

Framing Stories: Northwest Coast Art Education Program for Grades 9 - 12 Teacher's Notes



Figure 1 *e'ehhwe'p sywth (To Share History)*, John Marston, Coast Salish, 2007. photo MOA.

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Planning Your Visit

Booking Information

Please access our online bookings guide, *Booking Education Programs: What You Need to Know*, available on the MOA website at www.moa.ubc.ca/programs/resources.php.

Class Guidelines and Requirements

This educational program is led by trained Volunteer Associates (Vas). Accompanying adults and teachers are responsible to supervise their group at all times. Upon arrival, please check in with the Admissions desk and make arrangements for payment. The Volunteer Associate responsible for your group will meet you in the Museum lobby.

Teachers are asked to review and communicate the guidelines for supervising adults available in our online bookings guide, *Booking Education Programs: What You Need to Know*, available on the MOA website at www.moa.ubc.ca/programs/resources.php.

Program Description and Objectives

Indigenous Stories: A Tour of Northwest Coast Art is a 90 minute program designed to introduce multiple and diverse range of stories through a tour of the Northwest Coast collection at MOA. Students will have an opportunity to explore and discuss on themes surrounding the importance of multiple perspectives. This program aims to communicate the importance of the inclusion of Indigenous stories in our lives.

Note: Stories in this context include personal stories and narrative, stories and information surrounding an object or place, and cultural stories such as origin stories or clan stories.

Program Outline

Meet and Greet in the Lobby

The class will be greeted in the museum lobby by an Education Volunteer Associate (VA) for a brief introduction to the program and activities. Students will then be lead outside the museum for the start of the tour.

Tour

The tour will take students throughout various parts of the Museum including the front entrance, the ramp, the Great Hall, the Multiversity Gallery and the Bill Reid Rotunda. The goals of this program are:

- To encourage understanding of and respect for NWC First Nations
- To understand the importance of having multiple stories and perspectives to people, places, objects and events
- To understand the importance of including Indigenous stories in our lives
- To challenge and critically analyze single narratives/homogenous viewpoints

Each stop will include discussion questions and a chance for students to self reflect on the information that is given or challenge their own perceptions.

Framing Activity

To understand that ideas and information can be seen through multiple perspectives, students will engage in an activity to illustrate that concept by using physical frames to look at objects in the Great Hall. During the activity, students will be asked to reflect on how objects within the frames might highlight, but also exclude some details or aspect of the object.

Wrap up

Students will be asked to make connections between the activity and themes or discussions that were introduced during the tour.

Pre or Post Visit Activities

Danger of a Single Story:

Watch Chimamanda Ngozi Adichie's *Danger of a Single Story* and discuss the following questions:

What types of stories are there?

What makes a story important or unimportant to you?

What does a single story mean? How can it be dangerous?

What happens if you only look at something from one perspective?

Introduce your students to the Northwest Coast (NWC)

Use the map First Nations in British Columbia, located in the Teacher Resource Guide available on the MOA website at www.moa.ubc.ca/programs/resources.php. Show students the territories of the First Nations related to the program: the Haida, the Musqueam, the Heiltsuk and the Kwakwaka'wakw.

Examine a story

Find a newspaper article about First Nations people in Canada. Ask students whose perspective is the article written by? Whose opinion does it favour? What are the biases and perspective? What stories does it perpetuate or negate? Finally, discuss whether the information source is accurate or not and why or why not. Students should be encouraged to use evidence to support their argument.

“Hack” a story

Find a newspaper article, novel or a textbook and analyze its perspective. Have students question what details or information are included or excluded and why. What assumptions and claims are being made? Have students rewrite and “hack” the text to include multiple perspectives.

Recommended Resources

Danger of a Single Story:

http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en#t-9594

MOA's collections: <http://collection-online.moa.ubc.ca/>

One Mind, One Heart Online Exhibit: <http://pluto.moa.ubc.ca/enbridge/index.html>

VMC virtual exhibition Bill Reid <http://theravenscall.ca/>

Michael Nicoll Yahgulanaas: <http://mny.ca/en/>

Susan Point: <http://susanpoint.com/>

Curriculum Relevance

This program is designed to complement the new BC Social Studies and Arts Education curricula in focusing on big ideas, competencies and cross-curricular learning. Here are suggestions in how this program relates to the curriculum subjects:

Social Studies		
Grades	Concepts and Content	Curricular competencies
9	<ul style="list-style-type: none"> Imperialism, colonialism, and the impact on Indigenous peoples in Canada and around the world 	<ul style="list-style-type: none"> Use Social Studies inquiry processes Understand significance of individuals, groups, places, events and objects Assess the justification for competing historical accounts after investigating points of contention, reliability of sources, and adequacy of evidence
10	<ul style="list-style-type: none"> Injustice, oppression, and social change in the development of human rights Structure and function of First Peoples governance Interconnections between demography, urbanization, environmental issues, and globalization Conflict and cooperation in local, national, and global contexts 	<ul style="list-style-type: none"> Determine continuities and changes, patterns, and trends between different time periods and space Assess how prevailing conditions and the actions of individuals or groups affect events, decisions, and developments
11/12	<p>Contemporary First Peoples Issues:</p> <ul style="list-style-type: none"> First Peoples identity, worldview, and the importance of family, relationships, and cultural revitalization Factors that challenge First Peoples identity and worldview Legacies of colonialism First Peoples resistance and acts of autonomy and self-determination Cultural resilience and social activism 	<ul style="list-style-type: none"> Understand different perspectives on past or present people, places, issues, and events by considering prevailing norms, values, worldviews, and beliefs Make reasoned ethical judgments about controversial actions in the past and present Recognize implicit and explicit ethical judgments in a variety of sources

	<p>Social Justice:</p> <ul style="list-style-type: none"> • Connections between self-identity and an individual's relationship to others in society • Connections between social justice issues • Past and present social injustices in Canada and the world and their impacts 	
	<p>Law Studies: Past and present legislation concerning First Peoples, including Aboriginal self-government</p>	

Arts Education		
Grades	Concepts	Curricular competencies
9-12	<ul style="list-style-type: none"> • Traditional and contemporary worldviews and cross-cultural perspectives as communicated through the arts • Contributions of innovation artists from a variety of styles, genres, cultures, and contexts • The influence of the arts on, and the interconnectedness of the arts with, social, cultural, historical, and political movements 	<ul style="list-style-type: none"> • Exploring artistic works collaboratively and as an individual, using observation, inquiry, and ideas • Consider the work of art professionals • Apply thinking skills (critical, creative, and reflective) in the exploration, design, creation, and refinement of their work • Use art to communicate and respond to local, regional, global, and environmental issues • Use artistic works to reflect personal and cultural identity