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| Fine ARts (ART) | Grade 9 | LESSON PLAN |
| This sample lesson plan supports Education for Reconciliation through the inclusion of First Nations, Métis, and Inuit perspectives; treaty education; and residential schools’ experiences, with learning outcomes identified in the current Alberta Programs of Study for Grades 1 to 9 in Fine Arts. Each sample lesson plan includes content(s) or context(s) related to one or more of the following aspects of Education for Reconciliation:* diverse perspectives and ways of knowing of First Nations, Métis, or Inuit, including values, traditions, kinship, language, and ways of being;
* understandings of the spirit and intent of treaties; or
* residential schools’ experiences and resiliency.

Links and relevant information in Guiding Voices: A Curriculum Development Tool for Inclusion of First Nations, Métis and Inuit Perspectives Throughout Curriculum and Walking Together: First Nations, Métis and Inuit Perspectives in Curriculum are provided to support understandings of First Nations, Métis, or Inuit ways of knowing. Both online resources are accessed through LearnAlberta.ca. |
| Education for Reconciliation: Residential schools |
| **Program of Studies Outcomes: Art**EncountersSources of Images: Students will consider the natural environment as a source of imagery through time and across cultures. 1. Images of individual people change through time and across cultures.

Impact of Images: Students will become aware of the importance society places upon various works of art. 1. The ways people use art changes through time.

**Resource[[1]](#endnote-1)**Littlechild, George. *George Littlechild: The Spirit Giggles Within.* Heritage House, 2012. **ISBN:** 9781927051986BISAC: ART015040BISAC: ART041000: ART016010.**Summary:** This art book showcases a stunning collection of more than 150 mixed media images. Each piece includes a personal reflection of George Littlechild’s views on many political and social issues affecting Indigenous people. **Purpose**In this lesson, students will explore how George Littlechild uses his art to make powerful social and political commentaries. His use of symbolism within diverse forms of art, both traditional and contemporary, is significant as an expression of individual and collective identity.**Introduction**Explore the concept of social rhetoric related to issues surrounding the cultural and political aspects of a society. Historically, when cultures were oppressed, social commentaries and political satire were popular means of targeting the thoughtlessness or injustices of the time. Provide examples of Canadian political cartoons (e.g., John Larter from the *Calgary Herald*; Michael de Adder from the *Halifax Daily News*; Anthony Jenkins from the *Globe and Mail*). Discuss how using this form of art/cartoon is an excellent vehicle for displaying perspectives or critiquing political decisions.**Activity/Experience**Examine a number of pictures from George Littlechild’s art book, *The Spirit Giggles Within.* Note how the artist depicts the honest but profound view of residential school on page 8 in the “Foreword.” Review how George Littlechild uses juxtaposition to create two contrasting and opposing viewpoints. An example can be seen on page 131 where the images are presented in such a way that the viewer ponders what cross-cultural conversations could have taken place if the two characters actually had an opportunity to meet. “What Was, and What Could Have Been” (pp. 136-137) leaves the reader speculating about the possibilities and realization of the dramatic loss of a life. **Conclusion**There are a number of other excellent images from the art book *The Sprit Giggles Within* that can be analyzed depending on the interests of the students in the class and community. Have students explore the art book to find other images that resonate with them. Students consider the following questions:* What does the image mean?
* Why are the image and caption effective?
* Why is art an excellent way to display injustices and make a political statement?
* How does a juxtaposition art form enhance understanding of First Nations, Métis, and Inuit issues?

**Extension**From the list of possible issues, have students create their own juxtaposition art form. Examples could include overlapping images, sculptures, or artifacts in different and unique combinations that provide new meanings to existing objects. Have students describe how the bringing of the two opposing images/objects together creates a unique perspective.**Assessment for Student Learning**Consider multiple ways students can demonstrate how juxtaposition art can effectively make social or political statements about significant issues related to individual and collective identity. |
| Keywords: juxtaposition; social commentaries; political satireThemes: juxtaposition art; social injustices; perspectives |
| **Teacher Background**[[2]](#endnote-2)**Walking Together: First Nations, Métis and Inuit Perspectives in Curriculum (Alberta Education)*** Symbolism and Traditions – Observing Practice: Infusion Through Art ([www.learnalberta.ca/content/aswt/#/symbolism\_and\_traditions/observing\_practice/infusion\_through\_art](http://www.learnalberta.ca/content/aswt/#/symbolism_and_traditions/observing_practice/infusion_through_art))
* ([www.learnalberta.ca/content/aswt/](http://www.learnalberta.ca/content/aswt/))

**Guiding Voices: A Curriculum Development Tool for Inclusion of First Nations, Métis and Inuit Perspectives Throughout the Curriculum (Alberta Education)*** Relationships ([www.learnalberta.ca/content/fnmigv/index.html](http://www.learnalberta.ca/content/fnmigv/index.html))
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1. Some resources may not be authorized but are provided to identify potentially useful ideas for teaching and learning. The responsibility to evaluate these resources rests with the user. The selected resource(s) provides a perspective specific to an individual, group, or nation; they are not intended to represent the perspectives of all First Nations, Métis, or Inuit. [↑](#endnote-ref-1)
2. All website addresses listed were confirmed as accurate at the time of publication but are subject to change. [↑](#endnote-ref-2)