <p>The arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.</p> <p>Creative arts experiences can build community and nurture relationships with others.</p>
Curricular Competencies		<p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</p> <p>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</p> <p>Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</p>
Content	<p>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through artistic works</p>	<p>contributions of innovative artists from a variety of genres, communities, times, and places</p> <p>the ethics of cultural appropriation and plagiarism</p> <p>⇒ use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</p>

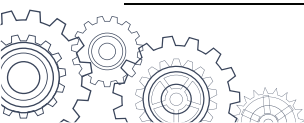




ARTS EDUCATION

Dance 9

	Explicit	Implicit
Big Ideas		<p>Identity is explored, expressed, and impacted through dance experiences.</p> <p>Dance provides opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.</p> <p>Collaborative dance experiences can build community and nurture relationships with others.</p>
Curricular Competencies		<p>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</p> <p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</p> <p>Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</p>
Content	<p>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>contributions of innovative artists from a variety of genres, communities, times, and places</p> <p>the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</i></p>

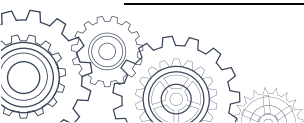




ARTS EDUCATION

Drama 9

	Explicit	Implicit
Big Ideas		<p>Identity is explored, expressed, and impacted through drama experiences.</p> <p>Drama provides opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.</p> <p>Collaborative drama experiences can build community and nurture relationships with others.</p>
Curricular Competencies		<p>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</p> <p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</p> <p>Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</p>
Content	<p>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through storytelling and drama</p>	<p>contributions of innovative artists from a variety of genres, communities, times, and places</p> <p>the ethics of cultural appropriation and plagiarism</p> <p>⇒ use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</p>

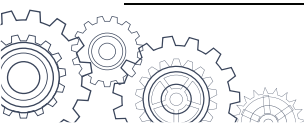




ARTS EDUCATION

Music 9

	Explicit	Implicit
Big Ideas		<p>Identity is explored, expressed, and impacted through music experiences.</p> <p>Music provides opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.</p> <p>Collaborative music experiences can build community and nurture relationships with others.</p>
Curricular Competencies		<p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</p>
Content	<p>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through storytelling and drama</p>	<p>contributions of innovative musicians from a variety of genres, communities, times, and places</p> <p>the ethics of cultural appropriation and plagiarism</p> <p>⇒ use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</p>

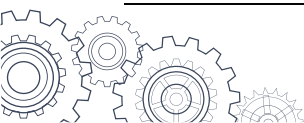




ARTS EDUCATION

Visual Arts 9

	Explicit	Implicit
Big Ideas		<p>Identity is explored, expressed, and impacted through visual arts experiences.</p> <p>The visual arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.</p> <p>Arts experiences can build community and nurture relationships with others.</p>
Curricular Competencies		<p>Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts</p> <p>Explore relationships between identity, place, culture, society, and belonging through artistic experiences</p> <p>Create personally meaningful artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts</p>
Content	<p>traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through visual arts</p>	<p>contributions of innovative musicians from a variety of genres, communities, times, and places</p> <p>the ethics of cultural appropriation and plagiarism</p> <p>⇒ use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. 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</p>

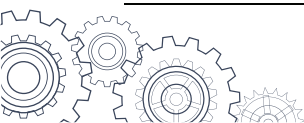




ARTS EDUCATION

Media Arts 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories can be shared through media arts. Media arts offer unique ways of exploring our identity and sense of belonging
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge through media arts ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Reflect on the influences of a variety of contexts on artistic works ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> Demonstrate respect for self, others, and place ⇒ <i>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.</i> Communicate and respond to social and environmental issues using media art ⇒ <i>occurring locally, regionally, nationally, and/or globally</i>
Content	First Peoples worldviews and cross-cultural perspectives, stories, and history as expressed through media arts ⇒ <i>including contemporary and traditional perspectives</i>	local, national, global, and inter-cultural media artists ethical, moral, and legal considerations associated with media arts technology ⇒ <i>regulatory issues related to responsibility for duplication, copyright, and appropriation of imagery, sound, and video</i>

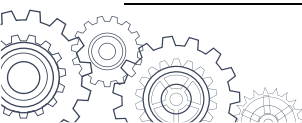




ARTS EDUCATION

Musical Theatre 10

	Explicit	Implicit
Big Ideas		Interpretation of existing work is an opportunity to represent identity and culture.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatrical works ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Reflect on dramatic experiences and how they relate to a specific place, time, and context ⇒ 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.
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre	contributions of innovative artists from a range of genres, contexts, time periods, and cultures ⇒ including First Nations, Métis and Inuit culture ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

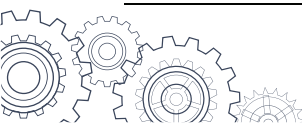




ARTS EDUCATION

Dance Choreography 10

	Explicit	Implicit
Big Ideas		Interpretation of existing work is an opportunity to represent identity and culture.
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Reflect on the influences of social, cultural, historical, political, and personal context on dance</p> <p>Demonstrate respect for self, others, audience, and place</p> <p>⇒ <i>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.</i></p> <p>Express personal movement preferences, cultural identity, perspective, values, and emotions in choreography</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>local and intercultural performers, movements, and genres</p> <p>ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

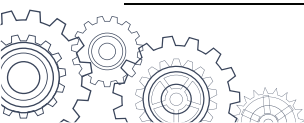




ARTS EDUCATION

Dance Company 10

	Explicit	Implicit
Big Ideas		
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Explore the influences of context on a dance technique, genre, or style</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>⇒ <i>for example, classical, contemporary, culturally specific</i></p> <p>Consider audience, venue and place while composing, rehearsing, and performing</p> <p>⇒ <i>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.</i></p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>contributions of key dance innovators in specific genres, contexts, periods, and cultures</p> <p>ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

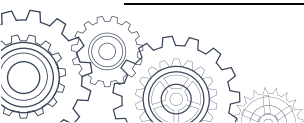




ARTS EDUCATION

Dance Foundations 10

	Explicit	Implicit
Big Ideas		Dance offers unique ways of exploring our identity and sense of belonging. Individual and collective expression is rooted in history, culture, community, and values. Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Demonstrate dance elements and techniques in a variety of historical and contemporary genres or styles ⇒ for example, classical, contemporary, culturally specific Demonstrate respect for self, others, audience and 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. Use dance to communicate and respond to personal and social issues Express personal movement preferences, cultural identity, perspective, values, and emotions through individual and group movement compositions Explore a range of local, national, global, and intercultural performers, movements, and genres Explore ways in which dance impacts cultures and societies
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	contributions of key dance innovators in specific genres, contexts, periods, and cultures ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

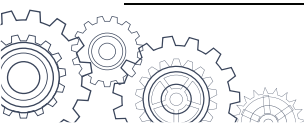




ARTS EDUCATION

Dance Technique and Performance 10

	Explicit	Implicit
Big Ideas		Aesthetic experiences have the power to transform the way we see, think, and feel.
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Demonstrate awareness of personal and social responsibility toward self, others, audience and place</p> <p>⇒ 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.</p> <p>Reflect on the influences of social, cultural, historical, political, and personal context on dance</p> <p>Express cultural identity, perspective, values, and emotions through dance</p> <p>Make connections through dance with local, regional, and national issues and communities</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	<p>contributions of key dance innovators in specific genres, contexts, periods, and cultures</p> <p>ethics of cultural appropriation and plagiarism</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

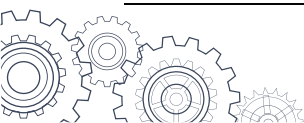




ARTS EDUCATION

Drama 10

	Explicit	Implicit
Big Ideas		Active participation in drama creates personal and cultural connections and reveals insights into human experience. Drama offers dynamic ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through drama ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Examine the influences of social, cultural, historical, environmental, and personal context on drama Reflect on dramatic experiences and how they relate to a specific place, time and context ⇒ <i>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.</i> Make connections with family and community through drama and theatre
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through drama	the influences of time and place on the emergence of dramatic works ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

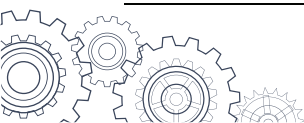




ARTS EDUCATION

Theatre Company 10

	Explicit	Implicit
Big Ideas		<p>Active participation in theatre creates personal and cultural connections and reveals insights into human experience.</p> <p>Both the process and the product of theatre are dynamic ways of exploring our identity and sense of belonging.</p>
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Develop an awareness of self, the audience, the company, and place</p> <p>⇒ <i>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.</i></p> <p>Explore ways in which theatre impacts cultures and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre</p>	<p>ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

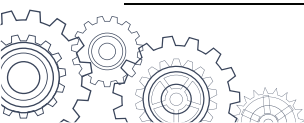




ARTS EDUCATION

Theatre Production 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories can be communicated through theatre. Active participation in theatre creates personal and cultural connections and reveals insights into human experience.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Express cultural identity and perspectives through theatre production Respond to social and environmental issues using production elements Use design to enhance stories with a specific place, time and context ⇒ <i>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.</i> Explore ways in which theatre production can impact cultures and society
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre	ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

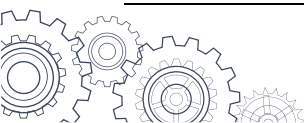




ARTS EDUCATION

Choral Music 10

	Explicit	Implicit
Big Ideas		Individual and collective expression is rooted in history, culture, and community. Music offers unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>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.</i> Contribute personal voice, cultural identity, and perspective in solo or ensemble musical study and performance ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i> Make connections with others on a local, regional, and global scale through music
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

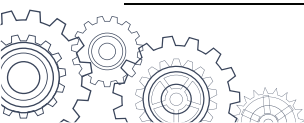




ARTS EDUCATION

Contemporary Music 10

	Explicit	Implicit
Big Ideas		Individual and collective expression is rooted in history, culture, and community. Music offers unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>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.</i> Contribute personal voice, cultural identity, and perspective in musical study and performance ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i> Use music to communicate and respond to social and global issues ⇒ <i>through activities ranging from reflection to action</i> Make connections with others on a local, regional, and global scale through music
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	a variety of musical styles, genres, and traditions ⇒ <i>including those from First Nations, Métis and Inuit, Canadian, and world contexts</i> history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

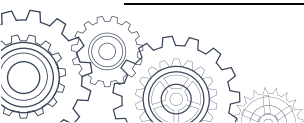




ARTS EDUCATION

Instrumental Music 10

	Explicit	Implicit
Big Ideas		Individual and collective expression is rooted in history, culture, and community. Music offers unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>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.</i> Contribute personal voice, cultural identity, and perspective in musical study and performance ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i> Use music to communicate and respond to social and global issues ⇒ <i>through activities ranging from reflection to action</i> Make connections with others on a local, regional, and global scale through music
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	a variety of musical styles, genres, and traditions ⇒ <i>including those from First Nations, Métis and Inuit, Canadian, and world contexts</i> history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

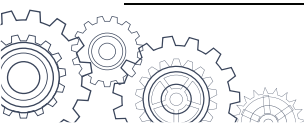




ARTS EDUCATION

Art Studio 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences Visual arts offer unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through visual arts ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Reflect on the influences of a variety of contexts on artistic works ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> Demonstrate respect for self, others, and place ⇒ <i>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.</i> Communicate and respond to social and environmental issues through visual art ⇒ <i>through activities ranging from reflection to action</i> Create artistic works that demonstrate personal, cultural, and historical contexts
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through visual arts	influence of visual culture on self-perception and identity ⇒ <i>aspects of culture that rely on visual representation</i> role of visual art in social justice issues contributions of traditional, innovative, and inter-cultural artists ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

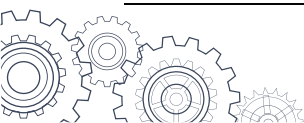




ARTS EDUCATION

Photography 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences Photography offers unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through photography ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Demonstrate respect for self, others, and place ⇒ <i>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.</i> Communicate and respond to social and environmental issues through photography ⇒ <i>through activities ranging from reflection to action</i> Create photographs that demonstrate personal, cultural, and historical contexts
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography	role of visual art in social justice issues ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

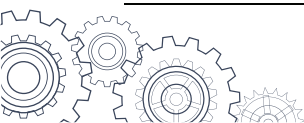




ARTS EDUCATION

Studio Arts 2D 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences Visual arts offer unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through 2D artistic works ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Reflect on the influences of a variety of contexts on artistic works ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> Demonstrate respect for self, others, and place ⇒ <i>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.</i> Communicate and respond to social and environmental issues through artistic works ⇒ <i>through activities ranging from reflection to action</i> Explore the relationships between 2D artistic works, culture and society
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works	role of 2D artistic works in social justice issues contributions of traditional, innovative, and inter-cultural artists ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

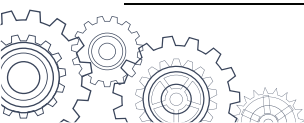




ARTS EDUCATION

Studio Arts 3D 10

	Explicit	Implicit
Big Ideas		Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences Visual arts offer unique ways of exploring our identity and sense of belonging.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through 3D artistic works ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Reflect on the influences of a variety of contexts on artistic works ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> Demonstrate respect for self, others, and place ⇒ <i>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.</i> Communicate and respond to social and environmental issues through artistic works ⇒ <i>through activities ranging from reflection to action</i> Explore the relationships between 3D artistic works, culture and society
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works	role of 3D artistic works in social justice issues contributions of traditional, innovative, and inter-cultural artists ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

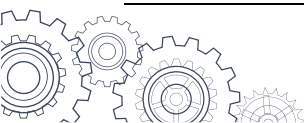




ARTS EDUCATION

Media Arts 11

	Explicit	Implicit
Big Ideas		<p>Media arts reflect the interconnectedness of the individual, community, history, and society.</p> <p>Media arts provide a unique way to represent self, identity, and culture.</p>
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through media arts</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Reflect on the influences of a variety of contexts on artistic works</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Demonstrate respect for self, others, and place through art-making</p> <p>⇒ <i>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.</i></p> <p>Communicate and respond to social and environmental issues through media arts</p> <p>⇒ <i>through activities ranging from reflection to action</i></p> <p>Explore the relationships between media arts, culture and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through media arts</p>	<p>contributions of traditional, innovative, and inter-cultural artists</p> <p>moral rights, and the ethics of cultural appropriation and plagiarism</p> <p><i>moral rights:</i></p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

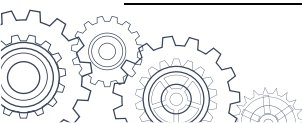




ARTS EDUCATION

Musical Theatre 11

	Explicit	Implicit
Big Ideas		Musical theatre is informed by history, culture, and community.
Curricular Competencies	<p>Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts</p> <p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through musical theatre</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Reflect on the influences of a variety of contexts on artistic works</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Reflect on aesthetic experiences and how they relate to a specific place, time and context</p> <p>⇒ <i>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.</i></p> <p>Express personal voice, cultural identity, and values through interdisciplinary arts techniques</p> <p>Communicate and respond to social and environmental issues through media arts</p> <p>⇒ <i>through activities ranging from reflection to action</i></p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre</p>	<p>artists from a range of genres, periods, and cultures</p> <p>⇒ <i>including First Nations, Métis, and Inuit cultures</i></p> <p>ethics of cultural appropriation and plagiarism</p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

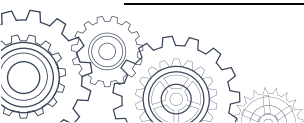




ARTS EDUCATION

Dance Choreography 11

	Explicit	Implicit
Big Ideas		
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Use dance to communicate about and respond to local, regional, and national issues</p> <p>Express personal voice, cultural identity, and values through interdisciplinary arts techniques</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>local, national and intercultural performers, movements and genres</p> <p>the influence of time and place on the emergence of historical and contemporary dance forms</p> <p>⇒ <i>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.</i></p> <p>ethics of cultural appropriation and plagiarism</p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

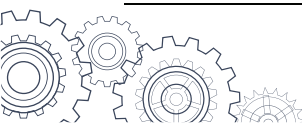




ARTS EDUCATION

Dance Company 11

	Explicit	Implicit
Big Ideas		
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Consider audience, venue and place when composing, rehearsing and performing</p> <p>⇒ <i>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.</i></p> <p>Make connections through dance with local, regional, and national issues and communities</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>ethics of cultural appropriation and plagiarism</p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

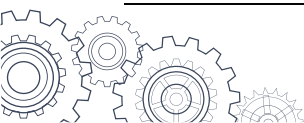




ARTS EDUCATION

Dance Conditioning 11

	Explicit	Implicit
Big Ideas		
Curricular Competencies	<p>Explore First Peoples perspectives, ways of knowing, and movements to enhance dance conditioning techniques</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Demonstrate awareness of personal and social responsibility toward self, others, and place</p> <p>⇒ <i>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.</i></p> <p>Make connections through dance with local, regional, and national issues and communities</p>
Content		

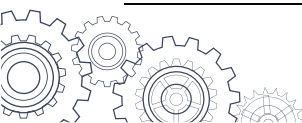




ARTS EDUCATION

Dance Foundations 11

	Explicit	Implicit
Big Ideas		Dance is informed by the history, culture, and community in which it exists.
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Demonstrate awareness of personal and social responsibility toward self, others, and place</p> <p>⇒ 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.</p> <p>Use dance to respond to local, regional, and national issues</p> <p>Express cultural identity, perspectives, and values through individual and group movement compositions</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	<p>local, national and intercultural performers, and genres</p> <p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

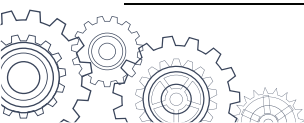




ARTS EDUCATION

Dance Technique and Performance 11

	Explicit	Implicit
Big Ideas		Aesthetic experiences have the power to transform our perspective
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Explore specific or a variety of genres or styles from historical and contemporary cultures</p> <p>Demonstrate awareness of personal and social responsibility toward self, others, and place</p> <p>⇒ 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.</p> <p>Reflect on the influences of social, cultural, historical, political, and personal context on dance</p> <p>Use dance to respond to local, regional, and national issues</p> <p>Investigate cultural identity, perspectives, values, and emotions through dance</p> <p>Make connections through dance with local, regional, and national issues and communities</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	<p>local, national and intercultural performers, and movements</p> <p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

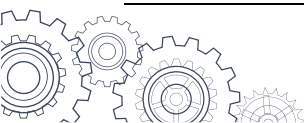




ARTS EDUCATION

Directing and Script Development 11

	Explicit	Implicit
Big Ideas		<p>Traditions, perspectives, worldviews, and stories can be shared through scriptwriting and directing.</p> <p>Scriptwriters and directors are influenced by history, culture, and community.</p>
Curricular Competencies	<p>Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts</p> <p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through scriptwriting and directing</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Explore the influences of dramatic works on social, cultural, historical, political, and personal contexts</p> <p>Reflect on aesthetic experiences and how they relate to a specific place, time and context</p> <p>⇒ 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.</p> <p>Communicate about and respond to environmental and social issues through scriptwriting and directing</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through directing and scriptwriting</p>	<p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

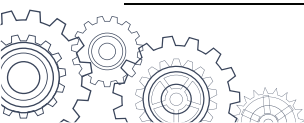




ARTS EDUCATION

Drama 11

	Explicit	Implicit
Big Ideas		Individual and collective expression are founded on history, culture, and community. Drama offers dynamic ways to explore and share identity and a sense of belonging.
Curricular Competencies	Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through dramatic works ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Examine the influences of dramatic works on social, cultural, historical, political, and personal contexts Reflect on aesthetic experiences and how they relate to a specific place, time and context ⇒ 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. Explore the impacts of dramatic works on culture and society Make connections through drama with family and community on local, regional, and national scales
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through dramatic works	influences of time and place on dramatic works artists from a variety of genres and cultures a range of local, national, and intercultural performers and movements history of a variety of dramatic genres, including their roles in historical and contemporary societies ethics of cultural appropriation and plagiarism cultural appropriation: ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

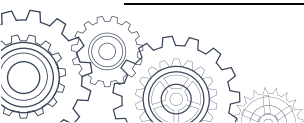




ARTS EDUCATION

Film & Television 11

	Explicit	Implicit
Big Ideas		Moving images offer dynamic ways to explore and share identity and a sense of belonging. History, culture, and community can influence film and television productions.
Curricular Competencies	Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through film and television productions ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Identify the influences of social, cultural, historical, political, and personal contexts in film and television Identify how moving images relate to a specific place and time ⇒ <i>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.</i> Communicate about and respond to environmental and social issues through moving images Express cultural identity and perspectives through moving images Explore the impacts of culture and society on moving images
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through moving images	structure, form, narrative, and genres of local, national, and intercultural cinematic traditions ethics of cultural appropriation and plagiarism <i>cultural appropriation:</i> ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

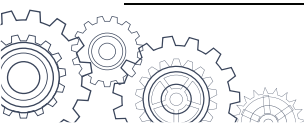




ARTS EDUCATION

Theatre Company 11

	Explicit	Implicit
Big Ideas		Active participation in theatre creates personal and cultural connections and reveals insights into human experience.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre productions ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Develop an awareness of self, audience, the theatre company, and 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. Explore the impacts of culture and society on theatre productions
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions	ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

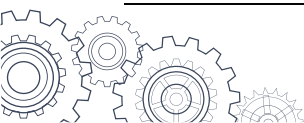




ARTS EDUCATION

Theatre Production 11

	Explicit	Implicit
Big Ideas		Individual and collective expression are founded on history, culture, and community. Traditions, perspectives, worldviews, and stories can be shared through theatre productions.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Express cultural identity and perspectives through theatre production Use design to enhance stories with a specific place, time and context ⇒ 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. Explore the impacts of culture and society on theatre productions
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions	ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

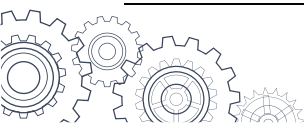




ARTS EDUCATION

Choral Music 11

	Explicit	Implicit
Big Ideas		<p>Music reflects aspects of time, place, and community.</p> <p>A musician’s interpretation of existing work is an opportunity to represent identity and culture.</p>
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Explore a variety of contexts and their influences on musical works, including place and time</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>⇒ <i>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.</i></p> <p>Express personal voice, story, cultural identity, and perspective in a variety of settings</p> <p>⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i></p> <p>Explore the relationships between the arts, culture, family, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music</p>	<p>history of a variety of musical genres</p> <p>⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i></p> <p>ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

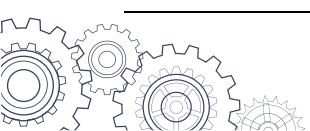




ARTS EDUCATION

Composition & Production 11

	Explicit	Implicit
Big Ideas		Composers capture and reflect aspects of time, place, and community through music. Music composition and production provides an opportunity to represent our identity, context, and culture.
Curricular Competencies		Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> ⇒ <i>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.</i> Express perspectives, personal voice, story, and cultural identity, through music composition and production ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

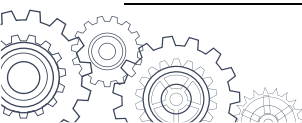




ARTS EDUCATION

Contemporary Music 11

	Explicit	Implicit
Big Ideas		Music reflects aspects of time, place, and community. A musician’s interpretation of existing work is an opportunity to represent identity and culture.
Curricular Competencies		Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> ⇒ <i>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.</i> Express personal voice, cultural identity, perspectives and values in musical study and performance ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	a variety of musical styles, genres, and traditions ⇒ <i>including those from First Nations, Métis, Inuit, Canadian, and world contexts</i> history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

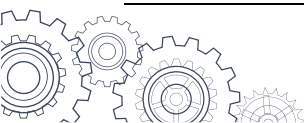




ARTS EDUCATION

Instrumental Music 11

	Explicit	Implicit
Big Ideas		Music reflects aspects of time, place, and community. A musician’s interpretation of existing work is an opportunity to represent identity and culture.
Curricular Competencies		Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> ⇒ <i>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.</i> Express personal voice, cultural identity, and perspectives through music ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	contributions of innovative artists from a variety of genres, contexts, periods, and cultures history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

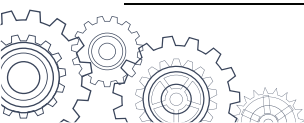




ARTS EDUCATION

Art Studio 11

	Explicit	Implicit
Big Ideas		Visual arts reflect the interconnectedness of the individual, community, history, and society.
Curricular Competencies	Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through artistic works ⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Demonstrate awareness of self, others, and place through art-making ⇒ <i>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.</i> Communicate about and respond to social and environmental issues through visual art ⇒ <i>through activities ranging from reflection to action</i> ⇒ <i>including local, regional, and national issues, as well as social justice issues</i> Create artistic works to reflect personal voice, story and values ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through artistic works	moral rights and the ethics of cultural appropriation and plagiarism ⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i> ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

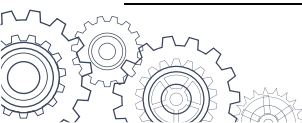




ARTS EDUCATION

Graphic Arts 11

	Explicit	Implicit
Big Ideas		Graphic arts reflect the interconnectedness of the individual, community, history, and society.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through graphic artworks</p> <p>⇒ First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Describe and analyze, using discipline-specific language, how artists use materials, technologies, processes, and environments in graphic arts</p> <p>⇒ place-based influences on the creation of artistic work; art related to or created for a specific place</p> <p>Examine the influences of a variety of contexts on graphic artworks</p> <p>⇒ for example, personal, social, cultural, environmental, and historical contexts</p> <p>Demonstrate awareness of self, others, and place through art-making</p> <p>⇒ 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.</p> <p>Communicate about and respond to social and environmental issues through graphic artworks</p> <p>⇒ through activities ranging from reflection to action</p> <p>⇒ including local, regional, and national issues, as well as social justice issues</p> <p>Create graphic artworks to reflect personal voice, story and values</p> <p>⇒ a style of expression that conveys an individual's personality, perspective, or worldview</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through graphic artworks</p>	<p>contributions of traditional, innovative, and intercultural graphic artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

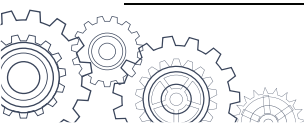




ARTS EDUCATION

Photography 11

	Explicit	Implicit
Big Ideas		Photography reflects the interconnectedness of the individual, community, history, and society.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through photography</p> <p>⇒ First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Explore photographic possibilities and cross-cultural perspectives</p> <p>Demonstrate awareness of self, others, and place through photography</p> <p>⇒ 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.</p> <p>Communicate about and respond to social and environmental issues through photography</p> <p>⇒ through activities ranging from reflection to action</p> <p>⇒ including local, regional, and national issues, as well as social justice issues</p> <p>Create photographs that reflect personal, cultural, social, environmental, and historical contexts</p> <p>Explore the reciprocal relationships between photography, culture, and society</p> <p>Engage in digital citizenship throughout the photographic process</p> <p>⇒ understanding human, cultural, and societal issues related to technology, and engaging in legal and ethical behaviours</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography	<p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

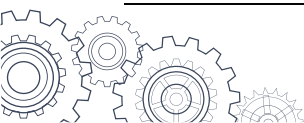




ARTS EDUCATION

Studio Arts 2D 11

	Explicit	Implicit
Big Ideas		Visual arts reflect the interconnectedness of the individual, community, history, and society.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 2D artistic works</p> <p>⇒ First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Examine the influences of a variety of contexts on 2D artistic works</p> <p>⇒ for example, personal, social, cultural, environmental, and historical contexts</p> <p>Demonstrate awareness of self, others, and place through 2D artistic works</p> <p>⇒ 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.</p> <p>Communicate about and respond to social and environmental issues through 2D artistic works</p> <p>⇒ through activities ranging from reflection to action</p> <p>⇒ including local, regional, and national issues, as well as social justice issues</p> <p>Create artistic works to reflect personal voice, story and values</p> <p>Explore the reciprocal relationships between 2D artistic works, culture, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works</p>	<p>contributions of traditional, innovative, and intercultural artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

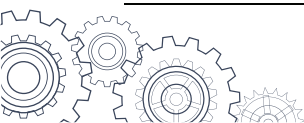




ARTS EDUCATION

Studio Arts 3D 11

	Explicit	Implicit
Big Ideas		Visual arts reflect the interconnectedness of the individual, community, history, and society.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 3D artistic works</p> <p>⇒ First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p> <p>Explore First Peoples relationship with the land and natural resources as revealed through 3D artistic works</p>	<p>Examine the influences of a variety of contexts on 3D artistic works</p> <p>⇒ for example, personal, social, cultural, environmental, and historical contexts</p> <p>Demonstrate awareness of self, others, and place through 3D artistic works</p> <p>⇒ 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.</p> <p>Communicate about and respond to social and environmental issues through 3D artistic works</p> <p>⇒ through activities ranging from reflection to action</p> <p>⇒ including local, regional, and national issues, as well as social justice issues</p> <p>Create artistic works to reflect personal voice, story and values</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works</p>	<p>contributions of traditional, innovative, and intercultural artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

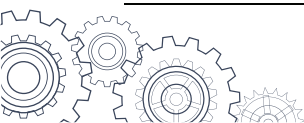




ARTS EDUCATION

Media Arts 12

	Explicit	Implicit
Big Ideas		Media arts are an essential element of culture and reveal insights into the human experience.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through media arts ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Examine artistic possibilities and take creative risks, using various sources of inspiration ⇒ <i>make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities</i> ⇒ <i>including experiences, traditional cultural knowledge and approaches, places (including the land and its natural resources), people, information, and collaborative learning environments</i> Examine the influences of a variety of contexts on artistic works ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> Demonstrate respect for self, others, and place through art-making ⇒ <i>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.</i> Investigate and respond to social and environmental issues and values using media arts ⇒ <i>through activities ranging from reflection to action</i> Create artistic works to reflect personal voice, story and values ⇒ <i>a style of expression that conveys an individual’s personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through media arts	moral rights, and the ethics of cultural appropriation and plagiarism <i>moral rights:</i> ⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i> <i>cultural appropriation:</i> ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

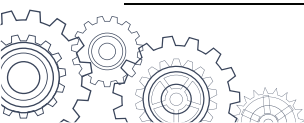




ARTS EDUCATION

Musical Theatre 12

	Explicit	Implicit
Big Ideas		Musical theatre is informed by history, culture, and community.
Curricular Competencies	<p>Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts</p> <p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through musical theatre</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Reflect on aesthetic experiences and how they relate to a specific place, time and personal or social context</p> <p>⇒ <i>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.</i></p> <p>Express cultural identity and values through interdisciplinary arts techniques</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre</p>	<p>innovative artists from a range of genres, periods, and cultures</p> <p>⇒ <i>including First Nations, Métis, and Inuit cultures</i></p> <p>ethics of cultural appropriation and plagiarism</p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

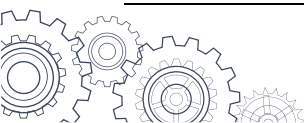




ARTS EDUCATION

Dance Choreography 12

	Explicit	Implicit
Big Ideas		
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Use dance to communicate about and respond to local, regional, and national issues</p> <p>Express personal voice, cultural identity, and values through interdisciplinary arts techniques</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance</p>	<p>local, national and intercultural performers, movements and genres</p> <p>the influence of time and place on the emergence of historical and contemporary dance forms</p> <p>⇒ <i>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</i></p> <p>ethics of cultural appropriation and plagiarism</p> <p><i>cultural appropriation:</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

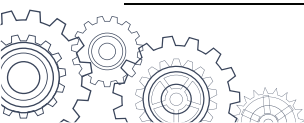




ARTS EDUCATION

Dance Company 12

	Explicit	Implicit
Big Ideas		Through dance we can communicate ideas, challenge opinions, and inspire change.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Consider audience, venue and place when composing, rehearsing and performing ⇒ 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. Make connections through dance with local, regional, and national issues and communities
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	ethics of cultural appropriation and plagiarism cultural appropriation: ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

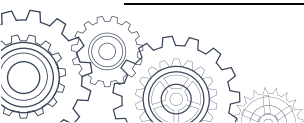




ARTS EDUCATION

Dance Conditioning 12

	Explicit	Implicit
Big Ideas		
Curricular Competencies		<p>Reflect on personal and social responsibility toward self, others, and place</p> <p>⇒ 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.</p> <p>Examine cultural perspectives, protocols, ways of knowing, and movements to enhance dance conditioning activities</p> <p>⇒ First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>
Content		

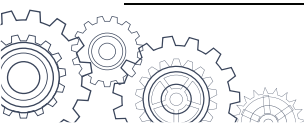




ARTS EDUCATION

Dance Foundations 12

	Explicit	Implicit
Big Ideas		Dance offers unique aesthetic experiences that explore identity, history, culture, and community.
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Demonstrate respect for self, others, and place</p> <p>⇒ 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.</p> <p>Use dance to communicate about and respond to global issues</p> <p>Express cultural identity, perspectives, and values through individual and group movement compositions</p> <p>Create dance works to demonstrate an understanding of personal, social, cultural, or historical context</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	<p>local, national and intercultural performers, and genres</p> <p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

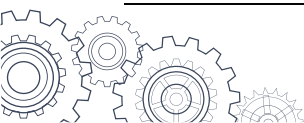




ARTS EDUCATION

Dance Technique and Performance 12

	Explicit	Implicit
Big Ideas		Aesthetic experiences have the power to transform our perspective
Curricular Competencies	<p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Explore specific or a variety of genres or styles from historical and contemporary cultures</p> <p>Demonstrate awareness of personal and social responsibility toward self, others, and place</p> <p>⇒ 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.</p> <p>Reflect on the influences of social, cultural, historical, political, and personal context on dance</p> <p>Use dance to respond to local, regional, and national issues</p> <p>Express cultural identity, perspectives, values, and emotions through dance</p> <p>Make connections through dance with local, regional, and national issues and communities</p>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance	<p>local, national and intercultural performers, and movements</p> <p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

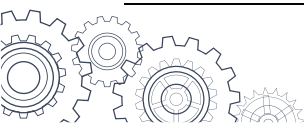




ARTS EDUCATION

Directing and Script Development 12

	Explicit	Implicit
Big Ideas		<p>Traditions, perspectives, worldviews, and stories can be shared through scriptwriting and directing.</p> <p>Scriptwriters and directors are influenced by history, culture, and community.</p>
Curricular Competencies	<p>Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts</p> <p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through scriptwriting and directing</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Examine the influences of dramatic works on social, cultural, historical, political, and personal contexts</p> <p>Analyze aesthetic experiences and how they relate to a specific place, time and context</p> <p>⇒ 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.</p> <p>Communicate about and respond to environmental and social issues to inspire change through scriptwriting and directing</p> <p>Express personal voice, cultural identity and perspectives through scriptwriting and directing</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through directing and scriptwriting</p>	<p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

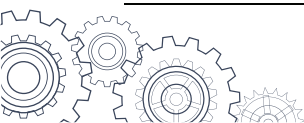




ARTS EDUCATION

Drama 12

	Explicit	Implicit
Big Ideas		<p>Drama is a way of sharing and understanding traditions, perspectives, cultures, and worldviews.</p> <p>Drama offers dynamic ways to express our identity and sense of belonging.</p>
Curricular Competencies	<p>Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts</p> <p>Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through dramatic works</p> <p>⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</p>	<p>Evaluate the social, cultural, historical, environmental, and personal contexts of dramatic works</p> <p>Reflect on aesthetic experiences and how they relate to a specific place, time and context</p> <p>⇒ 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.</p> <p>Express personal voice, cultural identity, and perspectives using dramatic techniques</p> <p>Make connections through drama with family and community on local, regional, and national scales</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through dramatic works</p>	<p>influences of time and place on dramatic works</p> <p>contributions of innovative artists from a variety of genres, cultures, and periods</p> <p>a range of local, national, and intercultural performers and movements</p> <p>history of a variety of dramatic genres, including their roles in historical and contemporary societies</p> <p>ethics of cultural appropriation and plagiarism</p> <p>cultural appropriation:</p> <p>⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</p>

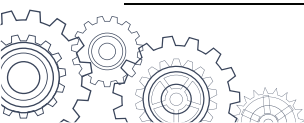




ARTS EDUCATION

Film & Television 12

	Explicit	Implicit
Big Ideas		Moving images offer dynamic ways to exploring identity and culture. History, culture, and community can influence film and television productions.
Curricular Competencies	Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through film and television productions ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Examine the influences of social, cultural, historical, political, and personal contexts in film and television Examine how moving images relate to a specific place and time ⇒ <i>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.</i> Communicate about and respond to social, cultural, and environmental issues through moving images Express cultural identity and perspectives through moving images Explore the impacts of culture and society on moving images
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through moving images	ethics of cultural appropriation and plagiarism <i>cultural appropriation:</i> ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

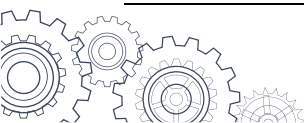




ARTS EDUCATION

Theatre Company 12

	Explicit	Implicit
Big Ideas		Active participation in theatre creates personal and cultural connections and reveals insights into human experience. Theatre productions are informed by history, culture, and values.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre productions ⇒ <i>First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i>	Demonstrate awareness of self, audience, the theatre company, and place ⇒ <i>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.</i> Analyze the impacts of culture and society on theatre productions
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions	innovative artists from a variety of genres, cultures, and periods ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

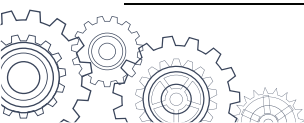




ARTS EDUCATION

Theatre Production 12

	Explicit	Implicit
Big Ideas		Individual and collective expression are founded on history, culture, and community. Traditions, perspectives, worldviews, and stories can be shared through theatre productions.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Express personal voice, cultural identity and perspectives through theatre production Use design to enhance stories with a specific place, time and context ⇒ 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.
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions	ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

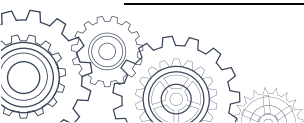




ARTS EDUCATION

Choral Music 12

	Explicit	Implicit
Big Ideas		Music communicates traditions, perspectives, worldviews, and stories.
Curricular Competencies	Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music ⇒ First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive	Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings ⇒ a style of expression that conveys an individual's personality, perspective, or worldview Investigate and describe the relationships between music and personal, social, or cultural change
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	history of a variety of musical genres ⇒ the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works ethics of cultural appropriation and plagiarism ⇒ use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn

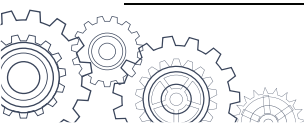




ARTS EDUCATION

Composition & Production 12

	Explicit	Implicit
Big Ideas		Music communicates traditions, perspectives, worldviews, and stories.
Curricular Competencies		Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

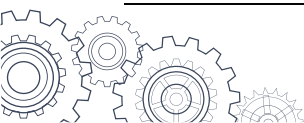




ARTS EDUCATION

Contemporary Music 12

	Explicit	Implicit
Big Ideas		Music communicates traditions, perspectives, worldviews, and stories.
Curricular Competencies		Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> ⇒ <i>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.</i> Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i>
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	a variety of musical styles, genres, and traditions ⇒ <i>including those from First Nations, Métis, Inuit, Canadian, and world contexts</i> history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>

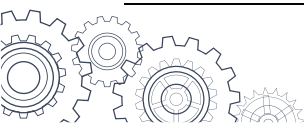




ARTS EDUCATION

Instrumental Music 12

	Explicit	Implicit
Big Ideas		Music communicates traditions, perspectives, worldviews, and stories.
Curricular Competencies		Explore a variety of contexts and their influences on musical works, including place and time ⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i> ⇒ <i>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.</i> Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings ⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i> Make connections in the community through music
Content	traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music	contributions of innovative artists from a variety of genres, contexts, periods, and cultures history of a variety of musical genres ⇒ <i>the influences across time of social, cultural, historical, political, and personal context on musical works; includes the influences of historical and contemporary societies on musical works</i> ethics of cultural appropriation and plagiarism ⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i>





ARTS EDUCATION

Art Studio 12

	Explicit	Implicit
Big Ideas		Visual arts are an essential element of culture and personal identity.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through artistic works</p> <p>⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Examine contributions of traditional, innovative, and intercultural visual artists from a variety of movements, periods and contexts</p> <p>⇒ <i>pertaining to work that engages in the context of two or more cultures</i></p> <p>Interpret and evaluate, using discipline-specific language, how artists use materials, technologies, processes, and environments in art making</p> <p>⇒ <i>place-based influences on the creation of artistic work; art related to or created for a specific place</i></p> <p>Reflect on the influences of a variety of contexts on artistic works</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Demonstrate respect for self, others, and place through art-making</p> <p>⇒ <i>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.</i></p> <p>Create artistic works to reflect personal voice, story and values</p> <p>⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i></p> <p>Examine the reciprocal relationships between visual arts, culture, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through artistic works</p>	<p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

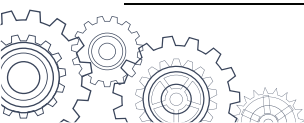




ARTS EDUCATION

Graphic Arts 12

	Explicit	Implicit
Big Ideas		Graphic arts contribute to culture and reveal insights into the human experience.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through graphic artworks</p> <p>⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Reflect on the influences of a variety of contexts on graphic artworks</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Demonstrate respect for self, others, and place through art-making</p> <p>⇒ <i>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.</i></p> <p>Investigate and respond to social and environmental issues through graphic artworks</p> <p>⇒ <i>through activities ranging from reflection to action</i></p> <p>⇒ <i>including local, regional, and national issues, as well as social justice issues</i></p> <p>Create graphic artworks to reflect personal voice, story and values</p> <p>⇒ <i>a style of expression that conveys an individual's personality, perspective, or worldview</i></p> <p>Examine the reciprocal relationships between graphic arts, culture, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through graphic arts</p>	<p>contributions of traditional, innovative, and intercultural graphic artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

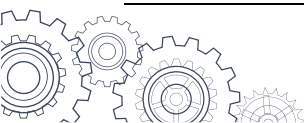




ARTS EDUCATION

Photography 12

	Explicit	Implicit
Big Ideas		Photography is an essential element of culture and reveals insights into the human experience.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through photography</p> <p>⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Examine a range of photographic possibilities and cross-cultural perspectives</p> <p>Demonstrate respect for self, others, and place through photography</p> <p>⇒ <i>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.</i></p> <p>Investigate ways to respond to social and environmental issues through photography</p> <p>⇒ <i>through activities ranging from reflection to action</i></p> <p>⇒ <i>including local, regional, and national issues, as well as social justice issues</i></p> <p>Create photographs that reflect personal, cultural, social, environmental, and historical contexts</p> <p>Examine the reciprocal relationships between photography, culture, and society</p> <p>Engage in digital citizenship throughout the photographic process</p> <p>⇒ <i>understanding human, cultural, and societal issues related to technology, and engaging in legal and ethical behaviours</i></p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography</p>	<p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

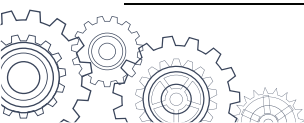




ARTS EDUCATION

Studio Arts 2D 12

	Explicit	Implicit
Big Ideas		Visual arts are an essential element of culture and personal identity.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 2D artistic works</p> <p>⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p>	<p>Examine the influences of a variety of contexts on artistic works</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Demonstrate respect for self, others, and place through artmaking</p> <p>⇒ <i>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.</i></p> <p>Investigate and respond to social and environmental issues through 2D artistic works</p> <p>⇒ <i>through activities ranging from reflection to action</i></p> <p>⇒ <i>including local, regional, and national issues, as well as social justice issues</i></p> <p>Create artistic works to reflect personal voice, story and values</p> <p>Examine the reciprocal relationships between 2D artistic works, culture, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works</p>	<p>contributions of traditional, innovative, and intercultural artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>





ARTS EDUCATION

Studio Arts 3D 12

	Explicit	Implicit
Big Ideas		Visual arts are an essential element of culture and personal identity.
Curricular Competencies	<p>Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 3D artistic works</p> <p>⇒ <i>First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive</i></p> <p>Explore First Peoples relationship with the land and natural resources as revealed through 3D artistic works</p>	<p>Take creative risks to demonstrate artistic possibilities, and cross-cultural perspectives</p> <p>Reflect on the influences of a variety of contexts on artistic works</p> <p>⇒ <i>for example, personal, social, cultural, environmental, and historical contexts</i></p> <p>Demonstrate respect for self, others, and place</p> <p>⇒ <i>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.</i></p> <p>Investigate and respond to social and environmental issues through 3D artistic works</p> <p>⇒ <i>through activities ranging from reflection to action</i></p> <p>⇒ <i>including local, regional, and national issues, as well as social justice issues</i></p> <p>Create artistic works to reflect personal voice, story and values</p> <p>Examine the reciprocal relationships between 3D artistic works, culture, and society</p>
Content	<p>traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works</p>	<p>contributions of traditional, innovative, and intercultural artists from a variety of movements and periods</p> <p>moral rights and the ethics of cultural appropriation and plagiarism</p> <p>⇒ <i>the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else</i></p> <p>⇒ <i>use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn</i></p>

