

Art Education

First Nations, Métis & Inuit Content & Perspectives
Integration

2011

Greater Saskatoon Catholic Schools

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FOREWORD

FIRST NATION, MÉTIS & INUIT INTEGRATION GUIDES

The purpose of this First Nations, Métis & Inuit (FNMI) integration guide is to help educators with the integration of Aboriginal content and perspectives. We looked at the Outcomes and the Indicators and then we suggested ideas, websites and resources in support of classroom activities wherever FNMI content was mentioned. We also made similar suggestions where Outcomes and Indicators had a natural fit with FNMI content.

These resource connections are not meant to surpass those listed by the ministry.

You will not find lesson plans here, but you will be pointed in a direction from which you may be able to find your own resources and your own ideas for FNMI content.

ACKNOWLEDGEMENT

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- Superintendent Gordon Martell
- Consultant Larry McCallum
- First Nations, Métis & Inuit Education Unit
- Partnership members: Saskatoon Tribal Council and Central Urban Métis Federation Inc.

And the following educators

GRADE 1 TO 5 ART GUIDE

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RESOURCE SEARCH ENGINES

Greater Saskatoon Catholic Schools
First Nations, Métis and Inuit Education Unit
420 – 22nd Street East
Saskatoon, SK S7K 1X3
Phone: (306) 659-7000
Fax: (306) 659-2010
<http://blog.scs.sk.ca/fnmieteam/>

Larry McCallum, GSCS Consultant, created power points containing basic information that provides a good starting point when integrating FNMIE content and perspectives. Power points are for personal use only and can be obtained by contacting the FNMIE Unit.

Power Point Listing

- Useful definitions (middle years)
- First Nations/Métis Governments
- First Nations/Métis Spirituality
- Métis Culture
- Métis History
- Medicine Wheel Teachings
- Oral Tradition
- Treaties
- Sentencing Circles
- Game Farms – First Nations Worldview (different philosophy)
- Residential Schools
- Integration of Traditional First Nations Spirituality into Daily Life
- Misconception Training
- (word doc) Connections to Tipi Pole Values and Biblical Quotes

Other helpful search engines:

GSCS Destiny Library online <http://destinyweb.scs.sk.ca>

GSCS Pre K-8 Resource One-Stop-Shop <http://blog.scs.sk.ca/resources/>

Saskatchewan Indian Cultural Centre Library
http://www.sicc.sk.ca/departments_library.html

GSCS Service Centre 659-2003 – Aboriginal Teaching Kits & Tipi's

Aboriginal Kits are available to borrow from the Greater Saskatoon Catholic Schools Service Centre for teachers employed by GSCS. Contact 659-2003.

Many of these Aboriginal Kits can be used to support the four Arts strands.

Aboriginal Role Model Kit
Kindergarten Hoop Dance Kit
Traditional To Contemporary Aboriginal Women Kit
Aboriginal Communities: Past & Present
Residential School Teachings Grades K to 8
Residential School Teaching in a Bag Grades K to 9
Aboriginal Community Kit
Aboriginal Elder Kit
Aboriginal Legends and Storytelling Kit
Cree Nation Kit
Spiral Aboriginal Teaching Kit
Aboriginal Showcase Trunk
Aboriginal Showcase Trunk Evaluation
Buffalo Kit
Buffalo Kit Evaluation
Aboriginal Diabetes Kit Evaluation
First Nations Diabetes Awareness Kit – Grades K to 8
First Nations Diabetes Awareness Kit – Grades 7 to 12
Hoop Dance Kit
Aboriginal Kitchen Kit
Métis Kit Grade 3 to 6
Métis Kit Grade 7 to 12

- For basic background information regarding FNIME Education, see: ONESTOP on the Greater Saskatoon School Division Website:

<http://onestop.gscs.sk.ca/Curriculum/FNMIE/Art%20Ed/default.aspx>

- a) Generic Ideas to Help Incorporate Aboriginal Content/Perspectives
- b) 50 Ways to “Broaden Your Perspective”

GRADE 1 CREATIVE/PRODUCTIVE (CP)

K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.

GRADE 1 DANCE

CP1.1 CREATE MOVEMENTS AND MOVEMENT PATTERNS IN RESPONSE TO STIMULI SUCH AS STORIES, POEMS, MUSIC, OR OBJECTS AS STARTING POINTS.

- a. **Use movements and movement patterns to respond to stimuli from diverse sources such as stories, poems, observations, visual images, music, sounds, or objects.**
 - Read “Fiddle Dance” or “Dancing in My Bones” by Anne Patton and Wilfred Burton. In these stories, Nolin’s Moushoom teaches him how to jig. Both books include CDs with music for jigging. (Gabriel Dumont Institute)
 - Invite a cultural advisor to teach and interpret FNMI dance and music.
- b. **View and listen attentively to dance stimuli (e.g., poem, music, or visual image).**
 - Look at pictures of dancers, discuss why they are dancing, how they might feel, etc. Try to dance as they are dancing in the still photo.
- c. **Recall and retell, using own words, ideas related to the stimuli (e.g., the leaves made circle patterns across the road).**
- d. **Ask questions related to the stimuli to contribute to dance-making inquiry process (e.g., How could we move like the leaves making circle patterns in the wind?).**
 - Play powwow music and have students choose an animal or suggest animals for students to mimic with their movements. Encourage them to use various levels and speeds. Try to use a variety of animals. Ask students how various animals would move. Use Cree names for the animals found at:
http://www.native-languages.org/cree_animals.htm
- e. **Use movement patterns to represent own ideas and feelings.**
 - Play Powwow music. Have students move/dance in various paths or follow a circle, moving to the music according to their interpretations/feelings.
 - Invite a FNMI cultural advisor to teach about and interpret FNMI music and dance
 - Use the Hoop Dance kit and video to teach basic hoop dance. Hoops are available from the Service centre.
- f. **Use movements in many different ways in response to a given stimuli.**
 - Listen to Powwow music. Encourage students to move freely in the space as they interpret the music. Explain that the beat of the drum is like a heartbeat. At this point, no stress is placed on correct rhythm or dance, just exploring movement and

body awareness. Try to use local powwow music if possible. Can contact Greater Saskatoon Catholic Schools www.scs.sk.ca or your local library for powwow cds.

g. Apply personal experience and imagination to express ideas in dance.

h. Discuss and share movement and dance ideas with other students.

CP1.2 CREATE SHORT DANCE PHRASES USING THE ELEMENTS OF DANCE INCLUDING: • ACTIONS (LOCOMOTOR AND NON-LOCOMOTOR) • BODY (WHOLE AND PARTS) • DYNAMICS (DIFFERENT WAYS OF MOVING) • RELATIONSHIPS (EXPLORE VARIETY) • SPACE (AWARENESS OF PATHWAYS, LEVELS, SIZES, SHAPES).

a. Compare how contrasting movements can express different ideas (e.g., quick and light vs. slow and strong).

- Watch the contrasting dance styles of Men's Chicken Dance, Traditional Dance, Grass Dance, Fancy Dance, Women's Jingle Dance. Note fast, short movements and slower, proud movements.
- Watch FNMI dances on YouTube. Here are a few examples
<http://www.youtube.com/watch?v=hxsziWvneQo>
<http://www.youtube.com/watch?v=CKMLCzuYz1k&feature=related>
<http://www.youtube.com/watch?v=N8VYxEZOGRE>

b. Connect movements from dance explorations to create short dance phrases.

c. Use different kinds of locomotor (travelling) and non-locomotor (non-travelling) actions in own dance compositions (e.g., travel, jump, turn, twist, fall, bend, stretch, and pause).

d. Investigate and demonstrate locomotor actions using even and uneven rhythms such as walking, galloping, and running in time to an external beat, and apply to own dance phrases (e.g., How many ways can we travel from point A to point B matching our movements to the rhythm of the drum?).

- i.e. Soar like an eagle, swoop like an owl, charge like a buffalo, hop like a rabbit, walk like a bear, swim like a fish.

e. Investigate what own body can do in dance by exploring a variety of whole body and body part movements (e.g., What happens when we freeze the lower half of the body and dance with the upper half? How many different ways can we move through the space with different body parts leading?).

f. Explore and identify, using own words, many different ways of executing movements (e.g., dynamic qualities such as quickly and softly) to express ideas.

- g. **Identify and demonstrate many different kinds of relationship possibilities such as near, far, above, below, in front, behind, sideways, under, over, inside, around, leading, and following in dance explorations and compositions.**
- Give students an opportunity to explore using hoops. Begin with one hoop. Have students feel the hoop, swing their arms holding the hoop, raise it above their heads, jump in and out, move it in other ways they can think of over and around their bodies. Be sure to encourage both right and left side movement. When students are comfortable, give them a second hoop. Do similar patterns and movements. Repeat with 3 hoops. Play Powwow music performed by local drummers and singers. (Hoops can be borrowed from Greater Saskatoon Catholic Schools www.scs.sk.ca)
 - Hoop Dance kit/video available through your resource centre
- h. **Use various pathways on the floor when moving through space in dance explorations and compositions.**
- Play Métis fiddle music. Have students move freely around the space. Play “Follow the Leader” and encourage students to use many movements and pathways.
- i. **Use a variety of directions, levels, sizes, and shapes in personal and general space during dance explorations and compositions.**
- Invite a cultural advisor or trained individual to drum and teach dances such as the Chicken Dance. Invite students to create their own dances based on movements made to imitate animals.
- j. **Identify own and peers’ use of the elements in the dance-making process.**

GRADE 1 DRAMA

CP1.3 ENTER INTO THE FICTION PROVIDED BY THE DRAMA.

- a. **Ask questions to contribute to inquiry on a drama topic (e.g., What if all the animals in the town disappeared?).**
- Non-fiction topics could also be used. (e.g., What happened when the buffalo disappeared?) Have students role-play feelings, reactions or consequences.
- b. **Contribute ideas to the drama.**
- Have students choose from a First Nations/Métis/Inuit topic. i.e., travelling in a canoe, building a tipi, hunting a buffalo, building an igloo, walking on snow shoes, playing a fiddle or other instrument, dancing, etc.
- c. **Listen to the contributions of others and seek ways to be inclusive of others’ ideas and points of view.**

- d. **Collaborate with others in dramatic contexts.**
- Read stories about Nanabosho by Joe McLellan. i.e., The Birth of Nanabosho, Nanabosho Steals Fire, Nanabosho Dances.
 - <http://www.joemclellan.ca/aboutnanabosho.htm> for information about Nanabosho. Have students collaborate to create a short role-play about Nanabosho, using trickery or humour to teach people about how to behave or how to survive.
 - Read stories of Wesakechak, a Cree spiritual being.
 - Refer to the power point called “Oral Tradition” available from FNMI unit and Onestop.
- e. **Explore and demonstrate various strategies within the drama (role, tableau, parallel play).**
- f. **Use imagination in dramatic contexts.**
- g. **Accept surprises in the drama.**
- h. **Incorporate new information into unfolding episodes of the drama.**

CP1.4 USE LANGUAGE, VISUAL IMAGES, AND OTHER WAYS (E.G., MOVEMENT, SOUND EFFECTS) TO REPRESENT IDEAS BOTH IN AND OUT OF ROLE.

- a. **Express ideas by speaking in role.**
- Read a story (ex, Guess Who My Favorite Person Is, by Byrd Baylor). Have students work in partners, taking turns speaking about their favorite things as the characters did in the story. Any First Nations/Métis/Inuit story can be used.
- b. **Represent ideas in the drama using visual images (e.g., pictures of imaginary animals seen in the bush).**
- c. **Use movement to express ideas in drama.**
- Select a story or a folk tale to act out with students. Try to recreate the story using only movement and actions, not words or sounds. (e.g. short legends found in - Thirteen Moons on Turtle’s Back, by Joseph Bruchac and Jonathan London)
- d. **Demonstrate ability to focus on the main idea of each dramatic episode.**
- e. **Recognize that active, energetic drama episodes are often followed by quiet, still episodes; that loudness is often followed by quietness; and that lights and sounds can be used to change the mood or the way a drama is developing.**
- f. **Examine individual and collaborative problem-solving and decision-making processes (e.g., How did your group decide which sounds would be best? Why did you decide to sneak up on the wolf in slow motion? In the beginning, everyone**

was at the same level but I see that you added some interesting low level movements? Why did you change your levels?)

- g. Identify how own and peers' ideas worked together in the drama.

GRADE 1 MUSIC

CP1.5 CREATE MUSIC EXPRESSIONS AND CONTRIBUTE TO DECISIONS ABOUT IDEAS, SOUNDS, INSTRUMENTS, AND ORDER (E.G., LOUD/SOFT, FAST/SLOW, HIGH/LOW).

- a. **Experiment with the voice and instruments by creating and imitating sounds.**
- Listen to various animal sounds, i.e., wolf, owl, bear, raccoon, eagle, or any other animals native to Saskatchewan. (<http://www.seaworld.org/animal-info/sound-library/>) Have students try to imitate sounds they hear.
- b. **Contribute to music inquiry questions and processes (e.g., How many different sounds can we make with these instruments? How can we arrange the sounds in an interesting way?).**
- c. **Play simple pitched and non-pitched instruments and body percussion.**
- d. **Create a variety of different sounds from one sound source.**
- Voice – compare sounds made by students when they sing a simple song, when they speak, when a drummer sings at a Powwow, when an Inuit throat singer sings.
- e. **Select sounds with purpose, and organize sounds to convey particular images or expressive qualities.**
- f. **Use invented notation to represent sound compositions, and recognize that sounds/music may be represented through a variety of notation devices.**
- Read The Song Within My Heart by David Bouchard. This story has an example of “invented” notation “BOOM boom boom boom”, “HEY hey hey hey Hi hey hey hey.”
- g. **Discuss individual and group problem-solving and decision-making processes (e.g., How did you know when to play your part loud and when to play it soft? Tell me how you worked together to change the B part to make it sound different from the A part?).**
- h. **Identify own contributions to collaborative processes.**

CP1.6 DEMONSTRATE UNDERSTANDING OF PATTERNS AND THE ELEMENTS OF MUSIC INCLUDING: • SAME AND DIFFERENT PATTERNS • RHYTHM (E.G., DIFFERENCE BETWEEN BEAT AND RHYTHM, SOUNDS AND SILENCE, LONG AND SHORT SOUNDS) • DYNAMICS (LOUD AND SOFT) • PITCH (HIGH AND LOW SOUNDS) • TEXTURE (SOUNDS HEARD ALONE OR TOGETHER) • TONE COLOURS (DISTINGUISH BETWEEN).

- a. **Use movement and body percussion to investigate and represent music patterns and concepts.**
 - Use First Nations drum music, or Métis fiddle music and encourage students to play along to the beat using movement and body percussion.
- b. **Make same and different patterns using found objects, voice, and percussion instruments.**
- c. **Recognize and perform a steady beat and various grade-appropriate rhythmic patterns (e.g., clapping, stepping, and counting).**
 - Invite a drummer/singer to visit and play for your students, or make a drum/provide a drum for your class. Move, step, clap, count or play along with the steady beat.
- d. **Imitate, create, and respond to simple rhythmic and melodic patterns (i.e., ostinati).**
- e. **Investigate contrasts between sounds (e.g., fast/slow, long/short).**
- f. **Identify and respond to loud/soft and louder/softer sounds (dynamics) in speech, music, and the environment.**
 - Play powwow music at various volumes and have students try to make movements to reflect the volumes. For example, large steps and arm movements for louder music, small movements for softer music.
- g. **Identify high/low sounds (pitch) in speech, music, and the environment.**
 - Visit a Pow wow or listen to a clip of pow wow singers <http://www.youtube.com/watch?v=zagxsR-CMT4> Try to identify when they sing low and when they sing high. Have students see how high/low they can speak or how high/low they can sing.
- h. **Sing a variety of grade-appropriate music, matching pitch with some accuracy (e.g., so, mi, la).**
- i. **Distinguish between sounds heard alone and sounds heard together (texture of one instrument vs. several).**
 - Listen to the music of a drum and singer, then listen to a drum group with many singers and drummers. Or, listen to a Métis fiddle solo, then a jig performed by a fiddler, drummer, guitar, bass, etc.

- j. **Distinguish differences of sound qualities (tone colour/timbre) between one sound object/instrument and another (e.g., violin vs. trumpet).**
- Listen to Inuit Throat Singing (<http://www.youtube.com/watch?v=qnGM0BlA95I>) and compare to songs we might sing at school. Discuss different sounds/colours that can be made with our voices.
- k. **Use grade-appropriate music terminology to describe the elemental characteristics of sounds (e.g., screechy, rumbling, high/ low, and soft/loud).**

GRADE 1 VISUAL ART

CP1.7 INVESTIGATE A VARIETY OF FORMAL AND INFORMAL PATTERNS IN ART WORKS AND THE ENVIRONMENT, AND APPLY OBSERVATIONS TO OWN WORK.

- a. **Observe and describe patterns in the natural and built environments and in selected art works, and explore the use of patterns in own work.**
- b. **Represent details of the physical appearance of plants, animals, people, and objects, noting how patterns can be created by repetition of colours, lines, and shapes.**
- http://www.native-languages.org/cree_animals.htm View pictures of animals, noting pattern details on fur, skin, scales, etc. Have students draw, sketch, or paint the patterns they see. Teach students the Cree words for the animals they use, found on the site.
 - View pictures of First Nations regalia. Have students draw, sketch, or paint patterns they see. <http://www.native-languages.org/clothing.htm>
- c. **Identify and create formal patterns (repetition at regular intervals) and informal patterns (repetition at irregular intervals) in surroundings and art works (e.g., the pattern on a butterfly's wings is a formal pattern whereas dandelions scattered in a field create an informal pattern).**
- <http://www.native-languages.org/beadwork.htm> Examine patterns in First Nations beadwork. Provide string and beads for students to create formal patterns of their own. Can make bracelets, necklaces, keychains, etc.
- d. **Ask questions to contribute to inquiry about the existence and creation of visual patterns (e.g., What patterns do we see in these objects? How did the artists create these patterns? What patterns did you use in your own work?).**

CP1.8 CREATE ART WORKS THAT EXPRESS OWN IDEAS AND EXPLORE DIFFERENT FORMS (E.G., PAINTING, DRAWING, PRINTMAKING) AND MEDIA (PAINT, FOUND OBJECTS)

- a. **Identify and explore many different colours in own surroundings and in art works, and identify red, yellow, and blue as primary colours.**
 - Display the Medicine Wheel (white-north, yellow-east, red-south, blue- west) http://www.spiritualnetwork.net/native/medicine_wheel.htm
 - Give students Medicine Wheel outlines (circle in quarters) and have students paint, colour, or make a magazine collage using primary red, yellow, and blue.
- b. **Identify and explore many different textures, shapes, and forms in own surroundings and in art works.**
 - Pimatisiwin The Celebration of Life Powwow Dance (Anna-Leah King, illustrations by Jerry Whitehead – contact Greater Saskatoon Catholic Schools for this resource). Use the paintings to discuss shape and colour. See page 32 for instructions to make a classroom mural.
- c. **Make size comparisons in own and others' art works.**
- d. **Identify and represent top, bottom, front, back, and sides of objects.**
- e. **Recognize that what is seen of an object changes with different points of view.**
 - Using an object such as a rock, inuksuk, arrow head, model tipi, etc, have students view the object in different positions. Can discuss or sketch what they see.
- f. **Describe own sources of ideas for art works, and discuss ideas in the art works of others such as picture book illustrations.**
- g. **Develop co-ordination and skills in using simple visual art tools and various materials/media.**
- h. **Make decisions about art media, tools, and paper size in creating a visual art expression.**

GRADE 1 CRITICAL/RESPONSIVE (CR)

K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.

GRADE 1 Dance, Drama, Music, Visual Art

CR1.1 DEMONSTRATE UNDERSTANDING THAT THE ARTS ARE A WAY OF EXPRESSING IDEAS.

- a. **View and listen to arts expressions with curiosity (e.g., students are intrigued and ask questions about the work and/or artists).**

- b. **Make connections between arts expressions and own lives (e.g., What do you like about this music? What does it make us think about?).**
 - Listen to Powwow music. Help students draw the connection between the drum beat and a heartbeat.
 - Focus on the importance of spirituality inherent in FNMI music and dance.
- c. **Examine individual and collaborative problem-solving and decision-making process (e.g., How did each dancer or group represent the image of leaves falling? What shapes did you make with your body? How did you decide as a group to travel through the space? Did we see high, medium, and low levels? Why did you decide to use curved pathways instead. Discuss how arts expressions can represent feelings and ideas.**
- d. **Share thoughts and feelings evoked by works of art.**
- e. **Use grade-appropriate arts terminology when discussing the arts (e.g., bright colours, quiet sounds, fast movements).**
 - Share thoughts in a talking circle. For talking circle guidelines, visit http://www.saskschools.ca/curr_content/aboriginal_res/supplem.htm#talk
- f. **Identify main ideas or feelings in own arts expressions.**
- g. **Describe ways that arts expressions can have an effect on people (e.g., the music makes us feel like moving, the actors made us think about why some people act like bullies). d of zig zag?).**

CR1.2 INVESTIGATE AND DESCRIBE VARIOUS REASONS FOR CREATING ARTS EXPRESSIONS.

- a. **Pose questions about artists and the arts (e.g., Why do you think this artist makes sculptures of cows? How could we make art works that tell people something about our own community?).**
 - Pose questions such as: Why did the Inuit people use soapstone for carving?
 - Why did the Métis use flower patterns in their beadwork? (see http://www.ameriquefrancaise.org/en/article-476/Floral_Beadwork:_A_M%C3%A9tis_Cultural_Heritage_to_Rediscover_.html)
 - Why did First Nations people do birch bark biting? (see <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000762>)
- b. **Determine ways to find answers to questions posed (e.g., Do we have any artists, musicians, dancers, or theatre artists in our community? If so, how do you think we could find out about their work?).**
- c. **Locate information about the arts from various sources including technology.**

- d. **Describe various purposes for the arts and careers associated with each (e.g., to tell a story/storytellers, to make a building/architects, to provide a film soundtrack/composers, to design a product/ designers, to express feelings or make us think/artists).**

GRADE 1 CULTURAL/HISTORICAL (CH)

K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.

GRADE 1 Dance, Drama, Music, Visual Art

CH1.1 DESCRIBE THE ARTS AND CULTURAL TRADITIONS FOUND IN OWN HOME AND SCHOOL COMMUNITY.

- a. **Recognize that there are artists working in own community.**
- Contact your school division for information on First Nations/Métis/Inuit artist in your area. Invite an artist to your school to speak to students and to lead an art project.
- b. **Identify different kinds of arts expressions in home and community (e.g., different types of music on the radio, buildings/architecture, graphic images on commercial products, furniture and clothing design, jewellery, photography in the home, community dance or theatre).**
- First Nations, Métis and Inuit examples include: Music - Powwow singers and drummers, Métis fiddle music, Inuit throat singing. Architecture – Tipis, igloos. Art – First Nations/Métis beadwork, regalia, paintings, Inuit soapstone carving, the inuksuk. Dance – Powwow dancing (Traditional Dance, Shawl Dance, Jingle Dance, Fancy Dance, Chicken Dance, Grass Dance, Hoop Dance, Round Dance), Métis jigging, sash dance, broom dance, Inuit drum dancing (www.youtube.com/watch?v=RW0Q6d8MrqI)
- c. **Demonstrate awareness that people from various cultures create artistic products and presentations as an important part of their heritage.**
- Make a connection between the artistic products and the traditional spirituality inherent in FNMI cultures
- d. **Respond to arts expressions found in own home and community, both verbally and non-verbally (e.g., through movement or drawing).**
- Have students take part in a talking circle. Pass around an object (such as a rock) and as each student holds the object, he/she can verbally respond to the art experienced or created. For talking circle guidelines, visit http://www.saskschools.ca/curr_content/aboriginal_res/supplem.htm#talk

CH1.2 IDENTIFY TRADITIONAL ARTS EXPRESSIONS OF FIRST NATIONS AND MÉTIS ARTISTS.

- a. **Describe observations of traditional arts expressions of First Nations and Métis artists (e.g., observations from attending a community function, birch bark biting, powwow songs and dances).**
- b. **Sing songs of First Nations and Métis cultural groups (e.g., sing a contemporary round dance song taught by a community resource person).**
 - Invite a singer/drummer to visit your school. Contact your local school division for singers/drummers in your community.
 - A set of 25 hand drums is available from the Service centre. Please follow protocols! Invite a FNMI drummer to help out.
- c. **Observe, describe, and perform grade-appropriate and culturally appropriate social dances (e.g., round dance or rabbit dance).**
 - If possible, take students to a local Powwow – they will have the opportunity to observe and often participate.
- d. **Show an interest in knowing more about First Nations and Métis artists and their work (e.g., wonders, asks questions, selects books and pictures of First Nations arts expressions, discovers that children with First Nation and European heritage are now called “Métis”).**
- e. **Discuss stories, images, ideas, and/or emotions expressed in First Nations and Métis traditional arts expressions.**
- f. **Recognize there are regional differences among First Nations arts expressions (e.g., West coast carving vs. Northern hair tufting).**
 - Visit <http://www.native-art-in-canada.com/nativeart.html> for various regional art forms.
- g. **Investigate characteristics of arts expressions of First Nations (e.g., West Coast masks, beading traditions, Eastern or Northern birch bark biting).**
 - Birch bark biting - <http://www.canoesaskatchewan.rkc.ca/native/biting.htm>
 - Beading - http://firstpeoplesofcanada.com/fp_metis/fp_metis5.html
- h. **Talk about the importance of the circle in First Nations communities (e.g., look for use of circle at cultural events).**
 - Refer to the Medicine Wheel
http://www.spiritualnetwork.net/native/medicine_wheel.htm
 - hoops for Hoop Dancing, Cyclical Patterns
http://wblrd.sk.ca/~abspirit_dev/ritual/ceremony.htm
 - talking circle, and Round Dance

- i. **Explore and identify First Nation art forms that incorporate elements from nature (e.g., recognizes and represents patterns in nature).**

GRADE 2 CREATIVE/PRODUCTIVE (CP)

K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.

GRADE 2 DANCE

- Key resource: Dancing Circles: Strong Hoop-Strong Spirit. Contact Saskatoon Catholic School Board office for teacher resources. Saskatoon Catholic Schools 420 22nd Street East Saskatoon SK S7K 1X3 Telephone: (306) 659-7000
- This resource includes an instructional DVD as well as a step by step guide for how to teach hoop dancing to the students.

CP2.1 CREATE AND CONNECT DANCE PHRASES USING IDEAS ABOUT COMMUNITY AS STIMULI (E.G., OUR SCHOOL, COMMUNITY EVENTS, FARM LIFE, CITY LIFE, CULTURAL HERITAGE).

- a. **Select and connect movements from explorations to create dance phrases.**
 - Contact local division office for list of names of local cultural dancers and have them come and teach basic First Nations Dance skills
 - Teachers within the Saskatoon area can also refer to the following guide on the city of Saskatoon Website
 - <http://www.saskatoon.ca/DEPARTMENTS/Community%20Services/Communitydevelopment/Documents/CommunityResourceDirectory.pdf>
- b. **Create dance phrases that have a beginning position and an end position.**
 - Listen to Powwow music. Encourage the students to move freely in the space as they interpret the music.
- c. **Extend own body's range of movement and strength.**
 - Play powwow music and have students choose an animal or suggest animals for students to mimic with their movements. Encourage them to use various levels and speeds. Try to use a variety of animals
 - Using powwow music, play a movement/balance game. Have students move/dance in various paths or follow a circle and as you stop the music, students freeze in a balance pose.
- d. **Describe and use dance ideas drawn from sources in own community (e.g., occupations, vehicles, or nature in and around our community).**
 - Bring in a guest speaker to discuss how the traditional dances have a spiritual aspect as well as why they dance.

- Information about the meaning and the history of the Grass Dance, jingle dress dance, fancy dance and other First Nations dances. Spiritual aspect is important.
 - Explore Métis dances and their origins.
- e. **Recognize how various stimuli such as personal observations, stories, poems, music, or objects can be used as starting points for own dance explorations.**
- Use poems found at <http://www.nativetech.org/poetry/index.php> to create dances to express what is being said in the poems.
- f. **Ask questions related to the stimuli to contribute to dance-making inquiry process (e.g., How can we show this idea in our movement?).**
- Select a poem from <http://www.nativetech.org/poetry/index.php> and brainstorm ways to express the ideas from the poems.
 - Discussion could also be had around the different choices each student makes to express the same ideas.
- g. **Identify and compare characteristics of own and peers' dances.**
- Have students compare similarities and differences of the dances created by their peers for the same poem
- h. **Reflect and discuss ideas with peers to help make decisions about own dances.**
- Put students in groups, let them listen to Métis jigging music, powwow music and have them work together to create their own unique dances.

CP2.2 CREATE AND CONNECT DANCE PHRASES USING THE ELEMENTS OF DANCE INCLUDING: • ACTIONS (IDENTIFY VARIETY) • BODY (BASES) • DYNAMICS (MOVE WITH VARYING SPEEDS, DURATION, FORCES) • RELATIONSHIPS (USING OWN WORDS, CLASSIFY VARIETY OF RELATIONSHIPS WITH PARTNER OR OBJECT SUCH AS ABOVE, BELOW, BESIDE) • SPACE (STRAIGHT OR CURVED PATHWAYS OR COMBINATIONS).

- a. **Seek a variety of solutions in movement explorations (improvisation).**
- Refer to the hoop dance kit and video available from your resource centre. Students will be given an opportunity to explore using hoops. Begin with one hoop. Have students feel the hoop, swing their arms holding the hoop, raise it above their heads, jump in and out, move it in other ways they can think of over and around their bodies. Be sure to encourage both right and left side movement. When students are comfortable, give them a second hoop. Do similar patterns and movements. Repeat with 3 hoops.
- b. **Observe the motion of objects and people and incorporate these observations in movement explorations.**
- Play “Follow the Leader” using 1 – 3 hoops. Give many students opportunities to be the leader.

- c. **Explore and solve movement problems, or inquiry questions, in several different ways (e.g., How many different ways can we use the scarves or streamers in straight pathways and curved pathways?).**
- In addition to using Métis sashes, scarves or streamers, students can use hoops. Put students in partners. Student A is the leader and Student B is the mirror. Using 1 – 3 hoops, have A move slowly enough for B to be able to follow in a smooth manner. Switch roles.
- d. **Demonstrate and discuss how movement patterns can repeat and contrast.**
- Watch Métis Jigging videos and have the students pick out the parts and patterns that are repeating. <http://www.youtube.com/watch?v=N8VYxEZOGRE>
- e. **Identify how various parts of the body can act as a base to support the rest of the body (e.g., supporting the body with one foot and one hand).**
- Dancing Circles: Strong Hoop-Strong Spirit. Contact Saskatoon Catholic School Board office for teacher resources. Saskatoon Catholic Schools 420 22nd Street East Saskatoon SK S7K 1X3 Telephone: (306) 659-7000
 - This resource includes an instructional DVD as well as a step by step guide for how to teach hoop dancing to the students.
 - Hoop Dancing requires a lot of balance. A guest dancer could be brought in to teach the basic skills of hoop dancing. Contact your local division office for a list of local dancers.
 - If you are unable to bring in guest dancer, students can watch YouTube videos of hoop dancers and determine the different ways that the dancers use the hoops.
- f. **Identify and investigate different kinds of locomotor (travelling) and non-locomotor actions, and explore a variety of ways to walk, run, leap, slide, gallop, jump, hop, turn, twist, bend, stretch, and pause.**
- Watch videos of fancy, grass, jingle, jigging dances from YouTube and discuss/analyze the videos to see the different locomotor actions used in each dance.
- g. **Move with a variety of speeds (fast and slow), duration (short and long), and varying forces (push and pull, strong and light) for expressive purposes.**
- Once students have analyzed the different movements from YouTube videos of the various First Nations dances they can attempt to recreate what they saw.
- h. **Classify even and uneven rhythmic patterns of various movements.**
- i. **Use straight or curved pathways or combinations of both in movement explorations.**
- Listen to Powwow music. Encourage students to move freely in the space as they interpret the music. Explain that the beat of the drum is like a heart beat. At this point, no stress is placed on correct rhythm or dance, just exploring movement and

body awareness. Try to use local powwow music if possible. Can contact Greater Saskatoon Catholic Schools www.scs.sk.ca or your local library for powwow cds.

- j. **Explore and identify a variety of directions, levels, sizes, and shapes in personal and general space.**
- Play powwow music at various volumes and have students try to make their movements reflect the volumes. For example, large steps and arm movements for louder music, small movements for softer music. For example watch Powwow dancer doing the chicken dance on YouTube at the following link <http://www.youtube.com/watch?v=5f1090h0kiA>
- k. **Using own words, classify and investigate movement relationships with a partner or an object (e.g., beside, behind, above, below).**
- Play “Follow the Leader” using 1 – 3 hoops. Give many students opportunities to be the leader. The ‘snake dance’ is a great one for this activity where the dancers follow the leader/head in various snake patterns, over benches, around chairs, over streams, etc. <http://www.youtube.com/watch?v=1GzKgZ1rnYI&feature=related>
 - Put students in partners. Student A is the leader and Student B is the mirror. Using 1 – 3 hoops, have A move slowly enough for B to be able to follow in a smooth manner. Switch roles.

GRADE 2 DRAMA

CP2.3 ADOPT ROLES AND COLLABORATE WITH OTHERS IN ROLE WITHIN DRAMATIC CONTEXTS, USING COMMUNITY AS INSPIRATION (E.G., CONTEXTS INSPIRED BY LOCAL STORIES AND SONGS, PHOTOGRAPHS OF LOCAL PEOPLE AND PLACES, OR EVENTS FROM REAL OR FICTIONAL COMMUNITIES).

- a. **Demonstrate a willingness to enter into the fiction provided by the drama.**
- Students can be taken on a field trip to Native Theater club. Or invite one of their actors into your classroom. Location and contact information is below:
228 20 Street West
Saskatoon, SK S7M 0W9
(306) 933-2262
- b. **Adopt roles in dramatic situations and interact appropriately with others in roles drawing on imagination and own understanding of the context (e.g., community).**
- Have your class create a dramatic situation about residential schools and how they are different from their own school. The following link is information for the teacher on residential:
http://www.albertasource.ca/treaty8/eng/1899_and_After/Implications_and_Consequences/residential_schools.html

- c. **Collaborate with others and recognize the need to work together within dramatic contexts.**
- Use a shared reading circle to help identify the need to work together. Read “A promise is a promise” by Robert Munsch. Talk about how treaties are a form of promises. Have students work in groups and create a short skit about keeping promises.
- d. **Listen to and respect the contributions of others.**
- Listen to and respect other classmates work use the medicine wheel to guide their choices. Medicine wheel Information
<http://www.thehealingjourney.ca/inside.asp?219>
- e. **Use imagination to explore various possibilities in dramatic contexts.**
- Have the students listen to the story “Fiddle Dancer” by Anne Patton and Wilfred Burton(available through the Gabriel Dumont Institute www.gdins.org) Encourage students to use their imaginations to create dramatic productions of excerpts from the book.
- f. **Accept surprises in the drama and be willing to incorporate new information into unfolding episodes of the contextual drama.**
- Go to APTN to view different dramatic episodes:
<http://www.aptn.ca/corporate/producers/what-APTn-is-looking-for.php>
- g. **Discuss how some roles may display more power and authority than others at different times during the drama (e.g., Max’s mother displays power over him when she sends him to bed, and Max displays his own power when he becomes King on the Wild Things’ island community in a drama inspired by ‘Where the Wild Things Are’).**
- Invite different Aboriginal community members in to guest speak on their role in the community.
 - Take students on a field trip Friendship Center, Wanuskewin, any other FNMI organization in your community.
- h. **Use observations of own community as inspiration when working in and out of role (e.g., local rodeo event or farmers’ conversation on coffee row).**

CP2.4. CONTRIBUTE IDEAS WHEN ENGAGED IN A VARIETY OF DRAMA STRATEGIES (E.G., ROLE, PARALLEL PLAY, JOURNEYS, MEETINGS) AND DURING PERIODS OF REFLECTION.

- a. **Use inquiry processes to explore a question or topic that is of individual or group interest for contextual drama (e.g., questions and research about how animals change in winter might inspire a drama about an animal community preparing for a harsh winter).**

- b. **Use libraries, resource people, the Internet, and other sources of information for drama work.**
- <http://spsd.sk.ca/DE/resources/firstnationsliterature> bibliography lists excellent books for creating their own dramatic scenes
 - <http://www.firstpeople.us/FP-Html-Legends/Legends-AB.html> using the Anishnabe legends
 - www.aboriginalcanada.gc.ca/ac/site.nsf/eng/ao04580.html lists Canadian First Nations legends
- c. **Describe the main ideas of each dramatic episode.**
- Go to APTN to view different dramatic episodes:
<http://www.aptn.ca/corporate/producers/what-APTN-is-looking-for.php>
- d. **Use visual images and language to represent ideas, both in and out of role.**
- Invite an elder to talk another language to represent ideas.
 - Uses various Aboriginal artists artwork to visually represent different ideas. Use the following link to find Aboriginal artists and the type of art work they do:
http://www.artistsincanada.com/php/~aboriginal_gallery.php
- e. **Recognize, with guidance, how characters/roles, objects, and places can represent ideas.**
- Have students create their props for the story telling time or have the props premade. Read through the legend once with students only listening. Then read through it again having students use props and acting it out as you read. The following website provides a legend you could use when telling the story.
<http://www.firstpeople.us/FP-Html-Legends/HowTheHoneyBeeGotTheirStinger-Cherokee.html>
- f. **Recall and respond to the drama work, both in and out of role.**
- Go to the First Nations Theatre to watch a production and have the students reenact something from the production.
Saskatchewan Native Theatre Company
501B 20th St W
Saskatoon, SK S7M 0X6
(306) 933-2262
- g. **Contribute to drama discussions with stories of own experience (e.g., talk about connections among thoughts, feelings, and actions).**
- h. **Discuss how strategies such as role, flashback, or tableau worked in the drama and begin to use the correct terminology.**
- Have students do a readers theatre. Discuss the different strategies throughout the reader theatre. An example of a readers theatre that can be modified to your class rooms needs can be found on:

http://rainbowhorizons.com/teaching_units/units.php?UID=Readers Theater I - Native Legends

- i. **Use strategies other than discussion to reflect on drama work (e.g., use tableaux to recall the time order of the sequence of events, or use drawings or flashbacks to further explore previous experience).**
- j. **Demonstrate use of imagination when exploring various possibilities in dramatic contexts.**
 - How the students read various First Nations legends and have the students adapt and create their own version of some of the legends to act out.
 - <http://spsd.sk.ca/DE/resources/firstnationsliterature> bibliography lists excellent books for creating their own dramatic scenes
 - <http://www.firstpeople.us/FP-Html-Legends/Legends-AB.html> using the Anishnabe legends
 - www.aboriginalcanada.gc.ca/ac/site.nsf/eng/ao04580.html lists Canadian First Nations legends

GRADE 2 MUSIC

CP2.5 CREATE SOUND COMPOSITIONS USING COMMUNITIES AS INSPIRATION.

- a. **Experiment with a variety of simple found objects and selected instruments, both pitched and unpitched (e.g., two notes on a xylophone vs. sounds that have no discernible pitch, such as a tambourine or slapping a thigh).**
 - Have a drummer, and/or fiddler, and/or traditional Aboriginal powwow singing guests come to your school. Compare the different notes, pitches and unpitches. In Cree culture, drumming is only taught to men.
 - Also refer to flutes, rattles, pow wow drum
- b. **Describe the elemental characteristics of sounds from a variety of settings in the community.**
 - Look at different Aboriginal communities (Métis, First Nation, Inuit) and at the different types of music each Aboriginal uses. Have students describe the characteristics of the different sounds they hear from the different communities of Aboriginal people
- c. **Make distinctions between different voices and voice qualities in speech and song.**
 - Listen to traditional Aboriginal music either from CD-available for purchase through www.nativerellections.com or from YouTube. Have the students identify the differences between the different singers. Also compare how they sound while singing to how they sound when they are speaking in the regular voice.
 - <http://www.turtleislandmusic.com/index.html> has a variety of contemporary and traditional music for sale

- d. **Sing and create songs and chants using ideas sourced from the students' communities (e.g., songs about farms, cities, or the environment) and from various cultural communities, controlling breathing, pitch, rhythm, and dynamics.**
- Read "Dancing in My Bones" by Wilfred Burton and Anne Pattan Illustrated by Sherry Farrell Racette
 - Have students listen to traditional music. With a blank white paper students have an allotted amount of time to draw the images that they hear (allow roughly 1 minute per song)
 - Powwow music can be purchased online at : www.amazon.com or most music stores in the Aboriginal section. It is also available on YouTube
 - Fiddle Music can be found on you-tube:
<http://www.youtube.com/watch?v=NGtckNUY7b8>
- e. **Describe sources of ideas for music compositions (e.g., sounds of machines, parks, playgrounds, or neighbourhoods).**
- Using natural resources from the environment and teaching students about mother earth and all of its gifts it has to give. Students create sound out of different sources found from mother earth.
- f. **Make decisions (individually and collaboratively) about ideas, sounds, instruments, and order in creating a music expression.**
- Read "Dancing in My Bones" by Wilfred Burton and Anne Pattan. Illustrated by Sherry Farrell Racette
 - Have students listen to traditional music. With a blank white paper, students have an allotted amount of time to draw the images that they hear
 - Powwow music can be purchased online at: <http://www.amazon.com/>
 - Fiddle Music can be found on you-tube:
<http://www.youtube.com/watch?v=NGtckNUY7b8>
- g. **Select and create sounds for composition with purpose, recognizing that different combinations of instruments, voices, or sound objects create different effects.**
- Use either student made instruments or school music resources to combine the sounds in different ways to make different effects.
- h. **Discuss images and expressive qualities evoked by music expressions.**
- i. **Use reflection and discussion to learn and make decisions about own music expressions.**
- j. **Describe decisions made in selection and use of sounds, instruments, and order.**

- k. **Experiment with invented and traditional notation as a way of preserving compositions, recognizing that sounds/music may be represented through a variety of notation devices.**
- Read the “Song Within My Heart” by David Bouchard ISBN 1-55192-559-1 to show a way that students can preserve their composition through invented notation. E.g. HEY hey hey hey Hi hey hey.

CP2.6 CREATE AND PERFORM MUSIC THAT DEMONSTRATES UNDERSTANDING OF: • FORM (REPETITION AND CONTRAST) • BEAT (STRONG AND WEAK BEATS/ACCENTS) AND METER (2/4 AND 4/4) • RHYTHM (CREATE OSTINATI) • TEMPO (FAST/SLOW PACES) • DYNAMICS (LOUD/SOFT) • PITCH (HIGH/LOW SOUNDS) AND PITCH DIRECTION (MOVING UP/ DOWN/STAYING THE SAME) • TEXTURE (LAYERS OF SOUNDS) • TONE COLOUR (VARIETY).

- a. **Contribute to music inquiry questions and processes to explore form and the elements of music (e.g., How could each group represent AB (i.e., binary) form using voices, bodies, or instruments in different ways?).**
- Teaching students about different instruments you can do a follow up activity having students create scared animal drum:
<http://otctreatyteachermt.wikispaces.com/file/view/Sacred+Animal+Drum-Grade+2.pdf>
- b. **Explore contrasts between sounds with voice and instruments.**
- c. **Incorporate different sounds from a single sound source in music compositions.**
- Explore the different sounds that a drum can make depending on how hard or soft they hit the drum. The students can also explore how the width and depth of the drum affect the tone. Twenty five hand drums are available from the Service Centre. Remember to follow protocols.
 - Make their own drums and see which materials work the best.
- d. **Maintain a steady beat (pulse) and identify accents with a strong movement.**
- Show students you-tube video on powwow music. Talk about the beat of the music. The following you-tube video is an example of powwow drumming
http://www.youtube.com/watch?v=1I-6SKHQV_8
 - Invite powwow drummers to your school to talk to students about the beat and movement of powwow drumming. Have the powwow guests also perform for students.
- e. **Perform and create various grade-appropriate melodic and rhythmic osintati (patterns) using repetition and contrast.**
- Use rhythm sticks and the drums they have previously made to put together their own drum group and see how many different patterns they can come up with.

- f. **Compare and use different tempos (fast/slow, faster/slower paces) and dynamics (loud/soft, louder/softer sounds) in speech and music.**
- g. **Compare and use different pitches (high/low sounds) and pitch direction (moving up/down, staying the same) in speech and music.**
 - Listen to Drum groups and singers to hear how one singer changes the pitch of his voice. Use CDs or YouTube as a resource.
- h. **Investigate various ways of creating harmony (combining pitch and rhythm) and texture, and recognize differences in sounds heard alone and sounds heard together.**
 - Make their own flute out of a paper towel tube following the steps on the following website <http://www.activitytv.com/796-make-flute>
 - Make their own drum using the instructions on the following website http://www.ehow.com/how_2164770_drums-kids.html
- i. **Compare and use varieties of tone colour/timbre in speech and music.**
 - Métis, and First Nations music can be found at local school board office, local and school libraries or for purchase at www.nativerellections.com
- j. **Use own words, and music terminology, to develop common understanding and use of the language (e.g., introduce terminology such as rhythm, dynamics, pitch as required in grade-appropriate repertoire).**

CP2.7 CREATE VISUAL ART WORKS THAT DRAW ON OBSERVATIONS AND EXPRESS IDEAS ABOUT OWN COMMUNITIES.

- a. **Use inquiry processes to explore a question or topic related to interest in own community.**
- b. **Identify and represent details in the appearance of plants, animals, people, and objects (e.g., lines, textures, shapes, shadows).**
 - Visit the following webpage regarding the flower beadwork people. You can do an activity to refer to this book: <http://www.metismuseum.ca/resource.php/01879> Cover, "The Flower Beadwork People" by Sherry Farrell Racette
- c. **Explore size relationships by measuring using non-standard referents or comparisons.**
- d. **Identify the difference between two dimensions and three dimensions.**
 - Have students draw or color pictures of totem poles, then have them attempt to recreate their totem pole using a variety of materials (clay, Styrofoam, paper towel rolls, etc)

- Pictures of totem poles to print out can be found at
 - <http://www.dltk-kids.com/canada/mtotem.html>
 - <http://www.coloring.ws/aboriginal.htm>
- e. **Investigate and observe how people, animals, and objects look different from different points of view.**
 - <http://classspace.wordpress.com/student-space/grade-6/in-class-assignments/the-arts/visual-art/> Scroll to the bottom to see different interpretations of animals created. Then compare them to sculptures of animals found at <http://www.gallerycanada.com/> you can also see other examples of First Nations artist at <http://www.first-nations-art-store.com/firstnationartists.html>
- f. **Compare differing ideas in art works, including own and peers' visual expressions.**
- g. **Describe how ideas for visual expressions come from many different sources.**
 - <http://www.first-nations-art-store.com/> has an explanation of some of the thoughts behind why the First Nations people choose to express their culture with this medium.
 - Remember to discuss the traditional spirituality of FNMI peoples
- h. **Reflect and discuss to help make decisions about own art works.**
 - Look at the artwork found at the following website and have them pull ideas and impressions to use within their own artwork <http://www.first-nations-art-store.com/firstnationartists.html>
- i. **Identify sources of inspiration and describe decisions made in creating own art works.**
- j. **Recognize, with guidance, how own visual images communicate non-verbally.**
 - <http://www.first-nations-art-store.com/firstnationartists.html> have the students write or discuss what the different artworks make them feel, what they see and their impressions.

CP2.8 CREATE ART WORKS USING A VARIETY OF VISUAL ART CONCEPTS (E.G., SECONDARY COLOURS), FORMS (E.G., COLLAGE, DRAWING, PAINTING, SCULPTURE, MOBILE, TRADITIONAL ART), AND MEDIA (E.G., PAPER, FOUND OBJECTS, PAINT, CRAYONS).

- a. **Make basic decisions about own methods (e.g., scratching into the surface) and materials (e.g., fabrics, found objects).**
 - Students could attempt to create their own birch bark art. Lesson plan found at <http://www.georgehart.com/birs/birch-bark.doc>

- Video of someone birch bark biting
<http://www.youtube.com/watch?v=bFJaa9ndAts>
- b. **Demonstrate safety, co-ordination, and skills in using simple visual art tools and materials.**
- c. **Classify a large variety of lines using own words (e.g., wavy, jagged) and apply in own work.**
- Have students listen to a variety of traditional Aboriginal music (powwow, fiddle etc) for a portion of a time and have them draw freestyle according to what they hear in the music. You can use you-tube to find type of traditional Aboriginal music suitable for your classroom.
- d. **Illustrate how secondary colours are created when combining two primary colours.**
- Making natural dyes from plant materials. The steps for this process are on the following website http://www.ehow.com/how_4473005_make-natural-dyes.html
- e. **Investigate and illustrate how the same colour can be light or dark.**
- Select a First Nations coloring page and tell the students that they can use only one color to complete their picture. Coloring pages available for purchase through www.nativerellections.ca
 - Or pages can be printed from the following websites
 - http://www.royalsaskmuseum.ca/education/kids_domain/fncolouring.htm
 - <http://www.dltk-kids.com/world/native/mnativeposter.html>
 - <http://www.edupics.com/coloring-pages-native-americans-c393.html>
 - Use the virtual coloring book on a Smartboard
<http://www.nativetech.org/games/coloring/index.html>
- f. **Classify different kinds of textures using own words (e.g., rough, smooth, soft) and apply observations to own work.**
- Use the following websites to inspire the students to create their own work and how to classify for the next few indicators.
http://esask.uregina.ca/entry/aboriginal_artists_contemporary.html
http://esask.uregina.ca/entry/aboriginal_artists_traditional.html
<http://www.artistsincanada.com/php/~aboriginal.php>
- g. **Classify different kinds of shapes using own words (e.g., rounded, lumpy, square) and apply to own work.**
- h. **Identify basic forms such as cubes and spheres, and recognize that forms have space all around them.**

- i. **Classify different kinds of patterns using own words (e.g., striped, dotted, mixed up) and apply to own work.**
- j. **Identify examples of contrast in own surroundings and in art works.**
 - Students can look at various First Nations Artworks and discuss what they see <http://www.first-nations-art-store.com/firstnationartists.html>
- k. **Describe and represent the position of objects relative to other objects (e.g., space and size).**
 - Look at various artists creations and have them notice the position of the objects.
<http://www.first-nations-art-store.com/saskatchewan-first-nations.html>
<http://www.first-nations-art-store.com/woodlandstyle.html>
<http://www.sicc.sk.ca/saskindian/a74apr26.htm>

GRADE 2 CRITICAL/RESPONSIVE (CR)

K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.

Grade 2 Dance, Drama, Music, Visual Art

CR2.1 EXAMINE ARTS EXPRESSIONS TO DETERMINE HOW IDEAS FOR ARTS EXPRESSIONS MAY COME FROM ARTISTS' OWN COMMUNITIES.

- a. **Describe or infer how art works are created for a variety of reasons.**
 - Be certain to refer to the spirituality inherent in FNMI cultures!!!
 - Discuss totem poles and their significance
<http://users.imag.net/~sry.jkramer/nativetotems/basics.htm>
 - West Coast First Nations Art and meaning behind it as well as names of artists
 - <http://www.first-nations-art-store.com/westcoastfirstnationsart.html>
 - Inuit Art and meaning <http://www.first-nations-art-store.com/inuitart.html>
 - Woodland style <http://www.first-nations-art-store.com/woodlandstyle.html>
- b. **Discuss, with guidance, how the arts tell something about the society or community in which they were created.**
 - Allen Sapp “Through the eyes of the Cree and Beyond” ISBN 1897010141 as well as “The Song Within My Heart” ISBN-10: 1551925591 are excellent books for the story behind his artwork. Books are available for purchase on his website
<http://www.allensapp.com/>
- c. **Recognize that an audience will not see or hear everything in an arts expression at first introduction.**

- d. **Demonstrate sensitivity to differing responses and interpretations, recognizing that not everyone responds the same way to a work of art.**
- e. **Investigate and describe how artists and their work affect our visual environment and other forms of daily interactions (e.g., graphic design, radio, media, clothing).**
 - YouTube video “Land of the Cree”-pictures set to music that shows real pictures of the land as well as artwork depicting the land and animals. Teachers could stop the video at any point to discuss different pictures or artwork.
http://www.youtube.com/watch?v=jWK6BAZgM_0
- f. **Investigate and discuss why arts expressions are created in various communities (e.g., purpose for traditional Ukrainian dances).**
 - As well as the purpose of Métis jigging, First Nations Hoop Dancing and Powwow dances
- g. **Respond to arts expressions in own communities, both verbally and non-verbally.**

CR2.2 USE INQUIRY AND TECHNOLOGY TO INVESTIGATE A VARIETY OF ARTS EXPRESSIONS.

- a. **Use libraries, community resources, and the Internet as sources of information about artists and their work.**
 - Artist information including pictures of their work
http://www.esask.uregina.ca/entry/aboriginal_artists_contemporary.htm
- b. **Investigate various arts expressions in own communities, throughout the world, and in different eras (e.g., pyramids, cathedrals, public sculptures) using technology.**
- c. **Pose questions about the arts and determine which questions are compelling enough to investigate as a group (e.g., Who are the artists who live, or have lived, in our community? What does, or did, their work say about our community?).**
 - Saskatchewan Indian Cultural Centre
120 - 33rd Street East
(306) 244-1146
A large display of First Nations collection of art and content library. Cross cultural country seminars are provide at the facility. Tours available on Monday through Friday 9:00 am to 3:30 pm.
- d. **Plan how to answer some or all of the questions posed as a whole group or in small groups.**
 - Participate in a sharing circle. The following website discusses how to teach using a sharing circle. The students can post and answer their questions. http://www.k-3teacherresources.com/class_sharing_circle.html

- e. **Locate information about the arts from various sources (e.g., interviews, books, local resource people, the Internet).**
 - Topics could include searching for the meaning behind the Métis flag, sash, fiddle music, and jigging. There is a lot of information on the website: www.metismuseum.ca
- f. **Manage information discovered about the arts using different methods including technology (e.g., audio recorders, portfolios of pictures, word processors).**
- g. **Document and share collaborative inquiry findings with other students or with a community audience.**

GRADE 2 CULTURAL/HISTORICAL (CH)

K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.

Grade 2 Dance, Drama, Music, Visual Art

CH2.1 IDENTIFY KEY FEATURES OF ARTS AND CULTURAL TRADITIONS IN OWN COMMUNITY.

- a. **Describe how, from earliest times, human beings have influenced their communities through the creation of arts expressions (e.g., architecture, music, theatre, storytelling, and dance).**
 - Teaching Treaties to the Elementary Grades by Larry McCallum-GSCS Teachers consult OneStop First Nations Resources
 - Lessons on the history of storytelling and the cultural traditions that shape storytelling.
<http://olc.spsd.sk.ca/DE/resources/firstnationsliterature/Storytelling.html>
 - Drama activities to act out conflict resolution (Use resources from Peace Works, Lion's Quest, etc.)
- b. **Respond to a variety of arts expressions (e.g., contemporary, historical, cultural, and popular) in own communities (i.e., local, geographic, cultural).**
 - Have the students look at different types of landscapes that shape the community . Traditional First Nation cultures believe that human beings were part of nature, not separate from it. The website below gives ideas and a lesson plan that you can adapt to your class.
<http://www.literacycommunity.com/grade3/firstnations/environment.htm>
- c. **Recognize there are a variety of arts expressions in Saskatchewan (e.g., film, dance, theatre, music, photography, graphic design, sculpture, architecture).**

- d. **View and listen to the work of artists from various cultural groups.**
- Aboriginal artists:
Alan Sapp
Nova Morrissette
Ruth Cuthand
 - You can locate other artist and information regarding these artists on the following website: <http://www.aboriginalcanada.gc.ca/acp/site.nsf/eng/ao32102.html>
 - Do an Aboriginal artist study on different artists representation of land. Below is a website with some information on an artist.
- e. **Describe how people in own community participate in the arts in a variety of ways.**
- f. **Investigate the arts and cultural traditions found in own community.**
- Saskatchewan Indian Cultural Centre
120 - 33rd Street East
(306) 244-1146
A large display of First Nations collection of art and content library. Cross cultural country seminars are provide at the facility. Tours available on Monday through Friday 9:00 am to 3:30 pm.
 - [Wanuskewin Heritage Park](#)
(306) 931-6767
Wanuskewin's mission is to operate, on a sustainable basis, a world recognized Heritage Park under the leadership and guidance of First Nations people that contributes to increasing public awareness, understanding and appreciation of the cultural legacy of the Northern Plains First Nations people.
- g. **Describe and analyze key features of arts and cultural traditions found in own community (e.g., heritage dances, country music bands, children’s theatre productions).**

CH2.2 DESCRIBE KEY FEATURES OF TRADITIONAL ARTS EXPRESSIONS OF SASKATCHEWAN FIRST NATIONS AND MÉTIS ARTISTS.

- a. **Compare differences among traditional arts expressions (e.g., Métis sash weaving, porcupine quillwork, and beadwork designs).**
- Explanation of the meaning behind the colors on the Métis Sash
<http://members.shaw.ca/archeryisme/Metis/Metis%20Sash.htm>
 - Quillwork-the following website has a games about the natural dyes used to dye the quills. <http://www.nativetech.org/games/porcupinequill/index.php>
 - Beadwork-great website for using the smartboard to making their own beadwork patterns. <http://www.nativetech.org/beadwork/beadgraph/index.html>

- Mama/Papa Métis Series- Mama, why do we wear the Métis Sash?, Mama, what is the Métis music and dance?, Mama, why do they call us the beadwork people? Available through www.nativerereflections.com
 - Students can use beads/designs to create a dream catcher. Please see the following link <http://otctreatyteachermt.wikispaces.com/file/view/Dream+Catcher-Grade+2.pdf>
- b. Investigate the distinct characteristics of First Nations and Métis dances and dance regalia including connections to history (e.g., historic banning of traditional dance and other cultural practices).**
- Historical and Cultural significance behind the hoop and hoop dancing are covered in Ch. 3 of Dancing Circles. Dancing Circles: Strong Hoop-Strong Spirit. Contact Saskatoon Catholic School Board office for teacher resources. Saskatoon Catholic Schools 420 22nd Street East Saskatoon SK S7K 1X3 Telephone: (306) 659-7000 available for purchase for \$175
 - The following website expresses powwow dancer individual thoughts on why they dance, what it means to them and what the symbols on their outfits mean. <http://hanksville.net/art/beads/powwow.html>
- c. Identify characteristics of individual dance styles (e.g., grass dance vs. traditional or fancy dance, Métis jiggling).**
- Watch videos of dance styles and have a discussion of similarities and differences.
 - Métis jiggling- <http://www.youtube.com/watch?v=N8VYxEZOGRE>
 - Men's Fancy Dancing- <http://www.youtube.com/watch?v=Rk9HF-mf0oI>
 - Women's Fancy Dancing- <http://www.youtube.com/watch?v=jrzrqpfz3rs&feature=related>
 - Jingle Dress Dancing- <http://www.youtube.com/watch?v=YGnb7Zy1Cg8>
 - Grass Dancing- http://www.youtube.com/watch?v=MF_BA8e14Bw
 - Hoop Dancing- <http://www.youtube.com/watch?v=46VIPEQvUj8>
 - Some dancing groups could tour the schools in the province. You can contact them and ask them if they could visit your school and teach students a folk dance. Call toll free 1-877-8 NATIVE
 - Book-“Fiddle Dancer” by Anne Patton and Wilfred Burton ISBN 978-0-920915-76-9
- d. Identify characteristics of traditional music styles (e.g., traditional powwow music, Métis fiddling).**
- Read “Dancing in My Bones” by Wilfred Burton and Anne Patton Illustrated by Sherry Farrell Racette
 - Have students listen to traditional music. With a blank white paper students have an allotted amount of time to draw the images that they hear (allow roughly 1 minute per song)
 - Powow music can be purchased online at: <http://www.amazon.com>

- Fiddle Music can be found on you-tube:
<http://www.youtube.com/watch?v=NGtckNUY7b8>

GRADE 3 Creative/Productive (CP)

K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.

GRADE 3 DANCE

Dance

Many of the Dance objectives can be integrated into the Powwow Dancing, Hoop Dancing and Métis Dancing described below. This preamble is offered as an overview of FNMI dance. Feel free to integrate your choices from this section, or refer to the outcomes/indicators.

Powwow Dancing

Background

- Historical and Cultural significance behind the Powwow Circle are covered in Ch. 4 of Dancing Circles available in each school within the Greater Saskatoon Catholic School Division. This information can be covered through instruction during Social Studies or Religion.
- Pimatisiwin PowWow Dance: The Celebration of Life is available at Greater Saskatoon Catholic School Division to introduce the Powwow. Also includes coloring pages.
- Celebrating the Powwow by Bobbie Kalman ISBN- 0865056404; Includes pictures of the components of the powwow, instruments, regalia, dancing and the significance of the eagle feather (sacred object). My Kokum Called Today by Iris Loewen ISBN 0921827369; a story about a round dance on a reserve; also includes the following: “Astum, my girl,” elder, healing plants, berries, bannok, tanned/smoked hide, ancestors, familial relationships.

Method

- Use you-tube to provide visuals for the following: Round Dance, Chicken Dance, Jingle Dance, Fancy Dance.
 - Chicken Dance: <http://www.youtube.com/user/hollowpoint40>
 - Round Dance: <http://www.youtube.com/user/mitchhorne8>
 - Métis Jigging: <http://www.youtube.com/user/macfiddleer>; Red River Jig <http://www.youtube.com/watch?v=-sQa6uGnxKQ>
 - Jingle Dress: <http://www.youtube.com/user/lilnicitempe>
- Play Cooperative Musical Hoops. Spread the hoops on the floor. Students move through the space between hoops (placed at least three feet apart). When music stops students step into hoops and freeze. Vary the locomotor movements (walking, walking on tiptoes, skipping, galloping, hopping).

- Play a rhythm. Have students repeat the rhythm.
- Play the rhythm on different body parts – knees, feet.
- Repeat the rhythm activity with Powwow music.

Theme 2-Hoop Dancing

- Each school within the Greater Saskatoon Catholic School Division has a copy of Dancing Circles: Strong Hoop-Strong Spirit. If your school has lost their copy please contact Larry McCallum.
- Historical and Cultural significance behind the hoop and hoop dancing are covered in Ch. 3 of Dancing Circles. This information can be covered through instruction during Social Studies or Religion. Dancing Circles includes an instructional DVD. This instructional DVD guides the students through each step. How quickly your students' progress will depend on their skill and comfort level. These are only guidelines for each grade; feel free to push your class further if they are able to do the higher number of hoops.
- See Chapter 7 of Dancing Circles: Strong Hoop-Strong Spirit resource available through the Greater Saskatoon Catholic board office for examples of types of dances suitable for the Grade 3 Level: .

Theme 3-Metis Dance

- Read The Story of the Rabbit Dance by Jeanne Pelletier
<http://umanitoba.ca/cm/vol15/no16/thestoryoftherabbitdance.html>
- View the Rabbit Dance online. <http://www.metismuseum.ca/resource.php/02394>

CP3.1 GENERATE A VARIETY OF ALTERNATIVES AND SOLUTIONS IN MOVEMENT EXPLORATIONS (IMPROVISATION) USING THE ENVIRONMENT (E.G., NATURAL, CONSTRUCTED, IMAGINED) AS STIMULI.

a. Generate ideas for stimuli as starting points for dance compositions (e.g., plant growth in science, lines in a poem, music, personal experience, tradition, memory).

- Brainstorm a list of things that we can imitate in the environment: ex. plants, animals, wind. Look in magazines for pictures of things that can be imitated.
- Use the hoop dance kit to create objects with 5 hoops ex. flowers, butterfly, eagle.
- Show examples of the internet of ways Aboriginal people represented nature in their dance forms:
 - Chicken Dance: <http://www.youtube.com/user/hollowpoint40>
 - Crow Hop: <http://www.youtube.com/watch?v=ArK6nsxCnaA>
 - Snake Dance: <http://www.youtube.com/watch?v=1GzKgZ1rnYI&feature=related>
 - Grass Dance: http://www.youtube.com/watch?v=85viplT_HAw

b. Ask questions about the stimuli to contribute to dance-making inquiry (e.g., How else could we represent that same feeling in movement?).

- Label the board with the following feelings (extend the vocabulary based on the student’s ability): Sad, scared, happy, surprised. Have the students post the magazine picture under the grouping/headings to help them develop an common understanding of how the emotion was expressed. For example: scared can be represented by big eyes, hands on the mouth, biting fingernails.
- c. **Create a wide variety of movements to a given stimuli.**
 - Play some Nature sounds. Ask the students to guess which animal it is and move appropriately.
 - d. **Generate a range of alternatives for representing movement ideas and solving movement problems.**
 - After doing the movement activity mentioned above, have the students share with the large group. For example – one group represented an eagle by flying, the other represented the eagle by scratching the dirt or snatching prey on the ground.
 - e. **Reflect on which movements worked best and adjust own work accordingly.**
 - Hoop dancing: encourage the students to share strategies they used to add one (or more) hoops to form new shapes.
 - f. **Combine movements into dance phrases that have a beginning position, a middle, and end position.**
 - Hoop dancing: ask the students to break their animal formation into three distinct parts. Extension: have the students create their own shape and teach it to the others.

CP3.2 CREATE DANCE PHRASES AND SEQUENCES THAT DEMONSTRATE UNDERSTANDING OF THE ELEMENTS OF DANCE INCLUDING: • ACTIONS (FIVE BASIC JUMPS) • BODY (ZONES AND AREAS) • DYNAMICS (EXTREMES OF SPEED, DURATION, VARYING FORCES) • RELATIONSHIPS (RANGE) • SPACE (CREATE AND RECALL COMBINATIONS OF PATHWAYS AND DIRECTIONS).

- a. **Generate movements in order to represent own movement ideas.**
- b. **Apply knowledge of body zones including right side, left side, front, back, upper half, and lower half to own movements.**
 - Moose by Anthony D. Fredricks 1559717440 (sc)
- c. **Apply a wide variety of actions including the five basic jumps of leap, hop, jump (from two feet to land on two feet), sissone (from two feet to land on one foot), and assemble (from one foot to land on two feet).**
 - View the chicken dance, grass dance, crow hop, snake dance. Have the students look for one or two movements in the dance to copy (ex. hop, jump).

- Use you-tube to provide visuals for the following: Round Dance, Chicken Dance, Jingle Dance, Fancy Dance.
 - Chicken Dance: <http://www.youtube.com/user/hollowpoint40>
- Ask the students to share their ideas.
- Use you-tube to provide visuals for the following: Round Dance, Chicken Dance, Jingle Dance, Fancy Dance.
 - Chicken Dance: <http://www.youtube.com/user/hollowpoint40>
 - Round Dance: <http://www.youtube.com/user/mitchhorne8>
 - Métis Jigging: <http://www.youtube.com/user/macfiddler>; Red River Jig <http://www.youtube.com/watch?v=-sQa6uGnxKQ>
 - Jingle Dress: <http://www.youtube.com/user/lilnicitempe>

- d. Apply a variety of dynamics including moving with the extremes of speed (fast and slow), duration (short and long), and varying forces (strong and light).**
- e. Demonstrate that energy is on a continuum of a little to a lot and apply to own movement explorations and dances.**
- f. Demonstrate ways of grouping speed and duration to form rhythmic patterns.**
- g. Apply a range of relationships to dance compositions (e.g., beside, above, in front, behind).**
- h. Create and recall a variety of combinations of straight and curved pathways on the floor, and illustrate differences.**

CP3.3 SUSTAIN ROLES IN DRAMATIC SITUATIONS AND ACCEPT/RESPOND TO OTHERS IN ROLE, USING THE ENVIRONMENT (E.G., NATURAL, CONSTRUCTED, IMAGINED) AS INSPIRATION.

- a. Demonstrate commitment to roles and the fiction represented in the dramatic situation (i.e., suspend disbelief).**
 - Use masks to re-create characters in a Reader's Theatre. <http://42explore.com/mask.htm>
- b. Demonstrate ability to maintain a role throughout one or more dramatic episodes.**
 - Role play in response to the book: Moose on the Loose by Kathy Jo Wargin ISBN 9781585364275 (Summary: A moose's awkward size and shape gets it in awkward predicaments). Using props, have the students role play sections of the book as it is read. Extension: give the students the opportunity to create other uncomfortable situations that a moose might find itself in that are NOT included in the story (ex. under a hairdryer in a hair salon).
 - Watch the video of Tipi Tales.

- Opening Credits - http://www.youtube.com/watch?v=T00II_OzJiw&feature=related
 - Tipi Tales Season 3: The Brave Explorer <http://www.youtube.com/watch?v=GR3fxbBQIc0&feature=related>
 - Have the students create masks and re-enact it in their own words OR dramatize what they think will happen next.
- c. **Respond appropriately and imaginatively to others in role to further the dramatic work.**
- Read Storm at Batoche by Maxine Trottier ISBN- 0773732489 (Summary: A young boy is rescued by a man named Louis after falling out of his family’s wagon in a storm; a story of discovering commonalities between strangers). This could be used a dramatic representation of wind, weather improve. Continue further to improve what you would ask Louis Riel if you had a chance to visit with him around a fire.
- d. **Use language purposefully when speaking and writing in role.**
- Little Brother Moose by James Kasperson ISBN 1883220335. (A moose wanders into town and sees new sights and sounds). Students will summarize the main events of the story and after they form small groups, will create the moose’s personal narrative describing each event. They will share with the class.
 - My Arctic 1, 2, 3 by Michael Arvaarluk Kusugak ISBN 1550375059 (Simple introduction to Arctic animals: polar bears, seals, killer whales, bowhead whales, Arctic foxes, siksiks, Arctic char, snowy owls, lemmings, wolves, caribou).

CP3.4 USE IMAGINATION, A VARIETY OF DRAMA STRATEGIES, AND REFLECTION TO FURTHER THE DRAMA’S DEVELOPMENT.

- a. **Support contributions to drama discussions with stories of own or community experience.**
- b. **Work together within dramatic contexts.**
- c. **Discuss advantages of working collaboratively.**
- Beaver Pond, Moose Pond by Jim Arnosky. ISBN 0792276922. Use improv to act out this story as the teacher reads it or it is played on CD. Then have the students collaboratively re-create a pond habitat using paper or clay.
- d. **Ask questions to contribute to inquiry of the topic through drama (e.g., What could we do to find out how different people would feel and react in that situation?).**
- e. **Listen at all times within a drama and discuss how this behaviour contributes to the drama’s success.**

- f. **Demonstrate respect for the contributions of others.**
- g. **Use imagination to explore various possibilities in dramatic contexts.**
- h. **Demonstrate confidence in using a variety of strategies within dramatic situations.**

GRADE 3 MUSIC

CP3.5 DEMONSTRATE BASIC SKILLS IN USE OF VOICE AND A VARIETY OF SOUND OBJECTS AND INSTRUMENTS (TRADITIONAL AND/OR HOMEMADE) USING THE ENVIRONMENT (E.G., NATURAL, CONSTRUCTED, IMAGINED) AS INSPIRATION.

a. **Make considered choices to express ideas using a variety of sound objects and instruments.**

- Background on Aboriginal Music:
http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ART_A0009745
- Introduce musical instruments used by First Nations, Métis and Inuit Peoples. Classify them according to the five major classes: (1) stringed instruments, (2) wind instruments, (3) percussion instruments, (4) keyboard instruments, and (5) electronic instruments.
 - Fiddle
 - Jingle dresses
 - Flutes
 - Drum
 - Rattle

b. **Play a variety of sound objects and instruments with expression.**

- Drum:
 - The teachings of the drum:
 - <http://www.shannonthunderbird.com/Tribal%20Drum%20Teachings.htm>
 - Have students make their own drums. An example of how a traditional drum was made: <http://www.aaanativearts.com/article378.html>
- Rattle:
 - Have students make their own rattles –Decorate toilet paper rolls with Aboriginal art and fill them with pebbles, bean, macaroni.

c. **Match pitch, and sing grade-appropriate songs with accurate rhythm and expression.**

- d. **Create vocal and instrumental compositions, and investigate questions and music concepts through collaborative inquiry (e.g., How could we represent the mood or feeling of that environment in our music composition? How could we combine our voices and these instruments to represent the change in the weather? How could we play this part of the composition to better represent an approaching storm?).**
 - The human voice is the primary instrument of all First Nations. Each song belongs to a society, clan, rite, ceremony or individual. Students can create their own composition based on their family history. Search: Wikipedia – First Nations Music. http://en.wikipedia.org/wiki/First_Nations_music
 - Use the instruments they created to represent change in mood – ex. Calmness
 - Use body percussion and musical instruments to represent a thunderstorm as many First Nations Peoples imitated and told stories of their environment in their dance.
- e. **Experiment with contrasting tempos and dynamics to represent different ideas about the environment.**
- f. **Improvise melodic phrases to represent different ideas about the environment.**
- g. **Record own sound compositions using simple representations of the sounds (e.g., drawings, invented or traditional notation).**

CP3.6 CREATE AND PERFORM MUSIC (VOCAL AND INSTRUMENTAL) THAT DEMONSTRATES KNOWLEDGE OF: • FORM (REPEATED OR CONTRASTING PHRASES: CALL/ RESPONSE, QUESTION/ANSWER, ROUNDS) • RHYTHM (INTERPLAY OF BEAT, TEMPO, AND PATTERNS OF DURATION) • PITCH (COMBINING PITCH AND RHYTHM TO FORM MELODY) • DYNAMICS (LEVELS OF LOUD/ SOFT) • TEXTURE (COMBINING AND LAYERING SOUNDS) • TONE COLOUR (DIFFERENTIATE).

- a. **Create rhythmic and/or vocal answers to rhythmic and/or vocal questions (call and response).**
- b. **Investigate how beats are/can be systematically grouped into twos, threes, and combinations and multiples of twos and threes.**
 - Listen to various fiddle songs by John Arcand and classify the songs by name and the groups mentioned above.
 - Do those patterns exist in FNI drumming?
- c. **Imitate and create repeated and contrasting rhythmic phrases in simple metres (e.g., 2/4, 4/4).**
- d. **Investigate questions arising from inquiry into the elements of music and form (e.g., How many different ways can we play that same pattern?).**

- e. **Apply understanding of tempo recognizing that music may move relatively fast or slow.**
- f. **Demonstrate and apply understanding of dynamics recognizing that sounds may differ in levels of loud/soft (dynamics) in speech and music.**
- g. **Demonstrate and apply understanding of rhythm and patterns of duration (i.e., groupings of longer and shorter sounds and silences).**
- h. **Investigate ways of combining pitch and rhythm to form melody in music.**
- i. **Investigate ways of creating texture in music (i.e., the combining and layering of sounds that creates the fabric or texture of music).**
- j. **Explore and differentiate between different timbres of instruments.**

GRADE 3 VISUAL ART

Use the following videos to introduce different types of art:

- http://www.youtube.com/watch?v=c3Y1PRB3S1k&feature=player_embedded (Video introducing host nations)
- <http://www.youtube.com/watch?v=B0M4g7P9raM&feature=related> (Introduction to the four Host First Nations at 2010 Olympics)

CP3.7 CREATE VISUAL ART WORKS THAT EXPRESS IDEAS ABOUT THE NATURAL, CONSTRUCTED, AND IMAGINED ENVIRONMENTS.

- a. **Generate questions that arise from the investigation of a topic or area of interest to initiate inquiry (e.g., How have different artists represented plant life in visual art works and book illustrations?).**
 - Inquiry question: How did David Bouchard use visual art to show his thoughts of his Grandmother? *The Secret of Your Name* by David Bouchard ISBN: 978-0-88995-439-7. Also includes fiddle music by John Arcand.
- b. **Develop a plan to visually explore selected question(s) (e.g., observe and draw, gather research information, imagine and paint).**
 - View the following website to view Inuit jewelry. Have the students create their own sculptures using ivory soap.
<http://www.inuitarteskimoart.com/index.php?cPath=51&osCsid=3hn9jaqhp9dasqhd1bsqvbsvi5>

- c. **Use guided Internet searches to investigate how artists represent the environment in different ways.**
- The Giving Tree: A Retelling of a Traditional Métis Story by Leah Dorion ISBN: 978-0-920915-90-5. Includes an accompanying narration CD in English and Michif. (Summary: Métis people stored materials in a tree to be used as needed by anyone who needed). Also includes the Red River Card Wheel Teachings Used in the Story.
 - Song of the Wild Violets: by Peggy Thompson The story of a young Chippewa girl who gains new understanding about her place in the world by spending time in the woods with the plants and animals. From her new sense of being, she inspires her parents to value their traditional heritage
- d. **Explore inquiry questions visually (e.g., What are some unique characteristics of plant growth? How could we create our own representations of plant growth using different styles of art?).**
- e. **Discuss how the plan and visual exploration is evolving, and adjust decisions accordingly.**
- Using the interactive game found on this link, create a beadwork and basket making patterns <http://www.nativetech.org/games/index.php>
- f. **Use guided Internet searches to investigate how artists use different art forms and media to express their ideas.**
- The Lonely Moose by John Segal ISBN 9781423101734 – A lonely moose appreciates his friend bird after the bird’s absence. Have students look through various books to see how Aboriginal Artists show the feeling of loneliness. Display these pictures and ask the students to choose on aspect of one picture and copy it as they create their own picture of loneliness. Repeat with the feeling of happiness.

CP3.8 CREATE ART WORKS USING A VARIETY OF VISUAL ART CONCEPTS (E.G., CONTOUR LINES), FORMS (E.G., DRAWING, SCULPTURE), AND MEDIA (E.G., PENCILS, PASTELS, FOUND OBJECTS).

- a. **Observe visual details, and include details to enhance depictions of animals, people, and objects.**
- Elusive Moose by Joan Gannij – ISBN 1905236751. This pictures in this book are created with felt sewn together. This is a great introduction to sewing practice before students do beadwork.
 - Use masks to re-create characters in a Reader’s Theatre. <http://42explore.com/mask.htm>
 - Totem Poles: An Illustrated Guide by Marjorie M Halpin. Color guide to learning about & making your own totem poles Native American tribes in the Pacific Northwest pass on their legends and their history through totem poles.
 - <http://www.youtube.com/watch?v=wEdCEzVxdR0&feature=related> vision on the making of a totem pole.

- <http://www.youtube.com/watch?v=648gwElcPzU&feature=related> Vancouver 2010 games. Slideshow of British Columbia totem poles.
- First Nation mask are used for expressing their traditions or were used in ceremonies and are part of the history of human cultures. Have children create paper Mache sculptures to create their own family mask.
- <http://www.papiermachesculptures.com/firstnationsandmasks.htm> shows a few different types of First Nation mask for children to make.
- <http://www.youtube.com/watch?v=VlXwcV4Bfx8> video on different first people mask.

b. Apply understanding of contour lines to form the outline of an object.

- The contour line exercise is one of the first [exercises](#) an [art](#) student performs. The contour line drawing exercise encourages the development of visual accuracy. The goal of the contour drawing is visual training. A good thought for artists to keep in the back of their while drawing is, "What do I see? What shape are the outlines of this object?" The First Nation Masks would be excellent for students to use as an object to outline.
- <http://www.hickerphoto.com/first-nations-pictures-cat.htm> a view of different types of masks.

c. Investigate relationships of colours on the colour wheel.

- Compare A Medicine Wheel to the colour wheel (shape and colors). A Medicine Wheel is a sacred circle within many Plains First Nations' cultures. It is a place for spirituality, harmony, and a site for numerous sacred rituals. Each of the four cardinal directions represents a season, a direction, and has a particular colour.
- For more information on the Medicine Wheel visit:
<http://www.usask.ca/education/prairiehabitatgarden/intro-medicine-wheel.pdf>

d. Demonstrate ways to change a colour's value by adding white or black.

e. Use three-dimensional materials such as clay to create real textures.

- Treaty Elders of Saskatchewan: our dream is that our peoples will one day be clearly recognized as nations by Harold Cardinal and Walter Hildebrandt ISBN 1552380432 (speaks on treaties and leaders of the past and present; includes pictures and explanation of the treaty medal, the regalia and the role of elders.) Create a three-dimensional treaty medal or a feather .
- Totem Poles: An Illustrated Guide by Marjorie M Halpin. Color guide to learning about & making your own totem poles Native American tribes in the Pacific Northwest pass on their legends and their history through totem poles.
- <http://www.youtube.com/watch?v=wEdCEzVxdR0&feature=related> vision on the making of a totem pole.
- <http://www.youtube.com/watch?v=648gwElcPzU&feature=related> Vancouver 2010 games. Slideshow of British Columbia totem poles.

- First Nation mask are used for expressing their traditions or were used in ceremonies and are part of the history of human cultures. Have children create paper Mache sculptures to create their own family mask.
 - <http://www.papiermachesculptures.com/firstnationsandmasks.htm> shows a few different types of First Nation mask for children to make.
 - Book: The Echo Mask by Pam Holloway
- f. **Recognize circles, squares, triangles, and rectangles as geometric shapes and apply this knowledge to art work.**
- Moose Tracks by Karma Wilson ISBN 0689834373. Moose tracks are followed in this simple detective story. Students use shapes to re-create the moose track. Extension: Students can create a moose hoof using paper mache.
- g. **Recognize cubes, cylinders, and spheres as geometric forms and apply this knowledge to art work.**
- h. **Identify formal and informal patterns in own surroundings and art works.**
- i. **Identify examples of contrast in own surroundings and in art works.**

GRADE 3 Critical/Responsive (CR)

K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry. Dance, Drama, Music, Visual Art

CR3.1 DESCRIBE IDEAS AND PROBLEM-SOLVING PROCESSES USED IN OWN ARTS EXPRESSIONS.

- a. **Identify and describe how arts expressions make them think and feel.**
- The Giving Tree: A Retelling of a Traditional Métis Story by Leah Dorion ISBN: 978-0-920915-90-5. Includes an accompanying narration CD in English and Michif. (Summary: Métis people stored materials in a tree to be used as needed by anyone who needed). Also includes the Red River Card Wheel Teachings Used in the Story.
- b. **Discuss ideas for own arts expressions incorporating personal interests and experience.**
- My Mom is so Unusual by Iris Loewen ISBN 0919143377 – Being a true friend means accepting others for who they are. Improv what unusual things mother do; ask two students to role play at a time then a third student says “switch” and exchanges positions with one to carry on the conversation.
- c. **Discuss own and group inquiry and creative problem-solving processes (e.g., the paint kept getting muddy so I cleaned my brush more often; the troll was bossy in**

the beginning; my partner and I thought it would look better if we jumped at the same time; we couldn't hear the voices so we played softer).

CR3.2 RESPOND TO ARTS EXPRESSIONS THAT USE THE ENVIRONMENT (NATURAL, CONSTRUCTED, IMAGINED) AS INSPIRATION.

- a. **Demonstrate ways that arts expressions can represent ideas and convey meaning verbally and non-verbally (e.g., music that conveys a mood; dance that conveys ideas about bullying; drama that conveys ideas about compassion; visual art work or graphic that conveys a social message).**
- b. **Use own words to demonstrate awareness of arts languages and creative processes.**
- c. **Discuss with peers varying interpretations of the same arts expression, recognizing that not everyone responds the same way.**
 - Display art found in Art First Nations Kit by W.M. Zuk. (Large red kit found in many schools in the Greater Saskatoon Catholic School System.) Choose one to discuss together different interpretations. Emphasize how there are no right and wrong answers. Have the students choose another one and write a summary of their interpretation. Extend the activity by having them create their own visual art in response (opposite to the picture that they studied).
- d. **Create an arts expression in response to, or in the same style as, a professional artist and identify connections to the original work.**
- e. **Respond to arts expressions in various ways such as verbally, through movement, music, or drawing.**

GRADE 3 CULTURAL/HISTORICAL (CH)

K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.

GRADE 3 Dance, Drama, Music, Visual Art

CH3.1 COMPARE HOW ARTS EXPRESSIONS FROM VARIOUS GROUPS AND COMMUNITIES MAY BE A REFLECTION OF THEIR UNIQUE ENVIRONMENT (E.G., NORTH AND SOUTH SASKATCHEWAN, URBAN AND RURAL).

- a. **Investigate many different kinds of arts expressions.**

- b. **Share information about an artist working in own community through individual research or collaborative inquiry.**
- c. **Conduct research and guided Internet searches for information about Saskatchewan artists.**
- d. **Describe how an arts expression tells something about the community and culture in which it was created (e.g., heritage harvest dances).**
- e. **Describe ways that people of various cultures in own and surrounding communities participate in the arts and discuss why they do so.**
 - Introduce Mr. John Arcand as a local Métis Fiddler. His bio and 26 other emerging artists in dance, media arts, music , theatre, visual arts and writing are available: <http://www.canadacouncil.ca/aboriginal/pd129072850534189953.htm>

CH3.2 DEMONSTRATE AN AWARENESS OF TRADITIONAL AND EVOLVING ARTS EXPRESSIONS OF SASKATCHEWAN FIRST NATIONS AND MÉTIS ARTISTS IN OWN COMMUNITIES OR REGIONS.

- a. **Share information about the arts expressions of Saskatchewan First Nations and Métis artists gained through individual research or collaborative inquiry.**
- b. **Describe, using own words, key features of arts expressions by Saskatchewan First Nations and Métis artists in own community and beyond.**
- c. **Perform songs, music, and dances of various styles as appropriate (e.g., invite in community resource people to ensure protocols are followed).**
 - Read *Dancing in My Bones* by Wilfred Burton and Anne Patton ISBN - 978-0-920915-89-9 (Summary: A young boy is hesitant to jig at a family function). Use this resource to acknowledge and affirm students' apprehension to dance. Use this as an introduction to a jiggling lesson. Extension: Flower beadwork examples included to springboard a lesson on Métis beadwork.
- d. **Recognize and describe distinctions between various arts styles (e.g., Métis fiddling vs. powwow music, round dance vs. jingle dance).**
 - Powwow Dance: *the Celebration of Life* By Anna-Leah King , featuring art of Jerry Whitehead of the James Smith Cree Nation; Work found in many of Saskatoon schools; Coloring book pages available.
 - Use you-tube to provide visuals for the following: Round Dance, Chicken Dance, Jingle Dance, Fancy Dance.
 - Chicken Dance: <http://www.youtube.com/user/hollowpoint40>
 - Round Dance: <http://www.youtube.com/user/mitchhorne8>
 - Métis Jigging: <http://www.youtube.com/user/macfiddler>; Red River Jig <http://www.youtube.com/watch?v=-sQa6uGnxKQ>
 - Jingle Dress: <http://www.youtube.com/user/lilnicitempe>

- e. **Observe, listen to, and inquire about First Nations and Métis arts and protocols related to arts expressions.**
- f. **Investigate arts expressions of First Nations and Métis artists whose work speaks to the relationship between people, the land, and environment.**
 - The Song Within my Heart by David Bouchard (Paintings by Allan Sapp)– ISBN - 1551925591 (Topics discussed: drums tell personal stories, elders are storytellers, what is your own and what is to share).
 - Gray Wolf’s Search by Bruce Swanson ISBN 0977918319, including Northcoast art examples. (“Through all my travels... I found that no one is more important than another. Each one of us is a very important person, pg. 22”
 - Learn about the use of plants in visual art.
<http://www.nativetech.org/games/turtle.html> to play a guessing game using various plant names.
 - www.nativetech.org has a lot of information on this topic.

GRADE 4 CREATIVE/PRODUCTIVE (CP)

K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.

GRADE 4 Dance

- Book: Pimātsiwin the Celebration of Life Powwow Dance Author Anna-Leah King. Available through Saskatchewan Learning or FNMI at the Board Office for GSCS.
- Stories that are available:
<http://olc.spsd.sk.ca/DE/resources/firstnationsliterature/refs.html>
- Invite a First Nations or Métis dance troupe to perform for your students. (Ex: St. Mary School)
- Invite First Nations Drummer/Dancer to instruct students in basic hand drumming and hoop dancing. (Contact the FNMI unit at the Board Office for support.)
- A larger activity that would cover all indicators would be to have students create dance movements using the animals found in the PowerPoint entitled The Seven Sacred Teachings 2010 found at Onestop.
- <http://onestop.gscs.sk.ca/Curriculum/FNMIE/Shared%20Documents/Forms/AllItems.aspx?RootFolder=%2fCurriculum%2fFNMIE%2fShared%20Documents%2fPower%20Points%20for%20Internal%20Use&FolderCTID=&View=%7b5DF8F6BF%2dE317%2d43A0%2d95D4%2d9A215656FA73%7d>

CP4.1 CREATE DANCE COMPOSITIONS THAT EXPRESS IDEAS ABOUT SASKATCHEWAN USING COLLABORATIVE INQUIRY AND MOVEMENT PROBLEM SOLVING.

- a. **Collaborate on the creation of dance compositions using stimuli drawn from Saskatchewan sources such as local stories, personal experience, land and**

geography, feelings, memories, music, observation, imagination, or movement itself (e.g., How could we represent what life is like in rural Saskatchewan or an urban inner city? How could we represent through dance the timelines or immigration patterns of Saskatchewan peoples? In what ways could we show people arriving and leaving?).

- Brainstorm a list of animals that live in Saskatchewan, and their location and habits.
 - Narrow the focus to specific animals in *The Seven Sacred Teachings* 2010. Critical thinking: Discuss why those animals are considered sacred. Refer to the powerpoint titles “The Seven Sacred Teachings” available from the FNMI unit or Onestop.
- b. **Select, or negotiate with other students, specific stimuli as starting points for dance compositions.**
- Divide into small groups and have students make decisions and create dances reflecting the above animals.
 - Music/Dance Improvisation: Use Non-pitched percussion instruments (rattles, shakers, drums) to create an improvised sound-carpet for dancers to respond to and/or have the musicians give sound responses to the movements of the dancers.
- c. **Use research, including guided Internet searches, as part of the dance-making process (e.g., access Statistics Canada information about historic migration patterns in Saskatchewan, analyze dances of cultural groups).**
- Treaty 2 Anishinabe (Ojibway, and Saulteaux)
 - Treaty 4 Cree and Anishinabe
 - Treaty 5 Cree
 - Treaty 6 Cree and Sioux (Nakota, Lakota, and Dakota)
http://www.bigorrin.org/cree_kids.htm
 - Treaty 8 Mainly Dene
 - Treaty 10 Cree and Dene
 - Métis Nation were excluded from the treaty process, but found throughout Saskatchewan.
 - These are generalization because people moved over time.
 - Compare and contrast dance traditions and other cultural elements using these websites:
 - <http://www.csit.carleton.ca/~arya/ndance/index.php/Home?ln=e>
 - <http://www.collectionscanada.gc.ca/settlement/kids/021013-1600-e.html>
 - <http://www.denetha.ca/history/spirituality/>
 - <http://www.sicc.sk.ca/saskindian/a89mar11.htm>
 - <http://www.metismuseum.ca/resource.php/06317> This site contains a wealth of Métis information including music and dance.
 - <http://www.vnidansi.ca/resources/traditional>
 - <http://kids.britannica.com/elementary/art-86881/A-Cree-boy-dressed-in-traditional-costume-attends-an-event>
 - <http://www.canadacouncil.ca/aboriginal/pd129072850534189953.htm>
 - <http://www.essortment.com/native-american-ghost-dance-63695.html>

- d. **Improvise to generate and develop movement ideas.**
- Using the list of animals children imagine/explore movement of those animals.
 - Teacher resources:
 - http://video.ted.com/talks/podcast/RobertFull_2005.mp4
 - This is the grade 2 appendix which can be expanded upon.
http://www.sasked.gov.sk.ca/docs/artsed/g2arts_ed/dance/appendix.html
- e. **Select movements from explorations, with increasing discernment, to create dance phrases.**
- The Jeffery Game available at: <http://www.childdrama.com/jeffrey.html>
- f. **Engage in movement problem solving, and sequence repeating and contrasting dance phrases.**
- g. **Record dance and movement ideas in reflective records such as journals, drawings, or videos.**
- h. **Appraise how own dance compositions have meaning and are unique expressions.**
- Below is a sample rubric which could be used to appraise.

Self-Evaluation of Participation In Dance Activities for First Nation, Métis, and Inuit Studies:
Grade 4

Student Name: _____

Date: _____

Teacher Name: _____

CATEGORY	3-4 points	2 Points	1 Point
Movement	I always participate in movement - whether it is in dancing, signing, or actions.	I sometimes participate in movement.	I rarely participate in movement.
Quality of Movement	I make good use of the space around me. I successfully demonstrate the movement of the animal I am portraying.	I make an attempt to use the space around me and demonstrate the movement of the animal I am portraying.	I did not try my best to demonstrate the movement of the animal I am portraying.
Behavior	I keep my hands and feet to myself, and I treat others with respect. I demonstrate a silent dancer's voice.	I usually keep my hands and feet to myself, and I treat others with respect. I usually demonstrate a silent dancer's voice.	I rarely keep my hands and feet to myself, and I treat others with respect. I rarely demonstrate a silent dancer's voice.

i. Reflect upon choices made during and after dance-making process.

CP4.2 EXPRESS IDEAS USING THE ELEMENTS OF DANCE INCLUDING: • ACTIONS (IDENTIFY BASIC DANCE STEPS SUCH AS SCHOTTISCHE, POLKA, GRAPEVINE, AND STEP HOP) • BODY (BODY PARTS LEADING MOVEMENTS) • DYNAMICS (DURATION, SPEED, AND FORCE CONTINUUM) • RELATIONSHIPS (ALONE, PARTNER, SMALL GROUPS) • SPACE (ASYMMETRICAL AND SYMMETRICAL SHAPES, CREATING AND RECALLING PATHWAYS).

- a. **Identify and use the elements of dance (actions, body, dynamics, relationships, and space) to express ideas.**
- b. **Demonstrate various ways that body parts may initiate (lead) a movement.**
- c. **Explore and identify basic dance steps such as schottische, polka, grapevine, and step hop.**
- d. **Copy movement phrases as demonstrated, and create own movement phrases.**
- e. **Move with varying speeds (fast to slow), duration (short to long), and force (strong to light).**

- f. **Move expressively in time to different time signatures such as 4/4 and 3/4.**
- g. **Create a variety of dance relationships, alone (e.g., body parts to body parts, using a prop), with a partner (e.g., mirroring, beside), and in small groups (e.g., meeting and parting).**
- h. **Recognize that alignment means the relationship of body parts to each other, and practise proper alignment.**
- i. **Create asymmetrical and symmetrical shapes in dance expressions.**
- j. **Create and recall pathways on the floor and through the air.**
- k. **Use a wide range of movements considering personal expression, strength, and balance.**

GRADE 4 Drama

The following websites would fulfill the requirements of all outcomes and indicators for the grade 4 drama section with the exception of CP4.4 Use this section for integration purposes.

- Fur Trade Role Play: <http://bcheritage.ca/tod/teacher/native3.htm>
- Fur Trade Animal Game: (a card game to trade animal furs – focuses on the impact of the fur trade on animals) <http://bcheritage.ca/tod/teacher/furbear.htm>

The two websites below are from the Ontario government with lessons that are complete and ready to use for drama, art and music. They are complete with lesson plans, black line masters, and rubrics. One link is specifically to the lesson plans in pdf, the other is a link directly to the website.

- http://www.freethechildren.com/getinvolved/youth/campaigns/campaigns.php?type=local_spotlight_aboriginal_education
- http://www.freethechildren.com/getinvolved/youth/campaigns/local_spotlight_aboriginal_education/docs/LocalSpotlight_Elementary.pdf
- Here is a link to a website from the Council of Ontario. There are ready to use lesson plans for Explorers and First Nations. They are specific to grade 6, but can be adapted for grade 4. <http://code.on.ca/resource/explorers-and-first-nations>

CP4.3 ASSUME A RANGE OF ROLES AND STRATEGIES IN DRAMA WORK, USING A SASKATCHEWAN CONTEXT AS INSPIRATION.

- a. **Generate ideas for potential topics and dramatic contexts related to Saskatchewan sources such as local stories, personal experience, land and geography, observations, and current or historical events.**
- b. **Sustain belief in own roles and the fictional situation of the drama.**

- c. **Accept and respond imaginatively and thoughtfully to others in role.**
- d. **Devise a variety of roles, improvisations, and dramatic episodes drawing on imagination and own observations and experiences of life in Saskatchewan.**
- e. **Demonstrate confidence in using a variety of strategies (e.g., flashback, flashforward, structured improvisation) within dramatic situations.**
- f. **Use language purposefully when speaking and writing in role.**
- g. **Reflect on, and discuss, how roles function within a drama.**
- h. **Recall and respond to the drama work, both in and out of role (e.g., fictional diary entries in role; discussion or learning logs out of role).**
- i. **Examine connections between personal experiences and own contributions to the work.**

CP4.4 CONTRIBUTE IDEAS, WHEN IN AND OUT OF ROLE, AND FURTHER THE DEVELOPMENT OF THE DRAMA BY PARTICIPATING IN CONSENSUS BUILDING, CHOICE OF STRATEGIES, AND SELECTION OF DRAMATIC ALTERNATIVES.

- a. **Use imagination when contributing ideas and when developing or extending the dramatic context.**
- b. **Actively participate in an inquiry process in drama, asking questions, researching, and investigating dramatic possibilities arising from the questions (e.g., What if this recent event were to inspire a huge change in our community? What might be the consequences of those actions?).**
- c. **Document the inquiry process in drama journals or other means.**
- d. **Listen at all times within a drama and recognize the value of doing so.**
- e. **Work co-operatively within dramatic contexts, demonstrate respect for the contributions of others, and appreciate the responsibilities and satisfaction of doing so.**
- f. **Choose specific alternatives in order to further the drama's development.**
- g. **Build on new or surprise information as a way to make the drama more interesting.**
- h. **Contribute to problem solving within the dramatic context.**
- i. **Use research, including guided Internet searches, as part of drama work.**

- j. **Refine and develop the drama through reflection and constructive feedback.**

GRADE 4 MUSIC

CP4.5 DEMONSTRATE INCREASED SKILLS AND ABILITIES IN THE USE OF VOICE AND INSTRUMENTS (TRADITIONAL AND/OR HOMEMADE) AND DEVELOP COMPOSITIONS USING SASKATCHEWAN AS INSPIRATION.

- a. **Sing in tune and begin to develop the ability to sing harmony.**
- Teacher sings good day/tansi to children using sol – mi pitches; students sing back to the teacher in unison, small groups, or individual solos.
- b. **Distinguish between the head voice and the chest voice in singing.**
Exploring voice:
- All animals have their own ways of communicating through sound. Explore vocal registers (high/low sounds) through playful echoing of animal-like sounds ie. Birds, coyote, moose call, wolf. Discuss how each register feels different in your body.
 - Humans use speaking and singing to express themselves. When we speak our chest acts as a resonating chamber to help the air vibrate. Singing is the act of producing musical sounds using the voice.
 - Various cultures use the voice in different ways. Use CD recordings (many are available at your school library or the school division office) and video clips to explore differences:
 - Siberian men throat singing
<http://www.youtube.com/watch?v=VYqrWRiS204&feature=related>
 - Inuit women throat singing
<http://www.youtube.com/watch?v=qnGM0BlA95I>
 - Northern Cree singers <http://www.youtube.com/watch?v=YQIjFeElazc>
 - Most euro-centric vocal music uses the head voice to produce a beautiful singing voice. Head voice should resonate in the upper forehead behind the eyes, whereas chest voice resonates in the chest like your speaking voice.
- c. **Recognize different voice classifications in singing and own voice qualities (e.g., soprano, alto).**
- d. **Sing expressively, using proper breath support, vowel sounds, consonants, and tone production.**
- e. **Demonstrate increasing independence when playing various sound objects and instruments.**
- f. **Experiment with sounds and music concepts to express ideas derived from Saskatchewan sources such as local stories, poems, visual art works, photos, land and geography, observations, and current or historical events.**

- Using non-pitched and melodic barred percussion instruments along with homemade shakers and scrapers explore the sound capabilities of each instrument. Brainstorm what sounds in nature these instruments may be used to emulate ie. stars, water, wind, heart beat
- Collect/select art work, photos, poetry and stories that may be used as the basis for adding a sound carpet accompaniment. Examples may include:
 - Bruchac, J., London, J., and Locker T.(1992). *Thirteen Moons on Turtle’s Back*. Putnam & Grosset Book Group: New York, NY.
 - *And My Heart Soars”* by Chief Dan George
- Create a visual/sound composition based on improvised exploration ideas above using and CP4.5 g – j strategies below. Celebrate learning in a performance.

g. Select and organize sounds, instruments, and ideas for composition.

h. Analyze and describe decisions made and problems solved in own and group compositions (e.g., choice of instruments, and organization of form, tempo, and dynamics).

i. Keep a record of sound/music ideas (e.g., invented and traditional notation, audio recording, learning logs).

j. Recognize accidental discoveries in own compositions and put them to use where appropriate.

CP4.6 CREATE AND PERFORM MUSIC (VOICE AND INSTRUMENTAL) THAT DEMONSTRATES KNOWLEDGE OF:

• FORM (E.G., ROUND, CALL/ RESPONSE, VERSE/CHORUS, RONDO) • RHYTHM, BEAT, AND METRE (E.G., TRIPLETS, 3/4 METRE, SYNCOPATION; EXPRESSIVE USE OF TEMPO AND DYNAMICS) • PITCH, MELODY, AND PENTATONIC SCALE (DO, RE, MI, SOL, LA, DO) • HARMONY AND TEXTURE (E.G., LAYERS OF SOUND AND PATTERNS, PARTNER SONGS) • TIMBRE (E.G., INSTRUMENT CLASSIFICATIONS).

a. Sing, play, and identify common music forms (e.g., four bar phrase, round, call and response, verse/chorus/bridge, rondo).

b. Investigate how the elements of music are used to establish form in music.

c. Ask questions to initiate inquiry into use of the elements and other music concepts under study (e.g., What might happen if we play this section together and then take turns playing each phrase by ourselves? How can we record these ideas using a combination of invented and traditional notation?).

d. Use research, including guided Internet searches, to investigate how professional composers use the elements of music and concepts currently under study (e.g.,

when creating own call and response patterns, when comparing a pop song call and response with a gospel song call and response).

- e. **Incorporate triplets and syncopation into own music compositions.**
- f. **Investigate how tempo, dynamics, tone colour, and silence can be used expressively.**
- g. **Investigate shape/contours of melody by exploring pitches and rhythms in songs and music, and arranging pitches and rhythms in own compositions.**
- h. **Sing partner songs and experiment with layering two or more pitches to create harmony.**
 - Land of the Silver Birch and My Paddle's Keen and Bright are two such songs that work well as partner songs. Although these are not First Nations songs, their melodies are stylized in a somewhat appropriate melodic and rhythmic manner.
- i. **Investigate and analyze the arrangement of ascending and descending pitch patterns/scales.**
- j. **Classify and distinguish between various instruments and their sound characteristics.**

GRADE 4 Visual Art

- http://www.allensapp.com/about/life_and_art.php - Allen Sapp's work would directly link to all these points below through discussion with the children and interaction with his books and videos.

CP4.7 CREATE VISUAL ART WORKS THAT EXPRESS OWN IDEAS AND DRAW ON SOURCES OF INSPIRATION FROM SASKATCHEWAN.

- a. **Pose questions about Saskatchewan and determine ways to investigate the questions individually and/or collectively through visual art (e.g., How could we use the land or geography of Saskatchewan, or our neighbourhood, as inspiration for our art work? Where will we find our research information? How have other artists represented similar ideas?).**
- b. **Collaborate with other students to plan, document, and share the results of the visual art inquiry (e.g., portfolios of works in progress, photographs, art exhibitions).**
- c. **Use research, including guided Internet searches, as part of the inquiry process.**
- d. **Discuss how artists are often influenced by cultural and artistic traditions, and consider incorporating heritage or artistic conventions in own work.**

- Ruth Cuthand - <http://www.gallerieswest.ca/Features/Articles/6-108104.html>
- e. **Create the illusion of three dimensions through drawing observations of the Saskatchewan environment.**
- Wally Dion portraits - <http://www.epicindian.com/gallery06-pipecarrier.html>
- f. **Describe various sources of ideas for visual art such as memory, research, observation, feelings, or imagination.**
- Example – Aboriginal Inventions – design from the environment
www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr2/.../2-2-1c.pdf
 - Ruth Cuthand - <http://www.gallerieswest.ca/Features/Articles/6-108104.html>
- g. **Record ideas for visual art to use as research and inspiration for own work (e.g., visual journals, sketchbooks, learning logs, scanning favourite images on the computer).**
- Ruth Cuthand <http://www.gallerieswest.ca/Features/Articles/6-108104.html>
- h. **Recognize accidental discoveries in own work and put them to use, where appropriate.**
- Jane Ash Poitras - <http://www.native-art-in-canada.com/janeashpoitras.html>
- i. **Discuss how own art works express ideas about self and Saskatchewan in unique ways, and describe how problem solving and personal reflection are important parts of the creative process.**

CP4.8 CREATE ART WORKS USING A VARIETY OF VISUAL ART CONCEPTS (E.G., ORGANIC SHAPES), FORMS (E.G., KINETIC SCULPTURE, MURAL), AND MEDIA (E.G., WOOD, WIRE, AND FOUND OBJECTS).

- a. **Demonstrate imaginative use of the elements of art including line, colour, texture, shape, form, and space.**
- <http://www.princetonol.com/groups/iad/lessons/middle/Sue-horses.htm>
 - Edward Poitras - http://www.canadacouncil.ca/prizes/ggavma/gx127240203513437500.htm?subsiteurl=%2fcanadacouncil%2farchives%2fprizes%2fggvma%2f2002%2fep_picts-e.asp%23pict04
 - Birch Bark Baskets <http://intersectingart.umn.edu/?lesson/11>
 - Birch Bark Biting <http://aboriginalperspectives.uregina.ca/rosella/lessons/math/shaspa3.shtml>
- b. **Recognize complementary colours as being opposite each other on the colour wheel.**
- Use the lesson on Wally Dion (use lesson at <http://moniqueart.com/teacherlessons.html> and use complementary colours in the star blanket that the children create)

- c. **Recognize analogous colours as those that share a common hue.**
- Use the lesson on Bob Boyer (use lesson on Bob Boyer <http://moniqueart.com/teacherlessons.html> and create the plastercine bowls using analogous colours.
- d. **Create many different textures within various classifications (e.g., rough, smooth).**
- Birch Bark Baskets <http://intersectingart.umn.edu/?lesson/11>
 - Ruth Cuthand - <http://www.gallerieswest.ca/Features/Articles/6-108104.html>
- e. **Identify and use geometric and organic shapes and forms; symmetrical and asymmetrical shapes and forms.**
- Bill Reid - <http://theravenscall.ca/en>
 - http://theravenscall.ca/en/in_the_classroom/grade4/
 - <http://theravenscall.ca/en/who>
 - Charles Edenshaw – Jim Hart – Robert Davidson
<http://www.civilization.ca/cmcc/exhibitions/aborig/haida/haindex.html#menu>
 - <http://www.civilization.ca/cmcc/exhibitions/aborig/haida/haindex.html#menu>
 - Use lesson Alex Janvier and curvilinear Lines.
<http://moniqueart.com/teacherlessons.html>
 - Button Blankets <http://www.lttacollection.ca/content/lesson-plan.asp?SessionId=747741&ItemId=379&ProvinceId=5>
- f. **Investigate the use and effects of formal and informal patterns, and create patterns through techniques such as repetition.**
- Use the lesson on Wally Dion at <http://moniqueart.com/teacherlessons.html> and use complementary colours in the star blanket that the children create.
 - Beading – Lessons on Beading would be really great to teach with this concept.
- g. **Demonstrate the ability to perceive visual details, and include details to enhance depictions of plants, animals, people, and objects.**
- Allen Sapp http://www.allensapp.com/about/life_and_art.php
 - Bill Reid - http://theravenscall.ca/en/in_the_classroom/grade4/
- h. **Apply knowledge of size relationships in own drawings.**
- i. **Investigate how the illusion of three dimensions is created through drawing.**
- j. **Use contour lines to draw people, animals, and objects.**
- Woodland Cree traditional artwork - <http://www.native-art-in-canada.com/woodlandart.html>
 - Pacific Northwest traditional artwork - <http://www.crayola.com/lesson-plans/detail/raven-the-trickster-puppet-tales-lesson-plan/>

- k. **Demonstrate understanding that overlapping objects is a way to show their placement in space.**
 - <http://www.crayola.com/lesson-plans/detail/longhouse-spirits-lesson-plan/>
- l. **Analyze and reflect on own decision making about methods and materials.**
- m. **Expand skills and abilities in using various visual art tools and materials.**
 - Artists in Canada has an excellent resource list for accessing contemporary aboriginal artists. <http://www.artistsincanada.com/php/~aboriginal.php>

GRADE 4 CRITICAL/RESPONSIVE (CR)

K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.

GRADE 4 Dance, Drama, Music, Visual Art

CR4.1 ANALYZE HOW DANCE, DRAMA, MUSIC, AND VISUAL ART WORKS REPRESENT UNIQUE IDEAS AND PERSPECTIVES.

- a. **Discuss a variety of arts expressions comparing similarities (e.g., similar styles from specific movements or eras) and unique characteristics (e.g., individual artist's style or perspective).**
- b. **Analyze and describe how various arts elements and techniques are applied in own and others' arts expressions.**
- c. **Evaluate how arts expressions reflect and affect the daily lives of people (e.g., graphic designs, cultural events, popular music, music videos, drama and films, architecture) and apply this understanding in own work.**

CR4.2 RESPOND THOUGHTFULLY TO A VARIETY OF CONTEMPORARY SASKATCHEWAN ARTS EXPRESSIONS.

- a. Demonstrate critical and creative thinking when responding to dance, drama, music, and visual art expressions.
- b. Express personal responses in various ways (e.g., written critique, using presentation software, through own arts expressions).
- c. Describe why it is important to support opinions of arts expressions with reasons related to the work itself.
- d. Assess the role and influence of the arts (including mass media and popular culture) in own daily lives and communities.

GRADE 4 CULTURAL/HISTORICAL (CH)

K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.

GRADE 4 Dance, Drama, Music, Visual Art

CH4.1 INVESTIGATE AND SHARE DISCOVERIES ABOUT THE ARTS IN SASKATCHEWAN THROUGH COLLABORATIVE INQUIRY.

- a. Ask questions about Saskatchewan arts expressions to initiate, develop, and document inquiry learning.**
- b. Research, using the Internet and other methods, and report on the careers and contributions of Saskatchewan artists.**
- c. Practise and perform music and dances of various styles and cultural groups represented in Saskatchewan, and discuss what the work tells about the cultural heritages of Saskatchewan people.**
- d. Describe how the arts tell something about the society in which they are created.**
- e. Research and discuss why people become involved with artistic production in own community**

CH4.2 ANALYZE AND RESPOND TO ARTS EXPRESSIONS OF VARIOUS SASKATCHEWAN FIRST NATIONS AND MÉTIS ARTISTS.

- a. Demonstrate awareness that arts expressions (e.g., drum groups, birchbark biting, beadwork, powwow dances, quilts, storytelling) from different First Nations often have strong foundations in traditional lifestyles and worldviews.**
- b. Investigate, analyze, and describe features (e.g., media, techniques, use of symbols and imagery) of traditional and evolving First Nations and Métis arts expressions.**
- c. Discuss the effects that unfulfilled treaty promises had, and continue to have, upon arts expressions and daily lives of First Nations people (e.g., respond to work of First Nations artists whose arts expressions reflect these issues).**

GRADE 5 CREATIVE/PRODUCTIVE (CP)

K-12 Goal: Students will inquire, create, and communicate through dance, drama, music, and visual art.

Grade 5 Dance

- The Canada Council for the Arts has an excellent resource online to access contemporary aboriginal artists. It does not include lesson plans but is a wonderful resource.
- <http://www.canadacouncil.ca/aboriginal/pd129072850534189953.htm>
- <http://www.canadacouncil.ca/aboutus/artistsstories/>
- <http://www.canadacouncil.ca/aboutus/artistsstories/aboriginal/default.htm>
- Artists in Canada has an excellent resource list for visual artists
- <http://www.artistsincanada.com/php/~aboriginal.php>

CP5.1 CREATE DANCE COMPOSITIONS INSPIRED BY POP CULTURE (E.G., STREET DANCES, CURRENT DANCE TRENDS IN MUSIC VIDEOS).

a. **Investigate potential sources of ideas for dance related to pop culture (e.g., current street dances, popular dances of different eras, TV dance competitions).**

- View video of street dance, traditional fancy dance, compare the two styles. Then view the video of pow wow hip hop. Compare the movement patterns in the two styles of dance. Notice how the arms move, feet and torso.
- <http://www.youtube.com/watch?v=Rk9HF-mf0oI&feature=related>
- <http://www.youtube.com/watch?v=Rg887SYsLvE&feature=related>
- <http://www.youtube.com/watch?v=tzPOEgDe2d8&feature=related>
- <http://www.youtube.com/watch?v=sTThm7kDBds&feature=related>

b. **Pose questions about pop culture to explore through a dance-making inquiry process (e.g., What popular dance movements, styles, and conventions could we include in our own dances?).**

- Watch a segment of “You Think You Can Dance”. Watch a segment of aboriginal dance. Create a comparison to the modern dances. Create a Venn diagram that shows the similarities and differences between the two. Things to look for and discuss when watching the videos:
 - flexibility and clarity of movements
 - Controlled acceleration and deceleration of movements
 - Examine how energy is used to resist gravity
 - free or irregular rhythms
 - carving of space
 - relationships to partners and space
 - movement sequences
 - repetition
 - variety of movements
 - movement sequences

- Contemporary aboriginal dance <http://www.youtube.com/watch?v=ligawhAl9gw>
Compare a contemporary aboriginal dance to the traditional dances (links above).
Use a venn diagram. Note:
 - flexibility and clarity of movements
 - Controlled acceleration and deceleration of movements
 - Examine how energy is used to resist gravity
 - free or irregular rhythms
 - carving of space
 - relationships to partners and space
 - movement sequences
 - repetition
 - variety of movements
 - movement sequences

- c. **Collaborate with peers to select a common starting point, and generate further ideas for dance compositions.**
 - Power point: The Seven Sacred Teachings is available from the FNMI unit and is on Onestop
 - Using one of the 7 virtues as a starting point, compose a dance to share that virtue with your audience. View the video “Oh Siem” by Susan Aglukark to see how you might use the 7 virtues in a dance.
<http://www.youtube.com/watch?v=RcrQjHygy5o>
 - A FIRST NATION WAY OF LIFE BASED ON SPIRITUALITY
THE VIRTUES: Honoring the Spirit World
 - Humility
 - Respect
 - Caring/love
 - Generosity/sharing
 - Obedience/kinship
 - Compassion

- d. **Demonstrate research skills, and use guided Internet searches, as part of the inquiry and dance-making process (e.g., view contemporary street dances online).**
 - <http://www.youtube.com/watch?v=F3s5N0c00hU>

- e. **Generate and develop movement ideas through improvisation.**
 - Divide the class into 4 groups as part of the medicine wheel symbol. Using the words from the Circle of Life have the students create movement sequences that reflect the word they have been given. Once they are confident with their sequence, they teach it to other students and then after the entire group knows everyone’s dance they can put them all together. The sequences can also be performed in canon. The power point “Medicine Wheel” is available from the FNMI Unit and is also on Onestop.

- f. **Select, with increasing discernment, movements from explorations to create and connect dance phrases that express ideas.**
- http://www.thesharingcircle.com/sacred_teachings.html
 - Use the seven sacred teachings to create a 7-sequence dance.
 - Love-eagle movements,
 - respect-buffalo movements,
 - courage – Bear movements,
 - honesty- sabe movements,
 - humility-wolf movements,
 - truth-turtle movements,
 - wisdom- beaver movements.
 - Divide the class into 7 groups, with each group being a sacred teaching. Using the words above and have the students create movement sequences that reflect the word they have been given. The students will need to work cooperatively to develop the dance sequence that reflects their sacred teaching. Once they are confident with their sequence, they teach it to other students and then after the entire group knows everyone’s dance they can put them all together. The sequences can also be performed in canon. The students need to focus both on the animal and the sacred teaching.
 - Gaétan Gingras http://www.youtube.com/watch?v=K_SdEWaR09E
- g. **Record dance and movement ideas in learning logs, videos, or reflective journals (e.g., using invented and/or traditional Labanotation symbols).**
- h. **Develop and refine dance ideas collaboratively using critical reflection.**
- Using videos of their own dance the students can critically reflect on how they performed and not the following things that can make for a well balanced dance.
 - flexibility and clarity of movements
 - Control acceleration and deceleration of movements
 - Examine how energy is used to resist gravity
 - free or irregular rhythms
 - carving of space
 - relationships to partners and space
 - movement sequences
 - repetition
 - variety of movements
 - movement sequences
- i. **Describe ideas expressed in own dance compositions.**
- Create dances and videotape them. Have the student introduce the dance and explain some of the symbols within the dance. Santee Smith http://www.youtube.com/watch?v=aGQ2GtQ_C8g Santee Smith does an excellent job of explaining her dance in an analytical and informative way. The students could use the same format discussing: length of dance, type of dance, inspiration, description of beginning, middle and end.

CP5.2 EXPRESS OWN IDEAS USING POP DANCE FORMS AND STYLES, AND APPLY THE ELEMENTS OF DANCE INCLUDING: • ACTIONS (EXTEND REPERTOIRE OF ACTIONS WITH FLEXIBILITY AND CLARITY OF MOVEMENT) • BODY (ARM AND LEG GESTURES THAT LEAD TOWARD, AWAY FROM, AND AROUND OWN BODIES) • DYNAMICS (ACCELERATION AND DECELERATION) • RELATIONSHIPS (ALONE, PARTNER, SMALL GROUPS) • SPACE (PATHWAYS, DIRECTIONS, LEVELS, SHAPE).

- a. **Demonstrate innovation when applying the elements of actions, body, dynamics, relationships, and space in own dance compositions.**
 - Santee Smith http://www.youtube.com/watch?v=aGQ2GtQ_C8g Watch the video of Santee's company. Analyze the use of space. The dancers use all levels including above the floor. Take note of the relationship between the dancers. Are they always dancing face to face or do they use other types of formations???
- b. **Create arm and leg gestures that lead toward, away from, and around own bodies.**
 - Compare the arm movements in a jingle dance to a fancy dance and to street dance.
 - <http://www.youtube.com/watch?v=Rk9HF-mf0oI&feature=related> men's' fancy dance
 - <http://www.youtube.com/watch?v=Rg887SYsLvE&feature=related> break dancer
 - <http://www.youtube.com/watch?v=tzPOEgDe2d8&feature=related> hip hop pow wow
 - <http://www.youtube.com/watch?v=sTThm7kDBds&feature=related> hip hop pow wow
 - <http://www.youtube.com/watch?v=K9eronBc-VE&feature=related> hip hop
 - http://www.youtube.com/watch?v=-qpXYBLb_c hip hop with many movements that cross over directly to men's fancy dance
 - Analyze and attempt to copy some of the arm movements within the dances in the links above. Compare
- c. **Extend repertoire of actions with attention paid to flexibility and clarity of movements.**
- d. **Control acceleration and deceleration of movements (quickly and slowly).**
- e. **Examine how energy is used to resist gravity.**
- f. **Move in a variety of ways to metric and non-metric (i.e., free or irregular) rhythms.**
 - Santee Smith http://www.youtube.com/watch?v=aGQ2GtQ_C8g
- g. **Carve space into volumes with own bodies.**
- h. **Practise clarity of shape when in motion or in stillness.**

- i. **Incorporate various relationships alone, with a partner, and in small groups.**
- j. **Identify and experiment with transitions between dance phrases.**
- k. **Organize movement sequences in meaningful ways.**
- l. **Apply repetition and variety of movements and movement sequences in dances.**
- m. **Recall and recreate movement phrases and sequences.**
 - View the video of a jingle dance. Analyze the repetitious movement of their feet and the sequence of movement.
 - <http://www.youtube.com/watch?v=OgXJ9Y1EHDE> jingle dance
 - <http://www.youtube.com/watch?v=4iCNVcxEs9U&feature=related> jingle dance
- n. **Extend own body's range of movement and strength with attention paid to balance and correct alignment.**

GRADE 5 Drama

- Here is a link to a website from the Council of Ontario. There are ready to use lesson plans for Explorers and First Nations. They are specific to grade 6, but can be adapted for grade 5. <http://code.on.ca/resource/explorers-and-first-nations>

CP5.3 DEMONSTRATE HOW VARIOUS ROLES, STRATEGIES, AND ELEMENTS (E.G., TENSION, CONTRAST, SYMBOLS) FUNCTION WITHIN A DRAMA.

- a. **Demonstrate sustained belief in each dramatic situation and a variety of own roles.**
- b. **Respond to others in role in ways that aid the progress of the drama.**
- c. **Use language expressively when speaking and writing in role.**
- d. **Analyze and describe how various roles and strategies (e.g., flashbacks) functioned within the drama.**
- e. **Apply focus in own work, and explain why focus serves an important function in drama.**
- f. **Describe how surprises can often create the element of tension, which serves an important function in drama work.**
- g. **Investigate the use of contrast in drama work.**

- h. **Demonstrate how symbols may serve specific functions in drama work (e.g., a character or object represents a particular idea or concept such as envy or greed).**
- i. **Discuss drama work in relation to own lives and communities.**
- <http://www.canadiantheatre.com/dict.pl?term=Aboriginal%20Theatre> Aboriginal theatre link.
 - <http://www.thismagazine.ca/issues/2007/01/nativetheatre.php> Aboriginal theatre link
 - http://www.uoguelph.ca/shakespeare/s_abtheatrelinks.cfm aboriginal theatre link

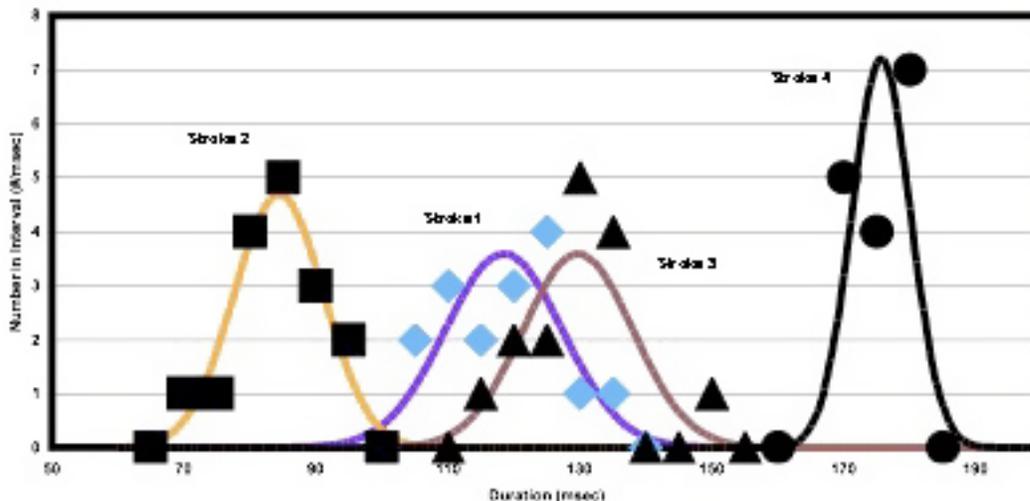
CP5.4 CREATE DRAMA USING POP CULTURE AS INSPIRATION (E.G., POP MUSICIANS AND MOVIE STARS, STREET THEATRE, OR STORIES AND MYTHS FROM POP CULTURE).

- Below is a link to famous First Nations People. Some of this info may be used to identify pop culture icons who are First Nation People.
<http://directory.aboriginalconnections.com/Canada/People/index.html>
 - Great drama lessons <http://www.childdrama.com/lessons.html>
- a. **Pose questions related to popular culture to inspire inquiry through drama (e.g., What if we were members of a film crew and a famous pop star suddenly disappeared from our set?).**
- b. **Investigate and participate in various forms of popular theatre (e.g., street theatre, physical theatre, clowning, parades, puppet theatre, festival busking).**
- c. **Use imagination to help extend the dramatic context.**
- <http://www.childdrama.com/picturebook.html> creating a play inspired from a book, a link to aboriginal books from the language curriculum would be good here.
- d. **Identify new ways to further the drama based on discussions of the work.**
- e. **Work co-operatively within dramatic contexts and describe the responsibilities and challenges of working this way.**
- f. **Improvise and provide alternative ideas in various dramatic situations.**
- g. **Provide solutions to refine the work based on reflection and discussions about the drama.**

GRADE 5 Music

CP5.5 DEMONSTRATE INCREASED SKILLS AND ABILITIES IN USE OF THE VOICE AND ONE OR MORE INSTRUMENTS.

- a. **Use voice and instruments purposefully to convey feelings and own ideas.**
 - Listen to and examine the lyrics of various First Nations Music artists to understand how they purposefully convey their feelings through their music.
<http://nativemusicanlinks.tripod.com/>
<http://www.youtube.com/watch?v=NtNuELI5he0>
- b. **Sing in tune and continue to develop the ability to sing harmony.**
 - Learn lyrics of O Canada in Cree, Inuktitut or other First Nation languages. Sing daily in class. Make a recording for your school.
<http://www.youtube.com/watch?v=S4uzm04MKvo>
<http://www.giftoflanguageandculture.ca/ocanadafla.htm>
<http://www.youtube.com/watch?v=POXu1fl3Zwg>
- c. **Recognize there are a diverse range of voice types, styles, and forms of individual and group vocal expression.**
- d. **Use traditional and non-traditional notational devices in music created and performed.**
 - Musical notation serves as a written way of depicting sound in time. Pitch, and length of sound duration can be measured and recreated. This is one example of an alternative form of notation found at
<http://www.google.com/images?hl=en&source=hp&biw=973&bih=579&q=alternative+musical+notation&gbv=2&aq=f&aqi=&aql=&oq=&safe=on>



- **IMPORTANT:** Most indigenous cultures including First Nations, Métis, and Inuit pass on stories and songs following oral/aural tradition. ‘Oral’ meaning transmitted by voice or sound. ‘Aural’ meaning absorbed through the use of hearing.
- Refer to the power point “The Oral Tradition” for more information available from the FNMI unit and also found on Onestop.

- e. **Explore the qualities and characteristics of own voices (e.g., range, timbre, dynamics).**
- f. **Extend skills and abilities in the use of one or more selected instruments.**
- g. **Analyse how instruments can be used in traditional and non-traditional ways to create a variety of distinctive sounds and styles.**
- h. **Recognize and appreciate the acquisition of instrumental/vocal technical skills and their contribution to music expression.**
 - Teacher resources:
 - <http://www.newmusicbox.org/article.nmbx?id=5462>
 - http://www.freethechildren.com/getinvolved/youth/campaigns/local_spotlight_aboriginal_education/docs/LocalSpotlight_Elementary.pdf

CP5.6 CREATE SOUND COMPOSITIONS (VOCAL AND INSTRUMENTAL) THAT DRAW INSPIRATION FROM POP CULTURE AND DEMONSTRATE KNOWLEDGE OF: • FORM (BINARY – AB, TERNARY – ABA, RONDO – ABACADA) • METRE AS AN ORGANIZATIONAL TECHNIQUE • TEMPO AS AN ORGANIZATIONAL TECHNIQUE • RHYTHM INCLUDING BEAT, TEMPO, PATTERNS OF DURATION, AND METRE • MELODIES • HARMONY AS A FUNDAMENTAL COMPONENT IN CREATING TEXTURE (E.G., CHORAL ACCOMPANIMENT) • SCALES THAT DIFFER IN STRUCTURE AND TONALITY (PENTATONIC, MAJOR, MINOR) • TONE COLOUR AS AN ORGANIZATIONAL TECHNIQUE • EXPRESSIVE USE OF SILENCE.

- Teacher resource: <http://historyofmusic.tripod.com/id6.html>
- a. **Use elements of music and voice/instruments to convey feelings and own ideas.**
 - Listen to traditional music like Métis jigs and Pow Wow songs to discover how singing, drums, fiddles, flutes, and shakers are used to help convey feelings and ideas
- b. **Pose questions to initiate and guide inquiry into sound composition process.**
- c. **Demonstrate ways that music can suggest images and moods or express ideas.**
- d. **Investigate and demonstrate how metre, tempo, dynamics, and tone colour can be used as organizational techniques in music.**
 - Listen to traditional music to discover/demonstrate how beat, tempo, dynamics, and tone colour vary from song to song
- e. **Demonstrate understanding that rhythm is subdivided into four categories: beat, tempo, patterns of duration, and metre.**
 - The drum portrays the heart beat of mother earth therefore beat is a central aspect of most First Nations music. Introduce the importance of the drum through the

story “The Drum Calls Softly” by David Bouchard, Shelley Willier and Jim Poitras. A bilingual Cree and English audio CD is enclosed with the book.

- f. **Investigate ways that melodies can be shaped to create musical expression.**
 - Recorders/homemade native flutes can be used for melodic experimentation or learning of simple songs. www.northernspiritflutes.net/
 - Introduce character ‘Kokopelli’ (humped-backed flute player – fertility, harvest) <http://jowsey.com/kokopelli/kokopelli.html>
- g. **Examine ways that scales differ in structure and tonality (e.g., pentatonic, major, minor).**
 - Penatonic refers to a 5 tone scale (do, re, mi, sol, la). The pentatonic scale can be found in most cultures around the world. <https://www.adgproductions.com/ssl/productdetails.asp?CATALOGNO=ADG088&searchFor=instrumental+collections>
- h. **Demonstrate knowledge of different forms in music (e.g., binary - AB, ternary - ABA, rondo - ABACADA).**
 - Listen to traditional music or watch video clips of traditional dances to discover repeated patterns in sound and dance. Repeated sections will be given the same alphabet letter while new sections of the music or dance will be illustrated with a letter of the alphabet. <http://www.youtube.com/watch?v=-sQa6uGnxKQ&feature=fywrel>
- i. **Investigate how silence can be used expressively in music.**
- j. **Describe how own music compositions express unique ideas and possess expressive qualities.**
 - Discuss or share in writing how improvisations/compositions are based in feelings.
- k. **Incorporate more than one related or contrasting idea within a single music composition.**
- l. **Expand on sound/music ideas from journals.**
- m. **Use the Internet to find and discuss compositions that demonstrate music concepts currently under study.**
- n. **Recall and describe own decision making in the creation of music and the development of musical ideas.**
- o. **Use improvisation and accidental discoveries where appropriate in own compositions.**
 - Use stories, poems, or visual art work to invoke emotional responses.

- Improvise appropriate sound carpet ideas using non-pitched, melodic percussion, or recorder/native flutes to be combined in a presentation with the story, poem, or art work. (See Gr. 4 curriculum link for further explanation).

GRADE 5 Visual Art

CP5.7 CREATE VISUAL ART WORKS THAT EXPRESS IDEAS ABOUT, AND DRAW INSPIRATION FROM, POP CULTURE.

- http://cybermuse.gallery.ca/cybermuse/teachers/plans/intro_e.jsp?lessonid=44
- Pose questions about pop culture and investigate the questions individually or collectively through visual art (e.g., What and who are some Canadian pop culture icons and symbols?).**
 - Collaborate with other students to plan a visual art inquiry into pop art.**
 - Collaborate with other students to decide how to document the inquiry process and share resulting products.**
 - Use research, including guided Internet searches, as part of the inquiry process.**
 - Expand skills and abilities and demonstrate self-awareness in decision-making about art making methods and materials.**
 - Experiment with pop art styles in 2-D and 3-D.**
 - Describe how ideas can come from such sources as memory, research, observation, feelings, or imagination.**
 - Expand on visual art ideas in their visual journals, learning logs, or sketchbooks.**
 - Recognize the value of accidental discoveries in own work and put them to use, where appropriate.**
 - Use self-reflection and describe why it is important to visual art processes.**
 - Describe meaning of own art work.**

CP5.8 CREATE ART WORKS USING A VARIETY OF VISUAL ART CONCEPTS (E.G., POSITIVE SPACE), FORMS (E.G., GRAPHIC DESIGN, PHOTOGRAPHY), AND MEDIA (E.G., MIXED MEDIA, PAINT).

- Use the elements of line, colour, texture, shape, form, and space in ways that reflect a pop art style.**

- Boy Boyer Lesson
<http://www.scs.sk.ca/van/Art%20Lessons%20for%20Teachers.html>
 - Alex Janvier <http://www.bearclawgallery.com/Paintings.aspx?ArtistID=14>
- b. **Explore colour relationships in the environment and in pop art styles.**
- c. **Identify how space can be positive or negative in art works and assess the use of these concepts in own work.**
- Laird Goulet <http://www.bearclawgallery.com/Paintings.aspx?ArtistID=43>
- d. **Examine ways of creating contrast (e.g., bold/subtle, rough/ smooth, light/dark).**
- Wally Dion uses computer circuit boards in his art with use (e.g., bold/subtle, rough/ smooth, light/dark).
http://www.artsforall.ca/index.php/AFA/article/wally_dion
www.epicindian.com
- e. **Examine different types of balance (symmetrical, asymmetrical/ informal, radial).**
- Brian Jungen http://www.catrionajeffries.com/b_b_jungen_works.html
 - Mary Longman particularly the pieces
Codependents, birth of life, de-taut, ancestors rising.
<http://www.marylongman.com/flashPortfolio/portfolio1.html>
 - Use the bentwood box to study (symmetrical, asymmetrical/ informal, radial).
Bentwood boxes and how they are made
http://www.repatriation.ca/Pages/Bentwood_Box_Project.html
 - How to fold a paper box
www.wikihow.com/Fold-a-Paper-Box
www.paperfolding.com/diagrams
www.paperfolding.com/math
www.instructables.com/id/Paper-Gift-Box/
- f. **Demonstrate ability to represent visual details to enhance depictions of plants, animals, people, and objects.**
- Allen Sapp's work uses a lot of visual detail <http://www.allensapp.com/>
 - There are many books on his work as well
<http://www.allensapp.com/shop/books.php>
 - <http://www.bearclawgallery.com/artists.aspx>
 - Edward Poitras
- g. **Investigate how proportion is a matter of size comparison.**
- Carl Beam <http://www.bearclawgallery.com/Paintings.aspx?ArtistID=33>
 - Jane Ash Poitras <http://www.bearclawgallery.com/Paintings.aspx?ArtistID=19>
 - Daphne Odjig <http://www.bearclawgallery.com/Paintings.aspx?ArtistID=29>

h. Analyze and investigate ways of creating the illusion of three dimensions through drawing.

- Alan Syliboy overlapping is a common element in his work
<http://www.bearclawgallery.com/Paintings.aspx?PaintingImageID=607&PaintingID=393>
- Jim Logan (architecture) use isometric dot paper
(<http://www.teachervision.fen.com/geometry/printable/6186.html>) to learn to draw architecture correctly.
<http://www.bearclawgallery.com/Paintings.aspx?ArtistID=16>

GRADE 5 CRITICAL/RESPONSIVE (CR)

K-12 Goal: Students will respond to artistic expressions of Saskatchewan, Canadian, and International artists using critical thinking, creativity, research, and collaborative inquiry.

GRADE 5 Dance, Drama, Music, Visual Art

CR5.1 EXAMINE THE INFLUENCE OF POP CULTURE ON OWN LIVES AND SOCIETIES, AND INVESTIGATE THE WORK OF SELECTED POP CULTURE ARTISTS (E.G., ANDY WARHOL, POPULAR MUSICIANS, MOVIE STARS, TELEVISED MUSIC AND DANCE COMPETITIONS).

- Analyze and describe the influence of pop culture on contemporary societies, and on own lives.**
- Investigate arts expressions that are currently part of mainstream popular culture, and research historical influences on these expressions (e.g., the influence of James Brown or Elvis Presley on contemporary music).**
- Analyze relationships between art and pop culture (e.g., visual artist Roy Lichtenstein, comic books, Brit pop bands, improv theatre and performance art for public spaces, dance in music videos).**
- Investigate and report on the role of marketing in the promotion and distribution of pop culture products (e.g., TV programs, movies, and viral marketing on the Internet).**

CR5.2 RESPOND CRITICALLY AND CREATIVELY TO A VARIETY OF POP CULTURE EXPRESSIONS.

- Research contemporary popular Canadian artists and arts expressions and create own work in response.**
- Justify interpretations and opinions of pop culture expressions based on critical thinking, research, and evidence in the work.**

- c. **Respond to contemporary pop culture arts expressions in two or more different ways (e.g., formal criticism, contextual approach, creative approach, or multi-connection approach as described in the curriculum support document entitled *Responding to Arts Expressions* available on the Ministry of Education website).**

GRADE 5 CULTURAL/HISTORICAL (CH)

K-12 Goal: Students will investigate the content and aesthetics of the arts within cultural, historical, and contemporary contexts and understand the connection between the arts and human experience.

GRADE 5 Dance, Drama, Music, Visual Art

CH5.1 EXAMINE PERSPECTIVES ON CONTEMPORARY LIFE AS EXPRESSED BY ARTISTS IN POP CULTURE AND MASS MEDIA (E.G., REPRESENTATIONS OF YOUNG PEOPLE IN ADS, SITCOMS, ANIMATIONS, AND MUSIC VIDEOS).

- a. **Critically analyze and describe representations of life by artists in pop culture (e.g., rock videos, television sitcoms, movies, and advertisements).**
- b. **Create arts expressions in response to research and personal opinions about the influence of pop culture trends, fads, and fashions.**
- c. **Critique pop culture representations for potential stereotypes.**
- d. **Research various careers of pop culture artists (e.g., animators, actors, directors, dancers/choreographers, fashion designers, musicians/composers, and filmmakers) and discuss rewards and challenges of careers in mass media.**

CH5.2 COMPARE TRADITIONAL AND EVOLVING ARTS EXPRESSIONS OF FIRST NATIONS, MÉTIS, AND INUIT ARTISTS FROM DIFFERENT REGIONS OF CANADA, AND EXAMINE INFLUENCES OF POP CULTURE ON CONTEMPORARY ARTS.

- a. **Research and categorize traditional and contemporary First Nations and Métis arts expressions from different regions in Canada (e.g., West Coast, Northern, Plains, East Coast).**
 - Woodland Cree traditional artwork - <http://www.native-art-in-canada.com/woodlandart.html>
 - Pacific Northwest traditional artwork - <http://www.crayola.com/lesson-plans/detail/raven-the-trickster-puppet-ales-lesson-plan/>
- b. **Identify several contemporary Canadian First Nations, Métis, and Inuit artists and discuss cultural traditions and ideas reflected in their work (e.g., visual artist**

Allen Sapp, musician John Arcand, actor Gordon Tootoosis, dancer and musician Don Speidel).

- <http://www.princetonol.com/groups/iad/lessons/middle/Sue-horses.htm> - Edward Poitras -
http://www.canadacouncil.ca/prizes/ggavma/gx127240203513437500.htm?subsiteurl=%2fcanadacouncil%2farchives%2fprizes%2fggvma%2f2002%2fep_picts-e.asp%23pict04
 - Birch Bark Baskets <http://intersectingart.umn.edu/?lesson/11>
 - Birch Bark Biting
<http://aboriginalperspectives.uregina.ca/rosella/lessons/math/shaspa3.shtml>
 - Use the lesson on Wally Dion (use lesson at <http://moniqueart.com/teacherlessons.html> and use complementary colours in the star blanket that the children create.
 - Use the lesson on Bob Boyer <http://moniqueart.com/teacherlessons.html> and create the plastercine bowls using analogous colours.
 - Ruth Cuthand - <http://www.gallerieswest.ca/Features/Articles/6-108104.html>
 - Bill Reid - <http://theravenscall.ca/en>
http://theravenscall.ca/en/in_the_classroom/grade4/
<http://theravenscall.ca/en/who>
 - Charles Edenshaw – Jim Hart – Robert Davidson
 - <http://www.civilization.ca/cmcc/exhibitions/aborig/haida/haindex.shtml#menu>
 - Use lesson Alex Janvier and curvilinear Lines.
<http://moniqueart.com/teacherlessons.html>
 - Button Blankets <http://www.lttacollection.ca/content/lesson-plan.asp?SessionId=747741&ItemId=379&ProvinceId=5>
 - Use the lesson on Wally Dion at <http://moniqueart.com/teacherlessons.html> and use complementary colours in the star blanket that the children create.
 - Beading – Lessons on Beading would be really great to teach with this concept.
- c. **Investigate the influence of popular culture on contemporary First Nations artists (e.g., First Nations filmmakers and hip hop artists such as Eekwol).**
- http://en.wikipedia.org/wiki/Canadian_hip_hop#First_Nations_hip_hop
 - <http://nativemusicanlinks.tripod.com/>
 - http://en.wikipedia.org/wiki/List_of_First_Nations_actors
 - http://en.wikipedia.org/wiki/Aboriginal_rock#Canadian_Aboriginal_Music_Awards
 - <http://www.canab.com/mainpages/events/musicawards.html>
- d. **Examine how issues related to colonization, assimilation, and racism are expressed through the work of First Nations and Métis artists.**

CH5.3 ANALYZE AND DESCRIBE HOW ARTS AND POP CULTURE EXPRESSIONS CONVEY INFORMATION ABOUT THE TIME AND PLACE IN WHICH THEY WERE CREATED.

- a. **Investigate how the arts sometimes reflect or question mainstream values.**

- b. Describe how changes in arts expressions reflect changes in society (e.g., examine artistic and social historical timelines).**
- c. Explain how knowing more about the context in which an arts expression was created can help in understanding the work.**
- d. Describe how popular artists and art forms (e.g., comics, animation, fashion design) have affected mainstream culture over time.**