

Unit Theme Overview		Major Learnings: (TSWBAT)	Dates (weeks): 7-9 weeks
Subject Area: Art		<ol style="list-style-type: none"> 1. Become familiar with Aboriginal and Pacific Northwest Coast culture groups and art forms 2. Explain the traditional set of rules & principles that govern the organization and colour of Northwest Coast First Nations art 3. compare a variety of images of given subjects in different media and styles 4. analyse image-development and design strategies used by various artists for a variety of purposes 5. make 2-D images <ul style="list-style-type: none"> • for specific purposes • that solve complex design problems, considering form and function 6. use a variety of image-development strategies, including juxtaposition 7. identify FN art forms that students encounter in their daily lives 8. examine their own attitudes towards these artifacts 9. Recognize and appreciate RHV art 10. Show their understanding of RHV art by being able to create a piece “in the style of” 11. Make 3-D images <ul style="list-style-type: none"> • using design strategies from a variety of styles for specific purposes • that solve complex design problems, considering form and function • that engage more than one of the senses 	
Topic-Theme: Northwest Coast First Nations Art: <ul style="list-style-type: none"> • Background and History • First Nations Visual Art Design <ul style="list-style-type: none"> ○ Totem Poles ○ Carvings ○ 2D Images • Close-up: Roy Henry Vickers • First Nations Weaving 			
Grade: 6-7			Time per Lesson: 45 Lessons per weeks: 2-3

No	Topic-Concept	Learning Statements (Lesson Objectives)	Resources	Lesson Activities – Strategies	Assessment	Notes – Integration with other subjects
1	The Art Around Us: First Nations Art Forms in Our Daily Lives	- identify FN art forms that students encounter in their daily lives - examine student attitudes towards these artifacts	- Powerpoint slide show (FN images in Victoria museum exteriors, clothing, Thunderbird Park)	1) introduce unit by asking students to recall occasions and instances in which they experience FN art 2) present slideshow and ask the students to describe their images, speculate on their uses (decorative, ceremonial, religious, etc.)	Observation of student participation	
2	A Survey of Aboriginal Arts in Canada	- learn about Aboriginal culture groups across Canada - gain insights on how a culture group’s lifeways, worldviews and belief systems are expressed through art - complete an in-class mini-project (a large map of Canada showing culture groups and samples of art/artists)	- Powerpoint slide show (map of Canada showing culture groups, images of art and artists – use broad survey) - Computers with Internet access - Bristol boards, paper, scissors, colored pens and pencils	1) introduce key definitions: Aboriginal, Inuit, Metis, First Nations 2) present broad divisions/culture groups 3) present a slideshow of Aboriginal art/artists 4) have students a specific culture group as a research topic and spend 20 minutes collecting information on cultures (population, geographic distribution, languages, etc.) 5) have students collect samples of Aboriginal art from the Internet 6) consolidate the information collected into a map of Canada that shows geographic distribution of culture groups and	- Observation of student participation - Quality of research done and information acquired on assigned culture group - Quality of contribution to classroom map and selection of images	Social Studies (Geography/History of Canada)
	Art on the Pacific	-- learn about Aboriginal culture	- Powerpoint slide	1) present culture groups that are found on the Pacific	- Observation of student	Social Studies

3	Northwest Coast	groups in the Pacific Northwest - reinforce learnings on how a culture group's lifeways, worldviews and belief systems are expressed through art - learn about predominant art forms used on the Pacific Northwest, as well as materials, processes, tools and techniques - complete an in-class mini-project (a map of British Columbia showing culture groups and samples of art/artists)	show (map of Pacific Northwest showing culture groups, images of art and artists) - Computers with Internet access - Bristol boards, paper, scissors, colored pens and pencils	Northwest 2) present a slideshow of examples of Pacific Northwest art/artists 3) have students select a specific First Nations culture group from British Columbia as a research topic and spend 20 minutes collecting information on art forms and artists 4) Build on the map constructed in the previous lesson, focusing on British Columbia	participation - Quality of research done and information acquired on assigned culture group - Quality of contribution to classroom map and selection of images	(Geography/History of British Columbia)
4	The Totem Pole	- understand the context and significance of the totem pole as well as the materials and processes involved in its creation - study the architecture of a longhouse	- footage of Bill Reid reporting on recovery of Haida totems (available from CBC Archives website) - Powerpoint presentation of various totem poles in museums and on original sites	1) play the video clip from the CBC Archives website 2) facilitate a discussion on the totem pole: what was its purpose (architectural/ceremonial/decorative)? how were they made? why is it important to preserve these works? 3) present slide presentation on totem poles; focus on the house post erected on Skidegate by the Haida Gwaii, and discuss possible interpretations (e.g. story of Nanasimgit) 4) have students select their own totem by choosing which animal they most identify with and guide them in the construction of their personal totem; ask them to prepare a short write-up Note: Output of #4 will be used in Lesson 9.	1) Observe student participation 2) personal reflection on the process involved in totem selection	
5	Introduction to the colours, rules, and creatures found in NW Coast First Nations art	- explain the traditional set of rules & principles that govern the organization and colour of Northwest Coast First Nations art - Identify some of the creatures we see in NW Coast First Nations art	Samples of Northwest Coast First Nations art - pictures - prints - masks - decorated bentwood box - silver bracelet - carvings	1) Introduce the traditional colours used in NW Coast FN art and their placement 2) introduce some of the creatures in the samples shown and the details that identify them 3) talk about the traditional ways the First Nations people learn to be traditional artists	Observe student participation	Social Studies
6	Introduction to Form line	- identify an ovoid and an ovoid with eyelid line - identify a 'u' shape and a reverse split 'u' shape - Differentiate between primary & secondary form lines - choose the correct traditional colours that would be used in the primary and secondary areas of ovoids and u-shapes	Samples as above Drawing pencils Bond paper	1) introduce primary and secondary formline and find in samples 2) show where colours are used 3) find ovoids and 'u' shapes in the samples 4) students will try drawing or tracing the ovoid and 'u' shapes	In last lesson	
7	Form line, continued Connecting basic ovoid and 'u' shapes into creature forms	- Draw or trace ovoid and 'u' shapes, following the traditional rules and principles of NW Coast FN art	Samples as above Drawing pencils Bond paper Samples for tracing (from <i>First Nations</i>)	1) continue working with form line, helping students create and connect ovoids and 'u' shapes into the pinwheel or box-end designs	In last lesson	

	The pinwheel, or box-end design		<i>Art Projects and Activities</i> by Butch Dick)			
8	Creature forms found in First Nations art - Killer Whale Head - Salmon/Trout head - Eagle - secondary design	- Draw or trace ovoid and 'u' shapes, connecting them to form a creature of their choosing, Use a combination of traditional colours to colour their own images	Samples as above Drawing pencils Bond paper Samples for tracing Pencil crayons pastels	1) show students how to create creature(s) out of the shapes they have been taught. 2) Use Butch Dick's designs to help students choose 3) allow students to trace if they are unable to draw freehand, but encourage an attempt at freehand before tracing 4) colour designs 5) write a paragraph about their drawings and why they chose particular creature	Criteria: (out of 10) 1) adherence to traditional rules and principles of NW Coast First Nations art (3 pts.) 2) inclusion of both ovoid and 'u' shape forms (2 pts.) 3) correct use of colour (2) 4) extension of work – secondary patterns, more detailed design, more ovoids and 'u' shapes included in design (3)	Language Arts
9	Totem Pole Project	- reinforce their understanding of the totem pole via the construction of a "class longhouse"	- Various paper stock, scissors, colored pens, acrylic paints, scissors, glue, tape, other materials as needed	1) have students form groups (divide the class into four) to construct totem poles from their animals 2) have the class construct a longhouse using the four totem poles as house posts	(Out of 10) Criteria: 1) quality of personal totem – how carefully constructed? Was care given to the selection of materials/processes and its fabrication? 2) quality of group totem – how carefully assembled? 3) quality of group presentation – were personal and shared values discussed?	
10	Background research on Roy Henry Vickers (RHV)	-discover who RHV is -learn about his life -apply technology/computer skills →search the internet for specific information	-computer lab -question hand-out	1) briefly introduce unit 2) tell students they will be responsible for finding answers to the questions about RHV using the internet →specify "paraphrasing" (interaction) 3) give students time to search internet 4) pending time, go over questions as a class – "what did everyone find out?"	-take in questions – check for completion and accurate answers (fully answered) →interaction with information (more than word-for-word copying – ie. paraphrasing)	-technology (computer and internet searches) -English literacy (paraphrasing searches) -for students who need extra help, include suggested websites or fewer questions
11	Characteristics of RHV's art	-recognize styles of RHV -identify specific pieces of art	-Video projector -Laptop -PowerPoint show →images of RHV art	1) as going through PP presentation of RHV art, stop and discuss characteristics that make his art unique 2) have students come up with trends/themes they see reoccurring in his art	-observation of student participation	
12	Art Project	-gain an understanding of landscapes and backgrounds -understand the processes of RHV	-paper, pencils, tempera paint, paint brushes, magazines	1) review characteristics of RHV 2) introduce project 3) brainstorm ideas (backgrounds/foregrounds/stencils) 4) go over criteria 5) hand out materials 6) allow students to work on background image/paintings 7) dry paintings overnight	-will be done after next day	

13	Art Project	<ul style="list-style-type: none"> -draw and paint various silhouetted images -understand the processes of RHV -create a stencil 	<ul style="list-style-type: none"> - card-stock, black spray paint, masks, goggles, exact-o knives, magazines, cutting boards or cardboard, newspaper, gloves 	<ol style="list-style-type: none"> 1) show cutting & spray painting techniques / go over safety issues 2) allow students to start creating stencils 3) setup spray painting station outside 4) monitor students / student progress 5) allow images to dry 	<p>(Out of 9)</p> <p>Criteria:</p> <ol style="list-style-type: none"> 1) a painted nature background with <ol style="list-style-type: none"> a) bold colours b) simple outlines/designs 2) silhouetted foreground objects done by/with <ol style="list-style-type: none"> a) hand-cut stencilled images b) spray paint filled 3) Workmanship: Satisfactory, Good, or Excellent 	<ul style="list-style-type: none"> -Language Arts – students demonstrating understanding of RHV style of art through journal writing
14	Introduction: Different Styles of Traditional FN weaving	<ul style="list-style-type: none"> -Gain an understanding of where different styles of First Nations weaving are from. - recognize the different styles and what they are made from 	<ul style="list-style-type: none"> - display of woven baskets, shawls and blankets - Pictures of traditional FN regalia, baskets and sashes. - Book: Grandma’s special feeling. 	<ol style="list-style-type: none"> 1.) Brainstorm different types of things we see and use on a regular basis that are woven. 2.) What materials are these things woven from? Are they natural fibres? Manufactured? 3.) Show display of FN weaving samples. Pass them around the class to touch and smell. Look closely at the different weaving techniques. Explain where and when regalia is used. 4.) Show a map of the coast of BC. What natural fibres grow along the coast? What significant plant do all the FN people along the coast have a special relationship with? 5.) With headings; shelter, food, clothing, transportation and tools students brainstorm in small groups how the cedar tree would be used for each category. 6.) Share and add to list as a class. 7.) Read story “ Grandma’s Special Feeling”. 	<ul style="list-style-type: none"> -observation of student participation 	<ul style="list-style-type: none"> _ Social studies. - Language arts.
15/ 16	1.) Natural Dyes * Done over two classes	<ul style="list-style-type: none"> - Recognize and identify plants around us that are used as natural plant dyes. 	<ul style="list-style-type: none"> - brown or plastic bags to put specimens in. - scissors and/ or pruning shears - plastic bowls / containers for each plant specimen 	<ul style="list-style-type: none"> - Brief review of last lesson. - Introduce lesson on plant dyes. - Discussion on basket imbrication. How are the different colors made? - Discussion on environmental conservation practiced by FN peoples. (take only what you need). Remind students to take small amounts of samples. - Go for a walk in a trail and /or around the school grounds. Point out some plants that that could be used as dyes; Oregon grape roots and stalk, alder, cedar & arbutus bark are great and easy to find. Take small amounts to bring back to class. - Sort samples and place each specimen in separate containers. - Homework for next class: Bring small amounts of plant materials from home that you think might make a good dye (onion skins, berries, flowers, beets, tea etc.). Allow students to come up with ideas on their own. 	<ul style="list-style-type: none"> - Observation of student participation - Collect a minimum of two specimen samples each 	<ul style="list-style-type: none"> - Science - Social Studies
16	Continuation of previous lesson	<ul style="list-style-type: none"> - Learn how various plants were / are used as natural dyes. 	<ul style="list-style-type: none"> - strands of white buffalo wool 	<ul style="list-style-type: none"> - Brief review of last lesson - Discussion on safety: Emphasis on safety around hot 	<ul style="list-style-type: none"> - Observation of student participation 	<ul style="list-style-type: none"> - Science

			<ul style="list-style-type: none"> - electric kettle or large 50 cup coffee urn (cleaned well) - strands of cedar bark strips cut into string - wooden spoons - knives - trays lined with paper towel (clean meat trays work well) - samples of plant materials from home - masking tape 	<p>water and with handling of sharp implements.</p> <ul style="list-style-type: none"> - hand out wool, cedar strip, and meat tray to each student. Have students put their name (using masking tape) on all materials. * Note: If concerned about clothing, wear an apron or smock. - Plug the coffee urn on at start of class. (it takes awhile to heat) or use the electric kettle to heat water. - Lay out collected specimens and have students cut, peel or scrape into containers. (Be sure to keep specimens separate). - Place specimens in containers and pour in hot water. - Do the same with the samples brought from home. - add individual samples of wool and cedar to containers of their choice. (Be sure to add extra samples to share). (drain cold water and add hot water periodically throughout soaking process) 		
17	1.) Cedar Rope Making	<ul style="list-style-type: none"> - Understand the context and significance of the use of cedar tree to FN people - Recognize the difference between yellow and red cedar - Learn to twist cedar bark into rope - Learn the process of stripping and separating cedar bark 	<ul style="list-style-type: none"> - Samples of red and yellow cedar – not processed - cedar baler - buckets for warm water - old towels - pencil/ pen or nail board for each pair of students - strip of yellow and red cedar string per student. - *optional, beads with large opening. - slide show on steps to bark stripping. 	<ol style="list-style-type: none"> 1.) Soak strips in hot water half an hour before class starts. 2.) Discussion: when would be a good time to collect bark? Why? Talk about growing time for tree (sap running). 3.) Show slide show. Explain process involved at each step. ie; giving the tree thanks, choosing appropriate tree etc. 4.) Pass around the cedar samples. Have students feel and smell the different types. What are the notable differences? 5.) Demonstrate with a volunteer student how to twist rope. 6.) Students partner up and twist a yellow and a red rope each. 7.) Give students the option of adding bead(s). Show how in demonstration. 8.) Class review / discussion. What are the steps to bark stripping? What are the differences between yellow and red cedar? 	<ul style="list-style-type: none"> - Two samples of rope completed. - Verbal understanding of the difference between yellow and red cedar. - Verbal understanding of the steps to cedar bark stripping. 	Science
18/ 19/ 20	1.) Weave a small Cedar basket bottom	<ul style="list-style-type: none"> - Learn about the materials and processes involved in the creation of a cedar bark basket - Learn twilling and twining techniques - Create a Cedar basket 	<ul style="list-style-type: none"> - red cedar strips of varying widths and lengths. - yellow cedar string - Dyed wool and cedar rope - buckets for warm water - old towels - photocopied patterns of twilling and twining for basket bottoms - raffia - cedar bark basket samples 	<ol style="list-style-type: none"> 1.) Show samples of baskets. Point out choices the artist made in separating rows in their weaving. (artist prerogative). 2.) Hand out 12 strips of red cedar with even widths and lengths. (30 cm long x 1 cm wide is a good base but can be changed according to resources available and time allotted for weaving). 3.) Have students write names / initials on a cedar strip end. 4.) Demonstrate step by step how to lay 6 strips side by side and then how to follow the pattern for waving each row. 5.) Demonstrate with class how to twill the basket bottom together with a strand of raffia. 6.) Place on shelves lined with paper towel. 7.) Clean up work areas. 	<ul style="list-style-type: none"> - Observation of student participation 	

19	1.) Complete sides of a small cedar bark basket	- As above and; - Learn vocabulary involved with weaving; twilling- 1 strand weaving twining- 2 strand weaving warp – vertical elements weft – horizontal elements	As above	<p>1.) Pre-soak basket bottoms and weft strips in warm water before class starts.</p> <p>2.) Finger press the strands to a standing position. (cedar has a memory somewhat like paper when you fold it).</p> <p>3.) Review: “artists prerogative”, Basket display – emphasis on various weft widths and styles of twilling and twining.</p> <p>4.) Demonstrate how to attach and twine first weft row.</p> <p>5.) Students weave in all of their weft rows. Use dyed samples here where they choose in weft. * Some students will have more done than others. Basket height is not an issue.</p> <p>6.) Carefully fold, press, bend basket to desired shape (rounded, square off).</p> <p>7.) Place baskets on shelves lined with paper towel</p> <p>8.) Review – key terms used in weaving</p>	- Oral review of key terms in basket weaving.	
20	1.) Complete top edging of basket.	As above	- scissors - large blunt, eye needles - raffia	<p>1.) Pre-soak tops of baskets and raffia</p> <p>2.) Have students trim the tops of baskets to even height. Be sure to leave at least 2 cm from last woven row.</p> <p>3.) Demonstrate folding and pressing each strand down and then twining it to hold it in place. * Students may choose instead to carefully angle cut the strands and twine a couple of rows with dyed samples and/or cedar string and / or raffia</p> <p>4.) Again, be sure to press basket into desired shape before it dries. When dry, the basket will retain this shape.</p> <p>5.) Using a needle, “tie in” tail ends of all raffia and cedar string pieces on the inside of the basket.</p>	Criteria: 1) Workmanship of personal basket – how carefully was it constructed? Was care given to the selection of materials and its fabrication? (15 marks) 2) Use of dyed samples present in weaving. (5 marks) 3.) Edging completed in a neat and tidy fashion. All tail ends are tied in and hidden. (5 marks) 4.) Effort: Observation of student participation throughout the three classes. (15 marks) Total: 40 marks	

21	1.) Wrap up of Cedar unit	<ul style="list-style-type: none"> - Reinforce understanding of the importance of the cedar tree to FN people - Creation of a found poem on cedar 	<ul style="list-style-type: none"> - Story: How the cedar tree came to be (Stol:lo curriculum guide) 	<p>1.) Read the story. Discuss importance of cedar to FN peoples along coast of BC.</p> <p>2.) Students make a word list of words they find interesting in the story.</p> <p>3.) Class discussion: What is something they know now that they didn't know before? Add any new words to their list as they come up in the discussion.</p> <p>4.) Using the word list, create a found poem about cedar.</p> <p>5.) Review the elements of poetry writing. Does it have to rhyme? Fluidity of words / sentences.</p> <p>5.) Mount the poem on construction paper. Decorate the background to suit the poem using any of the design elements learned earlier on in the FN art unit.</p> <p>* Students may need to finish up art work on their backgrounds as homework. Teachers may decide to use an extra class to complete the designs at school if</p> <p style="text-align: center;">Page 7 2/28/2008</p> <p>students are actively involved in the artistic process.</p>	<p>1.) Clear understanding of concepts learned throughout the unit expressed in the poem.</p> <p>2.) Visual presentation of the poem: FN design elements present in the background.</p> <p>(Out of 10)</p>	
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