

# First Nation Art Plans

Grades 6-8

Office of First Nation Education



Department of Education and Early Childhood Development  
New Brunswick

## ***Introduction***

The Department of Education and Early Childhood Development, particularly the Office of First Nation Education, identifies culturally inclusive curriculum as a priority for teacher and student growth. This resource does not alter curricula; rather, it matches outcomes in grade-specific courses. Teachers' comfort level has been identified as a challenge when incorporating First Nation perspectives into classroom practice. This resource will promote greater inclusion in our classrooms and it is a step toward supporting educators who may feel uncertain when teaching about First Nation culture.

The plans were developed by a First Nation artist and educator, community members, and an Art teacher, and were edited by the Office of First Nation Education. The project was part of the Educational Partnership Program that included the Department of Education and Early Childhood Development, First Nation Education Initiative Incorporated, and Three Nations Education Group Incorporated.

This project was developed following the recognition that the Mi'kmaq and Wolastoqiyik reality in New Brunswick was inadequately portrayed in the public school system. This project had the involvement of First Nation people who have knowledge of histories, traditions, values, world views, and contemporary conditions.

These lessons are also available on the portal. PowerPoints detailing select lessons with visual aids will be made available in the very near future.

Should you have any questions, please contact the Office of First Nation Education at (506) 444-4711.

*The cover painting, "Spirit Spot," is by Natalie Sappier from Negotkuk (Tobique First Nation, New Brunswick). Her Wolastoq traditional spirit name is Samaqani Cocahq, which means The Water Spirit. She is currently the Artist-in-Residence at Theatre New Brunswick.*

## Universal Design for Learning

Universal Design for Learning is a “framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also “...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient.” (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula are created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at the [CAST website](#), or download the [UDL reference handout](#).

UDL is neither curriculum nor a checklist. If it were either one of those things, it would oversimplify the act and professionalism of teaching. As an educator, you have taken courses in pedagogy, classroom management, and theory. You have a collection of tools, resources, and strategies you have learned recently or over the years. The structure of UDL guides you to actively, attentively, and purposely pull from that collection. It also asks you to possibly think differently. The Difference: Because UDL is a framework versus a curriculum, teachers are in full control in designing the learning environment and lessons (p. 4, *Design and Deliver*).

Loui Lord Nelson (*Design and Deliver: Planning and Teaching Using Universal Design for Learning* 1st Edition, 2014 Paul H. Brooks Publishing) suggests the following reflective questions to support planning (p. 134):

*When I plan my lessons do I:*

- *Have a clear goal?*
- *Know how I am going to measure whether students have met the goal?*
- *Create activities and assignments that guide students toward the lesson goal?*

- *Create lessons and activities designed with options mentioned under the three principles of Engagement, Representation and Action and Expression?*
- *Create assessments directly related to the lesson's goal?*
- *Create assessments designed with the options listed under Action and Expression?*
- *Use a variety of tools and Suggested Learning Strategies and Resources to create my lesson plans?*

Nelson makes the following recommendation:

*Start small. Choose one focus within the framework. Choose one focus within your practice. Enlist the involvement of other teachers, and talk with each other about your experiences. Trade suggestions. Share experiences. Share successes. Watch for change. (p. 136)*

The curriculum has been created to support the design of learning environments and lesson plans that meet the needs of all learners. The **Planning for All Learners Framework** will guide and inspire daily planning.

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Lesson 3	Why is basket weaving important to Wabanaki culture? How can the skill of weaving be applied to other art forms?
Lesson 4	Who was Norval Morriseau? What is a silhouette?
Lesson 5	What is the traditional game of Waltes and how does it play?
Lesson 6	Who were "the Little People" to the Wabanaki? How can "the Little People" be depicted in small sculptural form using plaster gauze?
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Lesson 8	What is a traditional Wabanaki peaked cap?
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Lesson 6	What are some examples of First Nations artworks using found objects? Who is the artist Brian Jungen?
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<b>Grade Eight</b>	<b>Essential Question(s)</b>
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Lesson 3	Who is the artist Jane Ash Poitras? How can mixed media be used to explore Wabanaki First Nations culture?
Lesson 4	Who is the artist Fran Ward-Francis? How does Fran Ward-Francis use Mi'kmaq petroglyphs in her work?
Lesson 5	Who is the artist Tara Francis? How did the Mi'kmaq people use porcupine quills in art? What is the significant of a butterfly to the Wabanaki peoples?
Lesson 6	Who is the artist Alexander Calder? What is a sculptural mobile? What is special about Atlantic salmon to the Wabanaki people?
Lesson 7	What are some strategies for drawing the human face in proportion? Who is the artist Gerry Biron?
Lesson 8	What kinds of sculptures are commonly made by northern First Nations artists? How can a bar of soap be used as a sculpture medium?
Lesson 9	How were trees important to the Wabanaki peoples? Who is the artist Bryan Nash Gill? How can relief prints be made from trees?
Lesson 10	What is the importance of the feather to the Wabanaki peoples? Who is the artist George Littlechild?



**Grade 6**  
**Lesson Plans**



**First Nations Visual Art**  
**Grade 6**  
**Lesson 1: Wampum Metamorphosis**

**Time: 90 minutes**

**Essential Questions:**

- Who was the artist M.C. Escher?
- What is a wampum belt?
- What is wampum made of?
- What is metamorphosis?

**Rationale:**

M.C. Escher was an artist who used mathematics to trick the eye and play with perspective. He often created images that would depict a progressive metamorphosis from one object into another. Students will create a drawing that depicts the metamorphosis of a quahog shell into a wampum belt. The wampum belts used by the Wabanaki people were made from a quahog shell that predominantly grows along the eastern shore.

**Learning Outcomes:**

Creating and Presenting

- 6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design
- 6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language
- 6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences
- 6.2.3 – Acknowledge and respect individual approaches to and opinions of art

Understanding and Connecting Contexts of Time, Place, and Community

- 6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work
- 6.4.1 – Develop observation skills and sensitivity to the visual environment
- 6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts
- 6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

Perceiving, Reflecting, and Responding

- 6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work
- 6.6.4 – Examine artworks to determine how elements and principles of design were used
- 6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects
- 6.7.3 – Discuss and describe artistic processes in the art work of others
- 6.7.4 – Consider the various sources of ideas and influences which affect their work

### **Preparation of Materials:**

- Good drawing paper cut to a size that is twice as wide as it is high (e.g. 12 x 24")
- Pencils
- Pencil crayons

### **Connect Activity:**

1. Show the artwork, *Metamorphosis I*, by M. C. Escher on the SMARTBoard or digital projector. Find and *prepare image ahead of time* (see **Sample Images**).
2. Ask students to describe what they see in the image. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Read some of M.C. Escher's biography at:
  - <http://www.mcescher.com/about/biography/>
4. Explain to students that they will create a drawing that depicts the metamorphosis of a quahog shell into a wampum belt. The wampum belts used by the Wabanaki people were made from a quahog shell that predominantly grows along the eastern shore. Show images of quahog shells and wampum belts on the SMARTBoard or digital projector (see **Sample Images**). Leave these up during the **Create Activity** for reference.

### **Create Activity:**

After viewing and discussing images, students will:

1. Use a piece of good drawing paper that is twice as wide as it is high. For example, 12 x 24".
2. Divide the paper horizontally into four equal sections.
3. In the first section draw a quahog shell in pencil.
4. In the last section draw a portion of a wampum belt design in pencil.
5. In the second and third sections, draw a progressive transformation from a shell to the wampum belt.
6. Once the pencil drawing is complete, add colour using pencil crayon.

### **Communicate Activity:**

Ask students to volunteer to present their artwork to the class. Have the class offer both positive comments and questions about the artwork. Discuss appropriate and respectful analysis.

See pages R12-R14 of *A Personal Journey* for more middle school related suggestions on nurturing positive attitudes, developing aesthetic perception, and discussing works of art.

### **Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection

- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

#### **Extension:**

- Discover more about wampum belts and how they were used to record important treaties.
- Discover more about the channeled whelk shell and the quahog clam.
  - [https://en.wikipedia.org/wiki/Busycotypus\\_canaliculatus](https://en.wikipedia.org/wiki/Busycotypus_canaliculatus)
  - [https://en.wikipedia.org/wiki/Hard\\_clam](https://en.wikipedia.org/wiki/Hard_clam)
- Research more about M.C. Escher and explore more examples of his art.

#### **Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Part 3: Composition, Illustration, and Graphic Design* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009.

*Unit 7 Lesson 1: Exploring the Unit Theme (Artists Are Inventors)* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

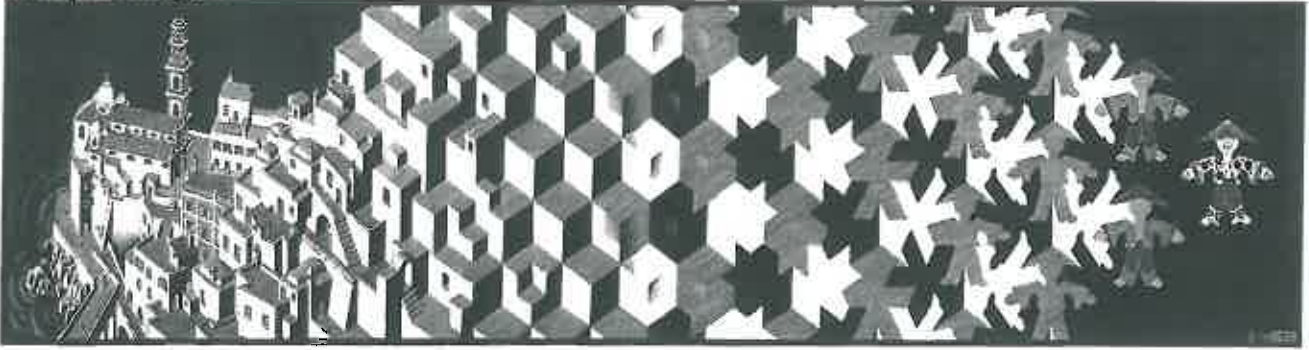
About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

About M.C. Escher:

- <http://www.mcescher.com/>

## Sample Images



**Artist:** M.C. Escher

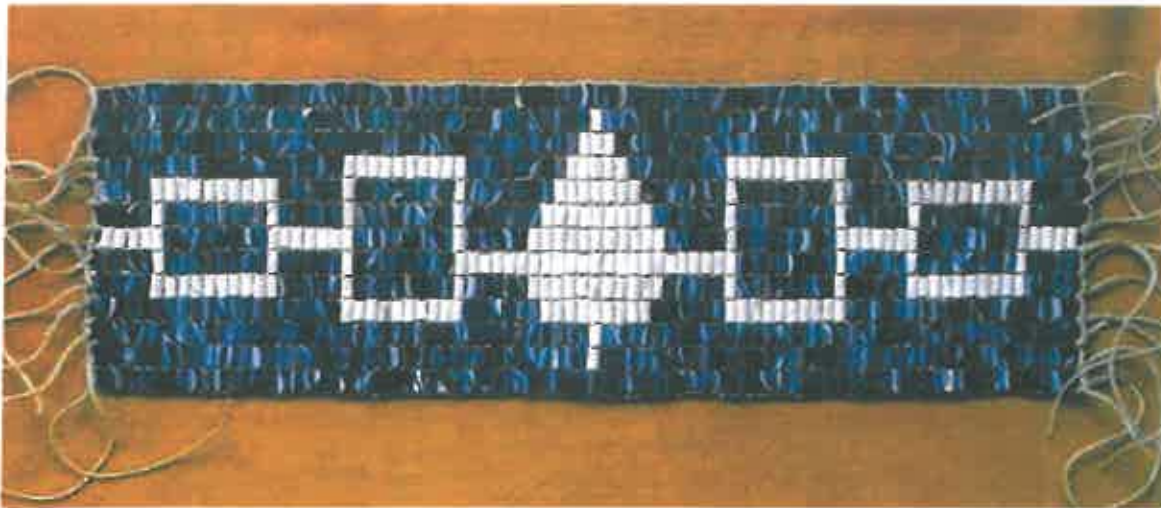
**Title:** Metamorphosis I

**Source:** <http://www.mcescher.com/gallery/switzerland-belgium/metamorphosis-i/>



**Wampum Shells**

**Source:** [https://img0.etsystatic.com/011/0/6150265/il\\_fullxfull.429703012\\_60jg.jpg](https://img0.etsystatic.com/011/0/6150265/il_fullxfull.429703012_60jg.jpg)



**Wampum Belt**

**Source:** <https://s-media-cache-ak0.pinimg.com/736x/bf/83/08/bf8308541fd5e044d52972b9c1426ec4.jpg>

**First Nations Visual Art**  
**Grade 6**  
**Lesson 2: Found Object Metamorphosis**

**Time: 90 minutes**

**Essential Questions:**

What is a tessellation?

How can we use tessellation to depict a metamorphosis using found objects?

**Rationale:**

M.C. Escher was an artist who used mathematics to trick the eye and play with perspective. He often created images that would depict a progressive metamorphosis from one object into another. Students will create a drawing that depicts the metamorphosis between two found objects. Additionally, they will attempt to create a tessellation within the metamorphosis.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.5 – Solve design problems by making use of the elements and principles of design, using a variety of technologies

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.4.1 – Develop observation skills and sensitivity to the visual environment

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

Perceiving, Reflecting, and Responding

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### Preparation of Materials:

- Bristol board cut to a size that is twice as wide as it is high (e.g. 8 x 16")
- Twist ties or glue gun
- Pencils
- Pencil crayons

### Connect Activity:

1. Show the artwork, *Day and Night*, by M. C. Escher on the SMARTBoard or digital projector. *Find and prepare image ahead of time* (see **Sample Images**).
2. Ask students to describe what they see in the image. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Explain that this work by Escher involves a clever use of *tessellation*, which is a special kind of pattern that involves repeating shapes over and over without any gaps or overlaps.
4. Look at the Escher design again and note that there are no gaps or overlaps in the geese shapes. Explain that Escher was a genius at creating tessellated patterns of interlocking images, often depicting animals. He had to carefully calculate every bit of space that was available to him. He especially had to consider how the space in between one image could be used to create a second image, while repeating both over and over again.
5. Refer to the artwork the students completed in *Lesson 1: Wampum Metamorphosis*. Explain that in this lesson, they will be adding an extra challenge of creating a metamorphosis between two found objects. At the same time, they will try to create a tessellation when morphing the shapes of the two objects.

**Note:** The found objects in the **Create Activity** can be assigned previously as homework, or you can supply a range of objects yourself for students to choose. A search for natural objects could be an optional outdoor excursion activity.

### Create Activity:

After viewing and discussing images, students will:

1. Use a piece of Bristol board that is twice as wide as it is high. For example, 8 x 16".
2. Divide the paper horizontally into four equal sections.
3. Using twist ties or a glue gun, attach a found object from nature (such as a feather or twig) to the first section.
4. In the last section attach a found non-natural object from home or the school (such as a spoon or pencil).
5. In the second and third sections, draw a progressive transformation from the natural object to the non-natural object.
6. Once the pencil drawing is complete, add colour using pencil crayon.



**Communicate Activity:**

In their art journals, ask students to write about the problem solving process of creating a metamorphosis and/or a tessellation. Once finished, encourage students to share these with the class.

**Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self-reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Integrate into a Math lesson that involves tessellations in geometry.
- Discover more about the artworks of M.C. Escher.

**Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Part 3: Composition, Illustration, and Graphic Design* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009.

*Unit 7 Lesson 1: Exploring the Unit Theme (Artists Are Inventors)* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

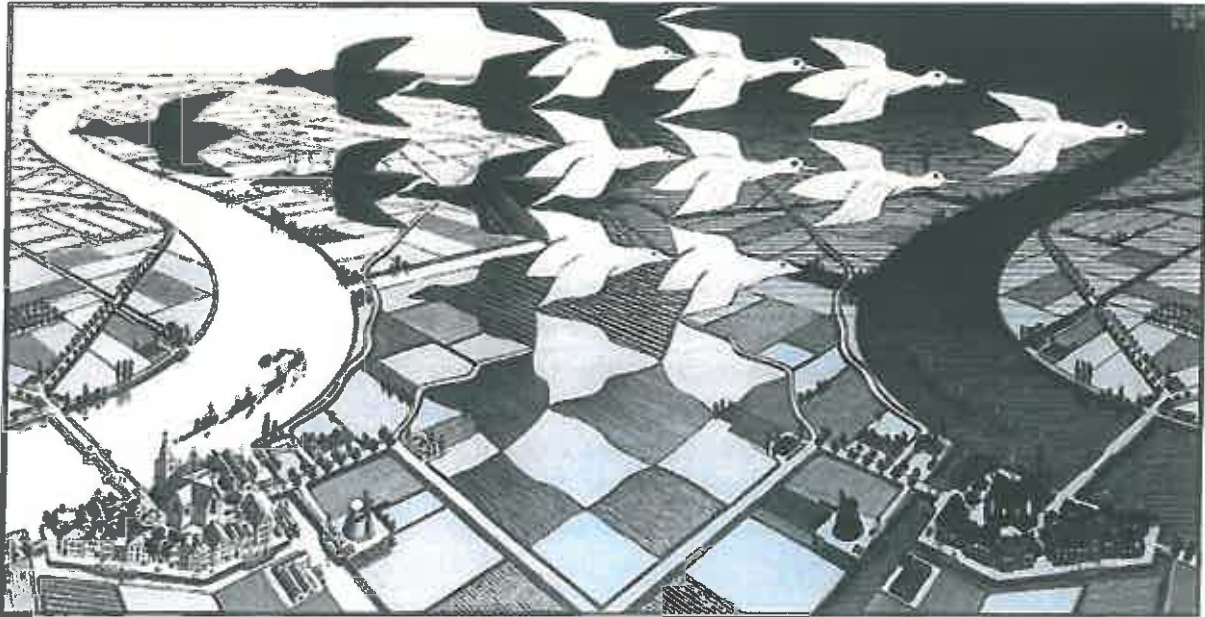
About M.C. Escher:

- <http://www.mcescher.com/>

About tessellations:

- <https://en.wikipedia.org/wiki/Tessellation>

## Sample Images



Artist: M.C. Escher

Title: Day and Night

Source: <http://www.mcescher.com/gallery/switzerland-belgium/day-and-night/>



**First Nations Visual Art  
Grade 6  
Lesson 3: Animal Weave**

**Time: 90 minutes**

**Essential Questions:**

Why is basket weaving important to Wabanaki culture?

How can the skill of weaving be applied to other art forms?

**Rationale:**

Basket weaving is an ancient craft found in many cultures and was important for carrying food. The Wabanaki adapted their basketry skills to meet the demand of trade over various time periods. Weaving is a skill that can be transferred to other mediums for the purpose of creating many different kinds of products or just for added creativity. Students will learn to weave paper into the form of an animal.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.2.1 – Construct personal meaning and communicate it through their artwork

6.2.2 – Choose, display, and describe work from their own portfolio

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

Perceiving, Reflecting, and Responding

6.6.2 – Analyze others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### **Preparation of Materials:**

- Construction paper in a variety of colours
- Rulers
- Pencils
- Scissors
- Glue sticks

### **Connect Activity:**

1. Show a selection of the following traditional Wabanaki (mostly Wolastoqiyik) basket images on the SMARTBoard or digital projector:  
<http://website.nbm-mnb.ca/Koluskap/English/Traditions/Basketry.php>
2. Ask students to describe what they see in the image. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Pay special attention to Veronica Solomon's *Rainbow Pattern Basket* from the above website (also see **Sample Images**). Specifically ask students to brainstorm how the weaving works in this particular basket.
4. Examine *Student Animal Weave Artworks* and *Op Art Weaving* from **Sample Images**. Again, ask students to brainstorm how the weaving works in these examples.

### **Create Activity:**

After viewing and discussing images, students will:

1. Take a large piece of construction paper and draw a silhouette of the animal of choice so that it fills as much of the paper as possible.
2. Within the animal outline, carefully draw 5 horizontal lines using a ruler of equal distance from each other.
3. Carefully cut the horizontal lines ensuring that the cuts do not extend beyond the outline.
4. Cut strips of construction paper to weave vertically through the body of the animal. Use colours that are different from the animal, and ensure that the strips are at least a bit longer than the vertical height of the animal.
5. After each vertical weave:
  - a. Re-draw the portion of the animal outline on the vertical weave directly where it overlaps the original animal outline.
  - b. Use this mark to cut off the portions of the vertical weave that extend beyond the original outline.
  - c. Glue the top and bottom of the vertical weave to keep it in place.

### **Communicate Activity:**

Once the work is complete, students should write a reflection about the meaning behind the chosen animal and what problems needed to be solved to complete the weaving. This reflection can be shared in pairs, small groups, or whole class.

**Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self-reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Discover more about the basket designs of the Wabanaki people.
- Watch a video of how First Nations baskets are made using natural materials:  
<https://www.youtube.com/watch?v=MDw0rwL2wDQ&noredirect=1>
- Research more about the use of baskets in other cultures, past and present.
- Learn about other contemporary uses of weaving techniques.

**Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Chapter 20: Construction* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009.

*Unit 9 Lesson 5: Global View (Inventive Forms from Israel – Experimental Weaving)* from *A Personal Journey (Teacher's Edition) 2<sup>nd</sup> Edition*, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

Wabanaki baskets:

- <http://website.nbm-mnb.ca/Koluskap/English/Traditions/Basketry.php>

YouTube video of First Nations baskets being made using natural materials:

- <https://www.youtube.com/watch?v=MDw0rwL2wDQ&noredirect=1>

## Sample Images



**Artist:** Veronica Solomon

**Title:** Rainbow Pattern Basket

**Source:** [http://website.nbm-mnb.ca/Koluskap/English/Gallery/collection\\_images/fullsize/A48-15.jpg](http://website.nbm-mnb.ca/Koluskap/English/Gallery/collection_images/fullsize/A48-15.jpg)



**Student Animal Weave Artworks**

**Source:** <https://s-media-cache-ak0.pinimg.com/564x/05/de/25/05de25e4ab10b38f24d028be81ece294.jpg>



**Op Art Weaving**

Source: <http://www.artsonia.com/museum/art.asp?id=17574254&exhibit=500577&gallery=y>



**First Nations Visual Art  
Grade 6  
Lesson 4: Pastel Animal**

**Time: 90 minutes**

**Essential Questions:**

Who was Norval Morriseau?

What is a silhouette?

**Rationale:**

Animals have many different meanings to the Wabanaki peoples and there are many legends and stories surrounding them. Norval Morriseau was an Ojibway artist who often depicted animals in his paintings of various legends and stories. Students will create a unique animal design in the style of Norval Morriseau's paintings starting with an outline drawn from an animal silhouette.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.5 – Solve design problems by making use of the elements and principles of design, using a variety of technologies

6.2.1 – Construct personal meaning and communicate it through their artwork

6.2.3 – Acknowledge and respect individual approaches to and opinions of art

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.4.1 – Develop observation skills and sensitivity to the visual environment

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

Perceiving, Reflecting, and Responding

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.2 – Identify and discuss the source of ideas behind their own work

6.7.3 – Discuss and describe artistic processes in the art work of others

## 6.7.4 – Consider the various sources of ideas and influences which affect their work

### Preparation of Materials:

- Digital images of Norval Morriseau's artwork
- Photocopies of New Brunswick animal silhouettes
- 8.5 x 11" sheets of blank paper
- Overhead transparencies
- Tape
- Permanent black markers (thick)
- Oil pastels
- Brightly-coloured construction paper

### Connect Activity:

1. On the SMARTBoard or digital projector, show a selection of paintings by Norval Morriseau that depict various animals. *Find and prepare images ahead of time.* (For example, see *Song of the Beaver* under **Sample Images**).
2. Ask students to describe what they see in the images. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Read some of Norval Morriseau's biography at:
  - <http://eartfair.com/blog/shaman-artist-norval-morrisseaus-delightful-mythical-aboriginal-art/>
4. Be sure to explain to students that Norval Morriseau's paintings were based on some traditional Ojibway design, but he developed his images into a unique, contemporary style of his own. A couple of unique characteristics of his works are the use of thick black outlines together with very bright solid colours.
5. Brainstorm a list of possible animals in New Brunswick that would be considered important to the Wabanaki peoples.
6. Explain to students that they will be drawing a New Brunswick animal of their choosing in the style of Norval Morriseau. To begin, they will need to draw a *silhouette* of the animal. Explain that a silhouette is an image of a subject (such as an animal) that is shown as a solid shape, usually black, with edges that depict the outline of the subject.

### Create Activity:

After viewing and discussing images, students will:

1. Choose an animal silhouette to use as reference.
2. Carefully draw the outline of the silhouette in pencil on 8.5 x 11" paper using any number of drawing strategies. For instance, if the outline is complex, students may use a grid with the original silhouette to help them get the proportions correct. The outline should take up most of the sheet of paper.
3. Once the silhouette is drawn, simplify, exaggerate, and stylize some of the line work and shapes that make up the overall design of the animal. Ensure that the inside of



the animal is also divided into various sections. Refer to the Morrisseau animal designs for inspiration.

4. Place an overhead transparency over the finished pencil drawing (use tape to secure in place), and trace over all of the lines in thick, black permanent marker. Again, look to Morrisseau for inspiration and consider where some lines should be thicker than others. Leave lots of room inside the lines for applying the oil pastel as a next step.
5. On the reverse side of the transparency, fill in the areas between the line work using bright oil pastels. Again, look to Morrisseau for inspiration when choosing colours. Do not be shy about using white pastel. It may not show up well right away, but it will later on. Try alternating the application of solid colours with some areas of more detailed design work. Do not worry if the pastel covers the lines on this side.
6. Flip the transparency back over, and note that the lines stay solid. Since the pastel is on the back, it does not cover the lines.
7. Choose a solid background colour using a full piece of 8.5 x 11 or 9 x 12" construction paper. Attach the transparency to the construction paper using paper clips, Scotch tape, etc. Pick a colour that resonates well with the oil pastels in the design.

### **Communicate Activity:**

Ask students to write a brief artist statement describing:

- Their choice of animal
- The personal meaning that the animal has for them
- How they made their animal to look like the work of Norval Morrisseau
- Anything else they would like to say about their work

### **Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Learn more about Norval Morrisseau and his artwork.
- Write a story or legend about your animal.
- Learn more about animal symbology of the Wabanaki and other First Nations peoples.

**Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Chapter 6: Drawing Media* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009.

*Unit 6 Lesson 1: Exploring the Unit Theme (Artists Are Messengers)* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

About Norval Morrisseau:

- <http://eartfair.com/blog/shaman-artist-norval-morrisseaus-delightful-mythical-aboriginal-art/>

Animal Symbology:

- <http://shop.slcc.ca/node/5>

**Sample Images**



**Artist:** Norval Morrisseau

**Title:** Song of the Beaver

**Source:** [https://norvalmorrisseau.blogspot.ca/2013\\_12\\_01\\_archive.html](https://norvalmorrisseau.blogspot.ca/2013_12_01_archive.html)

**First Nations Visual Art  
Grade 6  
Lesson 5: Waltes Game**

**Time: 90 minutes + baking time for clay**

**Essential Question:**

What is the traditional game of Waltes and how does it play?

**Rationale:**

The game of Waltes (pronounced 'walt-iss') is a traditional game played by the Wabanaki that includes dice, counting sticks and a wooden dish (called a *waltestaqn*) for game play. The six dice are traditionally made of bone or clay and each has a plain, rounded side and a flat, design side. There are many basic counting sticks as well as special sticks to represent greater-value points. Three of these are shaped like arrow fletchings and one, the most valuable, is shaped like an arrow point. In traditional play, two players sit opposite the dish with the six dice placed inside facing design-side down. One player takes the dish, raises it up and brings it down in a way that allows the dice to flip. That player scores a point if all but one of the dice are blank-side or design-side up. Players take turns following the standard rules of play. The counting sticks are used to keep score.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.2.4 – Collaborate with others to examine a variety of art forms during the creative process

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

6.5.6 – Demonstrate awareness that many works of art can be studied according to their context

Perceiving, Reflecting, and Responding

6.6.2 -- Analyze others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### Preparation of Materials:

- Polymer clay in white or off-white (enough for each student to make 6 dice)
- Bamboo kabob skewers or toothpicks (enough for each student to make 51 counting sticks)
- Popsicle sticks (4 per student)
- Sturdy paper plate (1 per student)
- Scissors
- Permanent fine-tip markers
- Access to an oven for baking the polymer clay

Note: There are various brands of polymer clay with “Sculpey” being one of the more easily accessible brands. This clay is designed to bake in an oven and will need time to cool.

### Connect Activity:

- On the SMARTBoard or digital projector, show and read parts of the article, *Ancient Mi'kmaq game of Waltes makes a comeback*, from:
  - <http://www.cbc.ca/news/canada/nova-scotia/mikmaq-waltes-dice-bowl-game-1.3484894>
- Show an image depicting the components of the Waltes game and explain the characteristics and function of each component. Use the above article or see **Other Resources** and **Sample Images**.
- Compare the above image with Waltes dice that have been found at an archeological site:
  - <http://www1.gnb.ca/0007/Culture/Heritage/VMC/display-image.asp?id=193>
- Show archival photos of the game of Waltes being played by the Wabanaki peoples. Use the above article or see **Other Resources** and **Sample Images**.
- The above article has an interactive game of Waltes that you can play against the computer. Review the traditional rules of play and try a few rounds together with the students to get a feel of the game play.

### Create Activity:

After viewing and discussing images, students will:

1. Make 6 round dice out of polymer clay that are slightly domed on one side and flat on the reverse side. To help shape the dice, one option is to mold the clay using the round recesses in plastic paint trays.
2. Bake the clay in a standard oven following the directions that come with the specific brand of clay.
3. Cut bamboo skewers into approximately 6-inch lengths. Each student will need 51 of these for a traditional Waltes game set. Alternatively, assign each student 51 toothpicks. Optionally choose a smaller number for a less traditional set of rules.
4. Draw an arrow fletching design in fine-tip marker on three of the popsicle sticks. (See **Sample Images**).
5. Draw an arrow point design in fine-tip marker on one of the popsicle sticks. (See **Sample Images**).

6. Once the polymer clay dice are baked and cooled, draw designs of the flat side of the dice using a fine-tip marker. (See **Sample Images** for traditional designs or invent original designs).
7. Use a sturdy paper plate for the Waltes bowl. Optionally, using a fine-tip marker, decorate the plate with interesting designs that correspond well with the dice designs.

**Communicate Activity:**

Students will play their newly-made games of Waltes in pairs or small groups and record the experience in their art or writing journals. Students may choose traditional scoring, or they can refer to modified rules, such as the ones found at:

<http://umaine.edu/hudsonmuseum/education/curriculum/waltes-game/>.

**Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Learn more about Waltes game components that have been found at archeological sites.
- Research how the Waltes game was developed by the Wabanaki peoples.
- Find out more about how Waltes is played today and how its rules might vary.
- Organize a Waltes tournament for the class or school using the students' handmade versions of the game.

### Other Resources:

Visual Arts Education Grade 6 Curriculum

*Chapter 18: Modeling Clay and Ceramics* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009, Page 193.

*Unit 3 Lesson 4: Art History and Traditions – A Tradition of Design for Living* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About the game of Waltes:

- <http://www.cbc.ca/news/canada/nova-scotia/mikmaq-waltes-dice-bowl-game-1.3484894>
- <http://www.muiniskw.org/pgCulture1f.htm>

How to make a game of Waltes:

- <http://umaine.edu/hudsonmuseum/education/curriculum/waltes-game/>

Waltes dice found at an archeological site:

- <http://www1.gnb.ca/0007/Culture/Heritage/VMC/display-image.asp?id=193>

About Sculpey clay:

- <http://www.sculpey.com/product/sculpey-iii/>

### Sample Images



Archival photo of Mi'kmaq children playing Waltes

Source: <http://www.cbc.ca/news/canada/nova-scotia/mikmaq-waltes-dice-bowl-game-1.3484894>



Arrow Fletching and Arrow Point Designs for Counters

Source: <http://umaine.edu/hudsonmuseum/education/curriculum/waltes-game/>

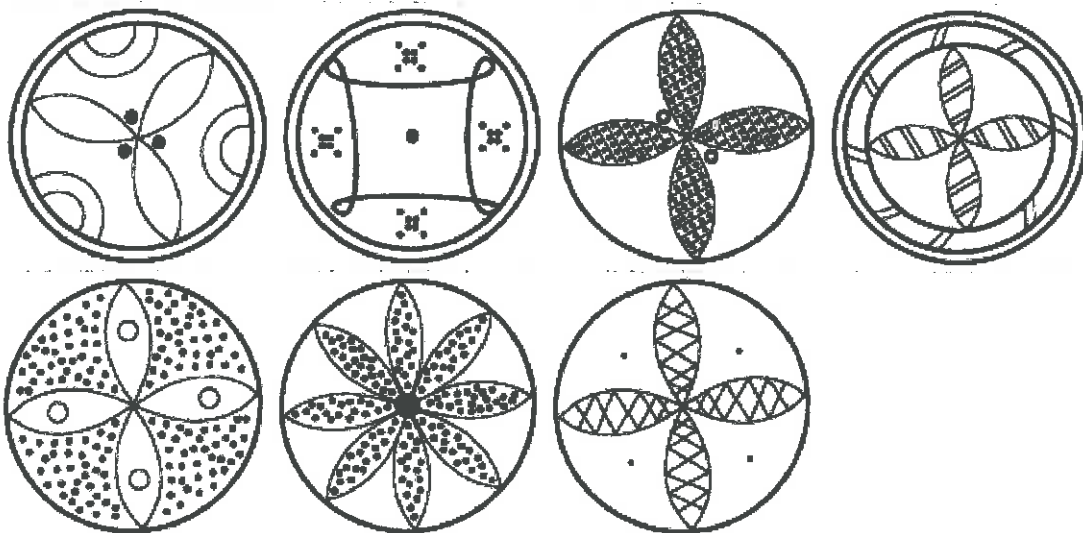




**The Game of Waltes Components**

Source:

[http://i.cbc.ca/1.3455169.1455894771!/fileImage/httpImage/image.jpg\\_gen/derivatives/original\\_620/mi-kmaq-game-waltes.jpg](http://i.cbc.ca/1.3455169.1455894771!/fileImage/httpImage/image.jpg_gen/derivatives/original_620/mi-kmaq-game-waltes.jpg)



**Traditional Waltes Dice Face Designs**

Source: <http://umaine.edu/hudsonmuseum/education/curriculum/waltes-game/>





**First Nations Visual Art  
Grade 6  
Lesson 6: Little People Figures**

**Time: Two 45-minute classes**

**Essential Questions:**

Who were “the Little People” to the Wabanaki?

How can “the Little People” be depicted in small sculptural form using plaster gauze?

**Rationale:**

Many First Nations cultures have stories of forest sprites known as “the Little People.” In the Wabanaki culture, there are many stories of encounters with them. It is said that the Little People were made of stone and lived on the outskirts of the Wabanaki villages. The Wolastoqiyik people called them *Kiwolatomuhsisok* and the Mi’kmaq called them *Wiklatmu’j*. They were also described as “tricksters” who liked to play harmless but mischievous tricks on the people living in the village. Students will imagine what the Little People looked like and make small sculptures out of plaster gauze to depict them.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.5 – Solve design problems by making use of the elements and principles of design, using a variety of technologies

6.2.3 – Acknowledge and respect individual approaches to and opinions of art

6.2.4 – Collaborate with others to examine a variety of art forms during the creative process

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

Perceiving, Reflecting, and Responding

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.2 – Identify and discuss the source of ideas behind their own work

6.7.4 – Consider the various sources of ideas and influences which affect their work

**Preparation of Materials:**

- Plaster gauze

- Cups with warm water
- Pipe cleaners
- Aluminum foil
- Scissors
- Tempera or acrylic paints and brushes
- (Optional) Decorative materials, possibly brought in by students
- (Optional) White glue

## Day One

### **Connect Activity:**

1. Watch the 6-minute video, *The Little People*, on the SMARTBoard or digital projector:
  - <http://pmportal.org/videos/little-people>
2. Discuss the Little People with the class. For instance
  - How were the Little People described in the video?
  - Does anyone in the class believe/want to believe that the Little People exist?
  - What do you imagine the Little People look like?
  - What are some possible connections in other stories? cultures?
3. Review some of the Wabanaki names for the Little People. For instance, the Wolastoqiyik people call them Kiwolatomuhsis and the Mi'kmaq people call them Wiklatmu'j. Also see:
  - <http://www.native-languages.org/kiwolatomuhsisok.htm>

### **Create Activity:**

After viewing and discussing images, students will:

1. Make some small sketches to help plan the style and pose of their depiction of one of the Little People.
2. Make a "stick figure" out of pipe cleaners. Using one pipe cleaner, make a loop for the head and twist the rest to make the body. Attach (twist) separate pipe cleaners onto the body to form arms and legs.
3. Mold aluminum foil around the stick figure to add more three-dimensional form to the figure.
4. Cut plaster gauze into small strips about 1 x 2". Make smaller pieces for more detailed areas.
5. Dip each strip into warm water and gently squeeze out excess water. Begin wrapping the entire figure with plaster gauze. Continue adding layers until the figure has the desired shape.
6. Store in a safe place together with a card or sticky note with each student's name. Allow the figure dry overnight.

## Day Two

7. Paint the figure using tempera or acrylic paints.
8. Optionally decorate the figure with clothing made of found materials. Students can bring these found materials as a homework assignment.

### **Communicate Activity:**

The Little People were said to be tricksters and were excellent at hiding. With this in mind, have students decide on a hiding spot within the school to hide each figure. Hold a noon hour scavenger hunt that is open to teachers and students, and see who is able to locate the most of the Little People figures. Use the event as an opportunity to teach others in the school about the Little People.

### **Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

### **Extension:**

- Research how other cultures have stories about the Little People.
- Invite an elder from the local First Nations community to tell stories about the Little People.
- Write an original story about the Little People.

### **Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Part 5: Sculpture* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009, Page 193.

*Unit 5 Lesson 6: Studio Exploration -- Sculpture* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*Action Figures – Make a sculpture, Like Degas* from *Picture This! – Activities and Adventures in Impressionism*, J. Raimondo, 2004, Pages 28-29.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About the Little People:

- <http://www.native-languages.org/kiwolatomuhsisok.htm>
- <http://pmportal.org/videos/little-people>

### **Sample Images**



**Unpainted Plaster Gauze Figure Sculpture**

Source: [http://1.bp.blogspot.com/-](http://1.bp.blogspot.com/-iH6EI05maOY/TVXvIqR_etI/AAAAAAAAACxQ/fiAz2c5LHLE/s1600/IMG_4993.JPG)

[iH6EI05maOY/TVXvIqR\\_etI/AAAAAAAAACxQ/fiAz2c5LHLE/s1600/IMG\\_4993.JPG](http://1.bp.blogspot.com/-iH6EI05maOY/TVXvIqR_etI/AAAAAAAAACxQ/fiAz2c5LHLE/s1600/IMG_4993.JPG)

**First Nations Visual Art  
Grade 6  
Lesson 7: Medicinal Plants**

**Time: 90 minutes + Research Project**

**Essential Question:**

What kinds of plants did the Wabanaki peoples use for medicinal purposes?

**Rationale:**

Medicinal plants are part of how the Wabanaki survived along the eastern seaboard. The roots of the plants offered a variety of remedies to help cure many ailments. Students will research medicinal plants that were commonly used by the Wabanaki peoples and complete a detailed illustration of one of the medicinal plants of their choosing.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.2.4 – Collaborate with others to examine a variety of art forms during the creative process

Understanding and Connecting Contexts of Time, Place, and Community

6.3.1 – Investigate the relationship between the visual arts and other subjects

6.4.1 – Develop observation skills and sensitivity to the visual environment

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

6.5.6 – Demonstrate awareness that many works of art can be studied according to their context

Perceiving, Reflecting, and Responding

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.4 – Consider the various sources of ideas and influences which affect their work

**Preparation of Materials:**

- Good quality off-white or antique white drawing paper
- Pencils
- Coloured pencils

**Connect Activity:**

1. Explain that medicinal plants are part of how the Wabanaki survived along the Eastern Seaboard. The roots of the plants offered a variety of remedies to help cure many ailments.
2. Show (on the SMARTBoard or digital projector) or circulate copies of the Wabanaki Heritage Garden brochure from the University of Maine, Presque Isle found at: <http://www.umpi.edu/wp-content/uploads/2015/06/wabanaki-garden.pdf>
3. After reviewing the information in the brochure, discuss the value of the Wabanaki Heritage Garden project.
4. On the SMARTBoard or digital projector, show an artist's illustration of a medicinal plant, such as the *Muskrat Root Illustration* in **Sample Images**. *Find and prepare image ahead of time.*
5. Ask students to describe what they see in the image. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum to guide discussion.
6. If not already covered by the discussion, ask students to describe what qualities they think are important to a scientific illustration of a plant.

**Research Activity:**

Each student will choose a medicinal plant that they would like to research. Here is a sample list of some possible plants that provided important medicines to the Wabanaki peoples:

Bloodroot, Bunchberry, Cedar, Ceremonial Elderberry, Goldthread, Jack-in-the-Pulpit, Maidenhair Fern, Moccasin Flower, Muskrat Root, Sarsaparilla, and Sweet Flag

The research should include:

- A list of alternative names for the plant
- Photo images and detailed illustrations of the plant, its flower (if any), and root system.
- A written description of the plant, where it can be found, and a description of its medicinal properties

**Create Activity:**

After researching a particular plant, students will complete a realistically-rendered scientific illustration of the plant on good quality off-white or antique white drawing paper:

1. Carefully observe a source photo image.
2. Start by sketching the outlines lightly.
3. Once happy with the composition, go over lines to make them more solid.
4. Carefully add details as faithfully to the source material as possible.
5. Add colour using coloured pencil, taking the time to be precise.

6. Add shading to apply shadowed areas.
7. Add any other elements to the composition of the page, such as carefully written text depicting plant names, cross section details, root structure details, separate unique details drawn in a close-up view.

**Communicate Activity:**

Once the plant illustrations are complete, ask the class to brainstorm some possible ways to present the work. Students can meet in small groups and come up with a list for the group. The entire class can go over each group's list and make a final collaborative decision on how to present the work. Look for solutions such as:

- A special informational display within the school or in the community
- Compile the illustrations and research notes into a book format
- An art show event that features the illustrations in a gallery-type setting

**Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Ask an elder in the local First Nations community to lead the class on a field trip to see where some traditional medicinal plants grow.
- With the help of an elder or naturalist, plant a Wabanaki Heritage Garden at the school using the one at the University of Presque Isle as inspiration.
- Research the work of famous nature illustrators, such as John James Audubon.

**Other Resources:**

Visual Arts Education Grade 6 Curriculum

Chapter 5: Drawing the Elements of Design from Teaching Art: A Complete Guide for the Classroom, R. Brynjolson, 2009, Page 193.

Unit 2 Lesson 3: Studio Exploration – Still Life Plants from A Personal Journey (Teacher's Edition) 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

The Visual Language of Wabanaki Art, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

Wabanaki Heritage Garden, University of Presque Isle:

- <http://www.umpi.edu/wp-content/uploads/2015/06/wabanaki-garden.pdf>

About Muskrat Root:

- [https://en.wikipedia.org/wiki/Acorus\\_calamus](https://en.wikipedia.org/wiki/Acorus_calamus)
- <http://www.thefreedictionary.com/Muskrat+Root>

About John James Audubon:

- [https://en.wikipedia.org/wiki/John\\_James\\_Audubon](https://en.wikipedia.org/wiki/John_James_Audubon)

## Sample Images



Muskrat Root Illustration

Source: <http://www.exportersindia.com/aeron-international-nepal/acorus-calamus-nepal-983055.htm>



**First Nations Visual Art  
Grade 6  
Lesson 8: Peaked Cap**

**Time: 90 minutes**

**Essential Question:**

What is a traditional Wabanaki peaked cap?

**Rationale:**

Peaked caps were a form of traditional headgear worn by Wabanaki women for formal occasions. There are many archival photos that show how they were worn. Students will view examples of traditional peaked caps and then create their own out of felt.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.1.5 – Solve design problems by making use of the elements and principles of design, using a variety of technologies

6.2.1 – Construct personal meaning and communicate it through their artwork

6.2.3 – Acknowledge and respect individual approaches to and opinions of art

Understanding and Connecting Contexts of Time, Place, and Community

6.3.1 – Investigate the relationship between the visual arts and other subjects

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

6.5.5 – Increase their understanding of the contributions of various artists, past and present, to the field of visual art

Perceiving, Reflecting, and Responding

6.6.2 -- Analyze others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### Preparation of Materials:

- Photocopy of basic peaked hat templates
- Sketchbooks or sketch paper
- Pencils
- Large sheets of felt
- Scissors
- Rulers
- Fabric paint and/or glitter glue
- Glue
- Ribbon
- Other decorative items
- Glue gun

### Connect Activity:

1. View various images of Wabanaki peaked caps on the SMARTBoard or digital projector. Find and *prepare image ahead of time* (see **Sample Images**).
2. Ask students to describe what they see in the images. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum to guide discussion.
3. Explain to students that these caps were traditionally worn by Wabanaki women for formal occasions.
4. View an archival photo showing how the caps were worn, such as the 1860 photo of a Penobscot woman known as Molly Molasses (see **Sample Images**).
5. View a short YouTube video on how to make a peaked cap, such as:
  - <https://www.youtube.com/watch?v=rUyrfh5fVW8&feature=youtu.be>
6. Alternatively, review instructions on how to make Abenaki and Mi'kmaq style peaked caps:
  - <http://www.rhondabesaw.com/peakedcaphood/instructionsandpattern.html>

### Create Activity:

After viewing and discussing images, students will:

1. Choose either the Mi'kmaq or Abenaki peaked hat template to work from. *Have these photocopied for student use* (see templates in **Sample Images**).
2. Sketch some design ideas in their sketchbook or on sketch paper that reflect Wabanaki culture and are inspired by the traditional peaked hat designs.
3. Carefully draw the outline of the peaked hat template onto a large sheet of felt.
4. Once the outline is satisfactory, carefully cut it out.
5. Transfer the designs in pencil onto the felt.
6. Use fabric paint and/or glitter glue to create the colour designs on the felt. Again, consider the traditional peaked hat designs for inspiration.
7. Glue ribbon, felt shapes, and other decorative items as appropriate to the design. Note that the glue gun may be necessary for some items.

8. When finished, use the glue gun to attach the edge of the peaked cap where the two halves come together. (See templates in **Sample Images**).

Note: Go over safety considerations and model safe use of the glue gun.

### **Communicate Activity:**

Have students volunteer to share or present their finished peaked cap to the class. To help guide or facilitate discussion, have some topics written on popsicle sticks that can be chosen at random. Here are some examples:

1. Talk about your choice of colours.
2. Explain the meaning behind your designs.
3. What mood or feeling does your design express?
4. What influenced your design?
5. What did you enjoy most?
6. What are you most proud of?
7. Describe the process you used.
8. What did you learn?
9. How do you plan to use the peaked cap?
10. How do you expect others to react to the peaked cap?

### **Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

### Extension:

- Find out more about the traditional occasions in which Wabanaki women would wear peaked caps.
- Ask if any elders in the local First Nations community have a peaked cap that they could demonstrate.
- Hold a fashion show in the school that would showcase the peaked caps that the students created. Use this show as an opportunity to teach about traditional peaked cap design.

### Other Resources:

Visual Arts Education Grade 6 Curriculum

*Chapter 20: Construction* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009, Page 193.

*Unit 3 Lesson 3: Studio Exploration – Drawing (Design Process)* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

YouTube Video on how to make a Wabanaki peaked cap:

- <https://www.youtube.com/watch?v=rUyrfh5fVW8&feature=youtu.be>

Images and instructions for Abenaki and Mi'kmaq style peaked caps:

- <http://www.rhondabesaw.com/peakedcaphood/instructionsandpattern.html>
- <http://rhondabesaw.com/peakedcapshoods.html>
- <http://rhondabesaw.com/regalia.html>

Peaked cap or hood:

- <http://abbemuseum.org/research/wabanaki/timeline/clothing.html>

Pointed Caps and Silver Hat Bands:

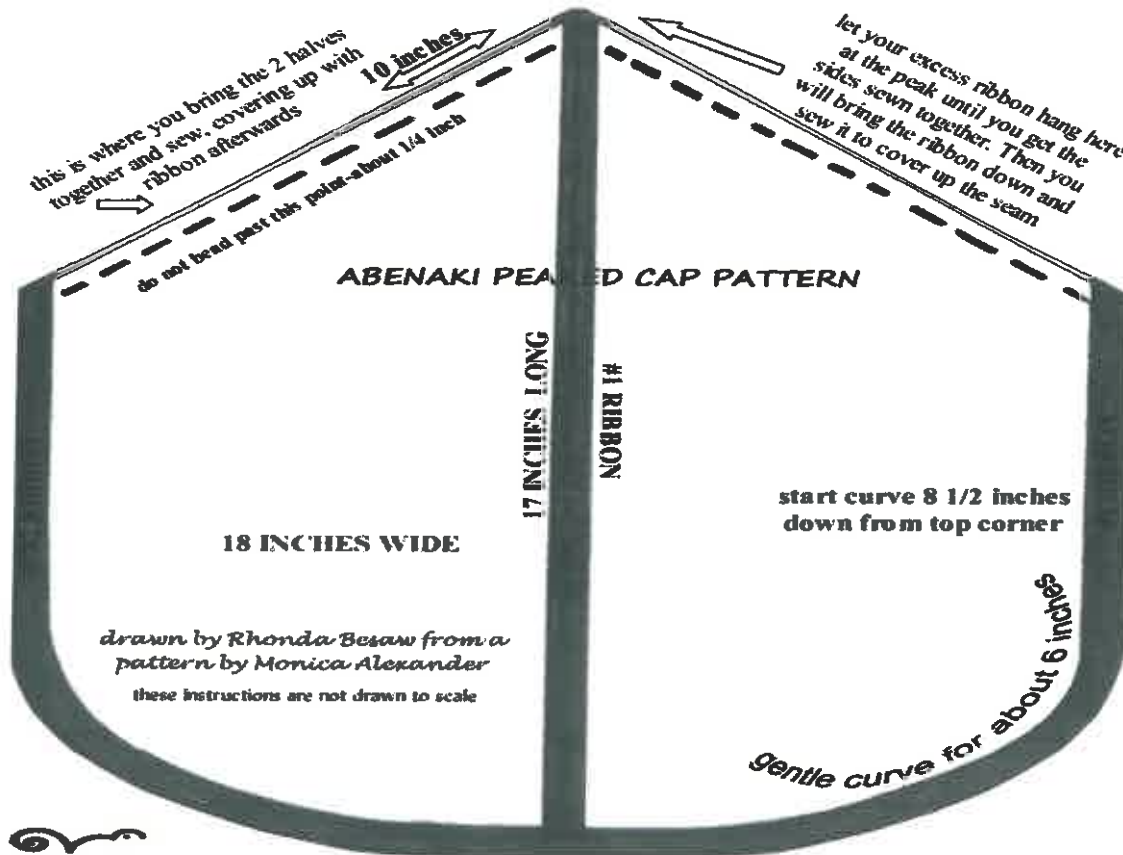
- <http://www.skinnerinc.com/news/blog/american-indian-artifacts-penobscot-indian-collection/>

### Sample Images



### Penobscot Peaked Hats

Sources: [http://www.ornamentmagazine.com/library/library\\_33\\_4\\_Wabanaki.php](http://www.ornamentmagazine.com/library/library_33_4_Wabanaki.php)  
<http://skn-wp-assets.s3-us-west-2.amazonaws.com/news/wp-content/uploads/2011/06/penobscot-indian-collection.png>



**Abenaki Peaked Cap Template**

Source: <http://rhondabesaw.com/peakedcapshoods/instructionsandpattern.html>

**A Penobscot woman, Molly Molasses, wearing peaked hat and silver trade brooches, 1860**

Source: <http://skn-wp-assets.s3-us-west-2.amazonaws.com/news/wp-content/uploads/2011/06/molly-molasses.png>





**First Nations Visual Art**  
**Grade 6**  
**Lesson 9: Petroglyph Storytelling**

**Time: 90 minutes**

**Essential Questions:**

What are petroglyphs and what purpose did they serve the Wabanaki peoples?  
How can printmaking be used to create images in the style of petroglyphs?

**Rationale:**

The Wabanaki peoples practiced drawing for recreation and for political purposes. They recorded stories, legends, ideas, politics, and history in stone etchings known as petroglyphs. The Kejimikujik National Park in Nova Scotia is home to hundreds of Mi'kmaq petroglyphs with various stories attached to them. Students will look at images of these petroglyphs for inspiration and then use printmaking to create their own legends in a petroglyph style.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.1.4 – Develop and create imagery that draws upon observation, imagination, memory, and the interpretation of sensory experiences

6.1.6 – Select and use a variety of tools and technological processes in creating art objects

6.2.1 – Construct personal meaning and communicate it through their artwork

Understanding and Connecting Contexts of Time, Place, and Community

6.3.1 – Investigate the relationship between the visual arts and other subjects

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art work

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

6.5.6 – Demonstrate awareness that many works of art can be studied according to their context

Perceiving, Reflecting, and Responding

6.6.2 – Analyze others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects



6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### **Preparation of Materials:**

- 8 x 10" blocks of 1" thick **pink or blue** polystyrene insulation foam
- Water-based block printing ink (e.g. Speedball) in darker colours so that it contrasts well with white.
- 4" rubber ink rollers (2 to 4)
- Barens or wooden spoons (2 to 4)
- Approximately 9 x 12" sheet of Plexiglas (2 to 4)
- Cartridge or other good quality smooth paper (9 x 12")

Note: The insulation foam can be purchased at hardware department stores in 2 x 8' sheets. Using a utility knife, you can quickly score and cut the bigger sheet into 8 x 10" blocks.

Also Note: The 4" rubber ink rollers, barens (or wooden spoons), and Plexiglas are non-consumable pieces of equipment that you can use for various printmaking-related activities for your art classes. These can be used to set up printing stations around the classroom where students can go to print images by hand. It is a good idea to have at least two or three print stations set up around the classroom for printmaking. More than four is unnecessary and can become difficult to manage.

### **Connect Activity:**

1. On the SMARTBoard or digital projector, view a selection of the petroglyphs found at Kejimikujik National Park at <http://www.muiniskw.org/pgHistory3b.htm>.
2. Ask students to describe what they see in the images. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Explain that *petroglyphs* are etched drawings in stone. The ones found at the Kejimikujik National Park site in Nova Scotia help reveal some history and culture of the Mi'kmaq peoples.
4. After students have had the opportunity to explore the images for themselves, pick one or two images and explain the story depicted. This information is found in the website. For instance, one of the images retells the legend of the Kulloo Bird – a mythical creature that would grant special powers to the hunter that caught it (see **Sample Images**).

### **Create Activity:**

After viewing and discussing images, students will:

1. Imagine a legendary story they would like to tell. It can be a known Wabanaki legend or something from their imagination.
2. Using only lines, sketch the legendary story on an 8 x 10" piece of sketch paper or newsprint.

3. Transfer the image onto an 8 x 10" block of polystyrene foam by drawing lines into the foam with a sharp pencil. Make sure that the lines are solid (not too shallow). *Students will notice that the pencil breaks the surface of the foam easily, creating a punctured line.* To make the transfer precise to the sketch, optionally try taping the sketch to the surface of the foam and poke small holes into key parts of the sketch through the paper and into the foam.
4. Once the line drawing is completely transferred into the foam, print the foam block onto a sheet of 9 x 12" paper. *You will want to explain and demonstrate this procedure ahead of time.*
  - a. Direct students to one of the printing stations. (Have 2 or 3 of these set up around the room.)
  - b. Apply a small amount of ink ("Loonie" size) onto a sheet of Plexiglas.
  - c. Roll the ink roller over the ink on the Plexiglas to distribute it evenly into a square shape by alternating the rolling direction vertically and horizontally. This also ensures that the ink is evenly distributed on the roller itself.
  - d. Use the inked roller to roll the ink over the surface of the foam block. Repeat **c & d** until the entire surface of the foam block is covered in ink. Repeat **b** if you start to run out of ink on the Plexiglas.
  - e. Place the foam block face down and in the middle of the sheet of paper, and then flip both over so that the back of the paper is facing you.
  - f. Use a baren or the back of a wooden spoon to apply pressure in a circular motion onto the back of the sheet of paper while it is still pressed face down onto the foam. This transfers the image (in ink) from the foam onto the paper.
  - g. Carefully peel back the paper from the foam to reveal the printed image.
  - h. Lay the print carefully in a safe place to allow it to dry.

### **Communicate Activity:**

Once the print is dry, students will:

1. Label their print in pencil directly beneath the printed image, including their name, title, and date.
2. Using a separate sheet of paper, write a brief account of the legend depicted in the print.
3. Orally retell the legend to classmates using the print as a visual aid.
4. Collaboratively choose a location to display the prints and written accounts.

### **Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design

- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

#### **Extension:**

- Learn more about how petroglyphs were made.
- Discover more about other petroglyph sites throughout the Maritime Provinces.
- Discover how contemporary First Nations artists, such as Alan Syliboy (<http://www.alansyliboy.ca/>) reference petroglyph drawings in their artworks.

#### **Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Chapter 9: Illustration* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009, Page 193.

*Unit 1 Lesson 3: Drawing a Story Sequence* from *A Personal Journey (Teacher's Edition)* 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

Petroglyphs at Kejimikujik National Park:

- <http://www.muiniskw.org/pgHistory3b.htm>

Other Petroglyphs:

- [http://www.stevecayard.com/c030701.html#art/canoes/030701/081\\_81.jpg](http://www.stevecayard.com/c030701.html#art/canoes/030701/081_81.jpg)
- <http://www1.gnb.ca/0007/Culture/Heritage/VMC/display-image.asp?id=3>

#### **Sample Images**



**Kejimikujik National Park Petroglyph (Legend of the Kulloos Bird)**

Source: [http://www.muiniskw.org/images/pgHistory3b\\_Kulloos.jpg](http://www.muiniskw.org/images/pgHistory3b_Kulloos.jpg)

**First Nations Visual Art  
Grade 6  
Lesson 10: Quill Art**

**Time: 90 minutes**

**Essential Question:**

How did the Mi'kmaq people use porcupine quills in art?

**Rationale:**

The Mi'kmaq people used porcupine quills to decorate a variety of items such as birch bark bowls, baskets and boxes. The quills could even be dyed to add a variety of colour in their designs. Students will choose to complete either a medallion or small box in the style of Mi'kmaq quill art.

**Learning Outcomes:**

Creating and Presenting

6.1.1 – Create imagery that demonstrates an understanding of the expressive qualities of the elements and principles of design

6.1.2 – Demonstrate and apply knowledge of basic art skills, techniques, processes, and language

6.1.3 – Experiment with a variety of materials, tools, equipment, and processes

6.1.5 – Solve design problems by making use of the elements and principles of design, using a variety of technologies

6.2.1 – Construct personal meaning and communicate it through their artwork

6.2.3 – Acknowledge and respect individual approaches to and opinions of art

Understanding and Connecting Contexts of Time, Place, and Community

6.3.2 – Draw upon objects and images from their own community as a starting point for their own art

6.5.1 – Demonstrate respect for the uniqueness of the works created by self and others

6.5.2 – Investigate art styles from a variety of social, historical, and cultural contexts

6.5.4 – Develop awareness of the ethnic diversity, cultural uniqueness, and influence of the visual arts in our society

Perceiving, Reflecting, and Responding

6.6.2 – Analyze others' artwork to form conclusions about formal properties, cultural contexts, and intent

6.6.3 – Use descriptive art language to analyze, interpret, and respond to their own and others' work

6.6.4 – Examine artworks to determine how elements and principles of design were used

6.7.1 – Recognize that art imagery is developed for a variety of purposes, and discuss their own intentions and intentions of others in creating art objects

6.7.3 – Discuss and describe artistic processes in the art work of others

6.7.4 – Consider the various sources of ideas and influences which affect their work

### Preparation of Materials:

- Sketchbooks or sketch paper
- Pencils and pencil crayons
- Toothpicks
- Acrylic paint and brushes
- Scissors
- White glue
- Cardboard and/or small plain gift boxes
- Yarn or jute rope (optional)

### Connect Activity:

1. On the SMARTBoard or digital projector, view a selection of Mi'kmaq birch bark and porcupine quill boxes from the following website:

•

<https://novascotia.ca/archives/mikmaq/resultsx.asp?Search=&SearchList1=5&Table1=on>

For example, see *Mi'kmaq Porcupine Quill Birch Bark Box* in **Sample Images**.

2. Ask students to describe what they see in the images. Use strategies similar to Visual Thinking Strategies (VTS) to guide this discussion (see <http://www.vtshome.org> for more information). Alternatively, or in addition, use the art analysis strategies (describe, analyze, interpret, & evaluate) in Appendix B of the curriculum.
3. Discuss how the porcupine quills were embroidered into the birch bark. Show *Porcupine Quill Embroidery on Birch Bark* from **Sample Images** to see a work in progress.
4. Discuss the difference between the coloured quills vs. the natural (uncoloured) quills. Explain to the students that the Wabanaki peoples often used dyes to colour the quills.

### Create Activity:

After viewing and discussing images, students will:

1. Decide if they want to create a round medallion to wear around their neck or decorate a small plain gift box.
2. Sketch some possible design ideas in sketchbooks or on sketch paper and decide on colours for the design. Use pencil crayons to try out what colour combinations work well for the design.
3. To get started, paint a number of toothpicks solid colours based on the design.
4. Once the paint is dry, start gluing the toothpicks to either a circle-shaped piece of cardboard (for a medallion) or the cover of a gift box. The arrangement of the toothpicks should reflect the pattern from the sketched design, and also mimic the texture of porcupine quills. View *Sample Design on Box Lid* from **Sample Images** to get an idea of how to start gluing the toothpicks into a design.
  - Cut the toothpicks into smaller sections as necessary for the design
  - Continue to paint more toothpicks as necessary
5. Once the main design is complete:

- If working on the box, optionally continue adding more toothpick designs to the sides of the box.
- If working on the medallion, punch a hole near the top and string a piece of yarn or jute rope to allow the medallion to be worn.

**Communicate Activity:**

Have each student present their quillwork and the ideas behind their designs. This can be done in small groups or as a class. While the student is showcasing their work, the other students will be encouraged to provide **one compliment** and **one question**. Model these for the class. For example:

**Compliment:** I like your decision to \_\_\_\_\_.

**Question:** Why did you \_\_\_\_\_?

**Assessment:**

When assessing student achievement, consider students' abilities to:

- create *original* works that demonstrate an understanding of design using a variety of processes, techniques and media
- depict a variety of subjects and settings using careful observation and self reflection
- thoughtfully problem solve, experiment, evolve, and find new innovative solutions
- work independently and/or cooperatively
- respect and make safe use of materials and working spaces
- recognize and describe the elements and principles of design
- explain how subject matter can be treated differently
- discuss personal meaning and defend choices in their art production
- identify major art movements and styles and the characteristics associated with each style
- use precise art terminology to analyze, interpret, and respond to their own and others' work
- demonstrate respect using empathetic and inclusive language when looking at art
- recognize how art is created and used for a variety of purposes considering social, historical and cultural contexts.
- use observation, description, analysis, and interpretation skills

For additional assessment strategies, see pages v-viii and Appendix A of the Curriculum.

**Extension:**

- Learn about how porcupine quills were dyed to get an assortment of colours.
- Research a wider variety of designs made using porcupine quill embroidery.
- Discover how contemporary Wabanaki artists continue to use porcupine quills in their art.

**Other Resources:**

Visual Arts Education Grade 6 Curriculum

*Chapter 15: Collage and Mixed Media* from *Teaching Art: A Complete Guide for the Classroom*, R. Brynjolson, 2009, Page 193.

*Unit 3 Lesson 6: Studio Exploration – Package Design* from *A Personal Journey* (Teacher's Edition) 2<sup>nd</sup> Edition, M. G. Stewart & E. Katter, Davis Publications, 2009.

*The Visual Language of Wabanaki Art*, J. Morningstar Kent, The History Press, 2014.

About Visual Thinking Strategies (VTS):

- <http://www.vtshome.org>

Make a Mi'kmaq Quill Box Inspired Craft:

- <http://multiculturalkidblogs.com/2014/11/06/exploring-the-mikmaq-culture-with-a-quillwork-inspired-craft-native-american-heritage-month-blog-hop/>

CBC Article -- Quilling project revives ancient art, and old-style business:

- <http://www.cbc.ca/news/canada/prince-edward-island/quilling-project-revives-ancient-art-and-old-style-business-1.3600769>

Porcupine Quill Embroidery on Birch Bark:

- <https://beaverbarkcanoes.wordpress.com/2012/01/22/porcupine-quill-embroidery/>

### Sample Images



**Mi'kmaq Porcupine Quill Birch Bark Box**

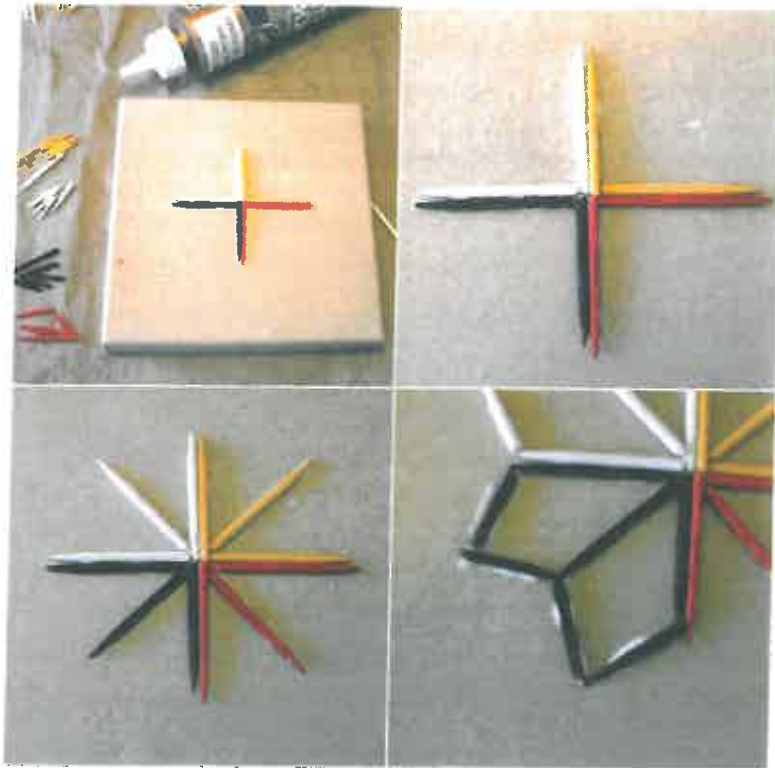
Source: <https://novascotia.ca/archives/mikmaq/resultsx.asp?Search=&SearchList1=5&Table1=on>



**Porcupine Quill Embroidery on Birch Bark**

Source: <https://beaverbarkcanoes.wordpress.com/2012/01/22/porcupine-quill-embroidery/>





**Sample Design on Box Lid**

**Source:** <http://multiculturalkidblogs.com/2014/11/06/exploring-the-mikmaq-culture-with-a-quillwork-inspired-craft-native-american-heritage-month-blog-hop/>

