Indigenous Knowledge and Perspectives: Arts Education K–12

Context

In B.C.’s redesigned curriculum, Indigenous knowledge and perspectives are integrated throughout all areas of learning and are evident in the curriculum’s rationale statements, goals, big ideas, mandated learning standards, and elaborations. The First Peoples Principles of Learning offer a crucial lens for curriculum, placing a significant importance on the authentic integration of Indigenous knowledge and perspectives in relevant and meaningful ways.

The intent behind this integration is to promote a growing understanding of Indigenous peoples in B.C. that will contribute to the development of educated citizens who reflect on and support reconciliation. This approach to Indigenous education encourages enlightened discussion among teachers and students in all areas of learning and grade levels, and this approach values and prioritizes Indigenous knowledge and perspectives that can only be found in B.C.

Purpose

The *Indigenous Knowledge and Perspectives: K-12 Arts Education Curriculum* resource is intended to support teachers in authentically integrating Indigenous knowledge and perspectives into their classrooms. This resource provides a detailed overview of the explicit and implicit references to Indigenous knowledge and perspectives in the Big Ideas, Curricular Competencies, and Content throughout the   
K-12 Arts Education curriculum.

Explicit References

Explicit references include the Big Ideas, Curricular Competencies, and Content that directly refer to Indigenous knowledge and perspectives. For example, the Grade 8 Arts Education curriculum includes the following explicit reference:

Grade 8, Content, **traditional and contemporary Aboriginal arts and arts-making processes**

* dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition

Implicit References

Implicit references are Big Ideas, Curricular Competencies, and Content that indirectlyrefer to Indigenous knowledge and perspectives. For example, the Grade 4 Arts Education curriculum includes the following implicit reference:

Grade 4, Big Idea, **Creative expression is a means to explore and share one’s identity within a community.**

The implicit references included in this resource represent just one perspective and should not be considered the only interpretation. Identifying implicit references depends on personal and cultural background, prior knowledge and experience, subject-matter expertise, points of view, and connections to place\*. As such, the implicit references in this resource serve only as a guide and should not be viewed as a conclusive list.

Note on Elaborations: Explicit references to Indigenous knowledge and perspectives that are found within the Elaborations of Big Ideas, Curricular Competencies, or Content are considered *implicit* unless they are accompanied by an explicit reference in the Big Ideas, Curricular Competencies, or Content.

The key below shows how the information in the chart is structured:

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| Bolded print | Mandated Learning Standard |
|  | Sub-points of a Learning Standard |
|  | *Elaborations* |
|  | *Key questions or samples* |

Indigenous Knowledge and Perspectives: Arts Education K–12

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| **ARTS EDUCATION Kindergarten** | | | |
|  | **Explicit** | | **Implicit** |
| Big Ideas | |  | People create art to express who they are as individuals and community.  People connect to others and share ideas through the arts. |
| Curricular Competencies | |  | Explore artistic expressions of themselves and community through creative processes   * the means by which an artistic work (in dance, drama, music, and visual arts) is made; includes but is not limited to exploration, selection, combination, refinement, and reflection   Observe and share how artists use processes, materials, movements, technologies, tools, and techniques   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Interpret how symbols are used through the arts  Express feelings, ideas, stories, observations, and experiences through the arts  Describe and respond to works of art |
| Content | | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism as a means of expressing specific meaning   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the cradling of one’s arms)   variety of local works of art   * the results of creative processes in disciplines such as dance, drama, music, and visual arts and artistic traditions |

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| **ARTS EDUCATION Grade 1** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | People create art to express who they are as individuals and community.  People connect to others and share ideas through the arts. |
| Curricular Competencies |  | Explore artistic expressions of themselves and community through creative processes   * the means by which an artistic work (in dance, drama, music, and visual arts) is made; includes but is not limited to exploration, selection, combination, refinement, and reflection   Observe and share how artists use processes, materials, movements, technologies, tools, and techniques   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves)   Interpret how symbols are used through the arts  Express feelings, ideas, stories, observations, and experiences through the arts  Describe and respond to works of art |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism as a means of expressing specific meaning   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., a sad mood could be represented with blue colours, a slow tempo, or a legato line)   variety of local works of art and artistic traditions from diverse cultures and communities   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |

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| **ARTS EDUCATION Grade 2** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Creative expression develops our unique identity and voice.  People connect to the hearts and minds of others in a variety of places and times through the arts. |
| Curricular Competencies |  | Explore personal experience, community, and culture through arts activities  Observe and share how artists use processes, materials, movements, technologies, tools, and techniques   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Interpret symbolism and how it can be used to express meaning through the arts  Express feelings, ideas, stories, observations, and experiences through creative works  Describe and respond to works of art |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism as a means of expressing specific meaning   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., family can be represented with connected shapes, similar timbres, or collaborative movement)   variety of local works of art and artistic traditions from diverse cultures, communities,  times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |
| **ARTS EDUCATION Grade 3** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Dance, drama, music, and visual arts are each unique languages for creating and communicating.  The arts connect our experiences to the experiences of others. |
| Curricular Competencies |  | Explore identity, place, culture, and belonging through arts experiences  Explore relationships among cultures, communities, and the arts  Observe and share how artists use processes, materials, movements, technologies,  tools, and techniques   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Interpret symbolism and how it can be used to express meaning through the arts  Express feelings, ideas, stories, observations, and experiences through creative works  Describe and respond to works of art |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism as a means of expressing specific meaning   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., the solar system can be represented through positive and negative space, sound exploration, or collaborative movement)   variety of local works of art and artistic traditions from diverse cultures, communities,  times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |
| **ARTS EDUCATION Grade 4** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Creative expression is a means to explore and share one’s identity within a community.  Dance, drama, music, and visual arts are each unique languages for creating and communicating.  Exploring works of art exposes us to diverse values, knowledge, and perspectives. |
| Curricular Competencies |  | Explore identity, place, culture, and belonging through arts experiences  Explore relationships among cultures, communities, and the arts  Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Interpret and communicate ideas using symbolism to express meaning through the arts  Express feelings, ideas, and experiences in creative ways  Describe and respond to works of art and explore artists’ intent |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism as a means of expressing specific meaning   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red or the cradling of one’s arms)   variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |

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| **ARTS EDUCATION Grade 5** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Engaging in creative expression and experiences expands people’s sense of identity  and belonging.  Dance, drama, music, and visual arts are each unique languages for creating and communicating.  Works of art influence and are influenced by the world around us. |
| Curricular Competencies |  | Explore identity, place, culture, and belonging through creative experiences  Explore a range of cultures, and the relationships among cultures, societies, and the arts  Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Examine relationships between the arts and the wider world  Express feelings, ideas, and experiences in creative ways  Describe and respond to works of art and explore artists’ intent |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism and metaphor to explore ideas and perspective   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction  in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)   variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |

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| **ARTS EDUCATION Grade 6** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Engaging in creative expression and experiences expands people’s sense of identity  and community.  Dance, drama, music, and visual arts are each unique languages for creating and communicating.  Experiencing art is a means to develop empathy for others’ perspectives and experiences. |
| Curricular Competencies |  | Explore identity, place, culture, and belonging through the arts  Explore a range of cultures, and the relationships among cultures, societies, and the arts  Observe, listen, describe, inquire and predict how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Examine relationships between the arts and the wider world  Express feelings, ideas, and experiences in creative ways  Describe and respond to works of art and explore artists’ intent |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism and metaphor to explore ideas and perspective   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction  in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)   variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |

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| **ARTS EDUCATION Grade 7** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Through art making, one’s sense of identity and community continually evolves.  Experiencing art challenges our point of view and expands our understanding of others.  Dance, drama, music, and visual arts are each unique languages for creating and communicating.  Engaging in the arts develops people’s ability to understand and express complex ideas. |
| Curricular Competencies |  | Explore relationships between identity, place, culture, and belonging through the arts  Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts.  Research, describe, interpret and evaluate how artists use processes, materials, movements, technologies, tools, techniques, and environments in the arts   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Reflect on works of art and creative processes to understand artists’ intentions  Examine the relationships between the arts and the wider world  Describe and respond to works of art |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism and metaphor to explore ideas and perspective   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., identity can be represented by abstraction in a self-portrait, melodies, or animal forms in Aboriginal hoop dancing)   variety of regional and national works of art and artistic traditions from diverse cultures, communities, times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts |

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| **ARTS EDUCATION Grade 8** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression can be achieved through the arts.  Dance, drama, music, and visual arts are each unique languages for creating and communicating.  Artists often challenge the status quo and open us to new perspectives and experiences.   * Includes questioning established ideas, exploring historical perspectives and social change, and preserving enduring values |
| Curricular Competencies |  | Explore relationships between identity, place, culture, and belonging through arts activities and experiences  Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts.  Describe, interpret and evaluate how artists use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate ideas   * people who create works in any of the arts disciplines (e.g., dancers, actors, musicians,  visual artists); also includes the students themselves   Use the arts to communicate, respond to and understand environmental and global issues.  Describe and respond to works of art |
| Content | traditional and contemporary Aboriginal arts and arts-making processes   * dances, songs, stories, and objects created by Aboriginal peoples for use in daily life or to serve a purpose inspired by ceremonies or rituals as part of cultural tradition | symbolism and metaphor to explore ideas and perspective   * use of objects, words, or actions to represent abstract ideas; includes but is not limited to colours, images, movements, and sounds (e.g., love can be symbolized by the colour red  or the cradling of one’s arms)   variety of national and international works of art and artistic traditions from diverse cultures, communities, times and places   * the results of creative processes in disciplines such as dance, drama, music, and visual arts   ethical considerations and cultural appropriation related to the arts  ethical considerations   * such as inclusion, diversity, copyright, ownership   cultural appropriation   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |
| **ARTS EDUCATION Arts Education 9** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Identity is explored, expressed, and impacted through arts experiences.  The arts provide opportunities to gain insight into the perspectives and experiences  of people from a variety of times, places, and cultures.  Creative arts experiences can build community and nurture relationships with others. |
| Curricular Competencies |  | Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts  Explore relationships between identity, place, culture, society, and belonging through artistic experiences  Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts |
| Content | traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through artistic works | contributions of innovative artists from a variety of genres, communities, times, and places  the ethics of cultural appropriation and plagiarism   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance 9** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Identity is explored, expressed, and impacted through dance experiences.  Dance provides opportunities to gain insight into the perspectives and experiences  of people from a variety of times, places, and cultures.  Collaborative dance experiences can build community and nurture relationships  with others. |
| Curricular Competencies |  | Explore relationships between identity, place, culture, society, and belonging through artistic experiences  Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts  Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts |
| Content | traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through movement and dance | contributions of innovative artists from a variety of genres, communities, times, and places  the ethics of cultural appropriation and plagiarism   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Drama 9** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Identity is explored, expressed, and impacted through drama experiences.  Drama provides opportunities to gain insight into the perspectives and experiences  of people from a variety of times, places, and cultures.  Collaborative drama experiences can build community and nurture relationships  with others. |
| Curricular Competencies |  | Explore relationships between identity, place, culture, society, and belonging through artistic experiences  Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts  Create personally meaningful bodies of artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts |
| Content | traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through storytelling and drama | contributions of innovative artists from a variety of genres, communities, times, and places  the ethics of cultural appropriation and plagiarism   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Music 9** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Identity is explored, expressed, and impacted through music experiences.  Music provides opportunities to gain insight into the perspectives and experiences  of people from a variety of times, places, and cultures.  Collaborative music experiences can build community and nurture relationships  with others. |
| Curricular Competencies |  | Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts |
| Content | traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through storytelling and drama | contributions of innovative musicians from a variety of genres, communities, times,  and places  the ethics of cultural appropriation and plagiarism   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |
| **ARTS EDUCATION Visual Arts 9** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Identity is explored, expressed, and impacted through visual arts experiences.  The visual arts provide opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.  Arts experiences can build community and nurture relationships with others. |
| Curricular Competencies |  | Demonstrate an understanding and appreciation of personal, social, cultural, historical,  and environmental contexts in relation to the arts  Explore relationships between identity, place, culture, society, and belonging through artistic experiences  Create personally meaningful artistic works that demonstrate an understanding and appreciation of social, cultural, environmental, and historical contexts |
| Content | traditional and contemporary Aboriginal worldviews and cross-cultural perspectives communicated through visual arts | contributions of innovative musicians from a variety of genres, communities, times,  and places  the ethics of cultural appropriation and plagiarism   * use of cultural motifs, themes, “voices,” images, knowledge, stories, songs, drama, etc. shared without permission or without appropriate context or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Media Arts 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories can be shared through media arts.  Media arts offer unique ways of exploring our identity and sense of belonging |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge through media arts   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues using media art   * occurring locally, regionally, nationally, and/or globally |
| Content | First Peoples worldviews and cross-cultural perspectives, stories, and history as expressed through media arts   * including contemporary and traditional perspectives | local, national, global, and inter-cultural media artists  ethical, moral, and legal considerations associated with media arts technology   * regulatory issues related to responsibility for duplication, copyright, and appropriation  of imagery, sound, and video |

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| **ARTS EDUCATION Musical Theatre 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Interpretation of existing work is an opportunity to represent identity and culture. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatrical works   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on dramatic experiences and how they relate to a specific place, time, and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world. |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre | contributions of innovative artists from a range of genres, contexts, time periods,  and cultures   * including First Nations, Métis and Inuit culture   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Choreography 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Interpretation of existing work is an opportunity to represent identity and culture. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of social, cultural, historical, political, and personal context  on dance  Demonstrate respect for self, others, audience, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal movement preferences, cultural identity, perspective, values, and emotions in choreography |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local and intercultural performers, movements, and genres  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Company 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore the influences of context on a dance technique, genre, or style   * for example, personal, social, cultural, environmental, and historical contexts * for example, classical, contemporary, culturally specific   Consider audience, venue and place while composing, rehearsing, and performing   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world. |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | contributions of key dance innovators in specific genres, contexts, periods, and cultures  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Foundations 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Dance offers unique ways of exploring our identity and sense of belonging.  Individual and collective expression is rooted in history, culture, community, and values.  Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate dance elements and techniques in a variety of historical and contemporary genres or styles   * for example, classical, contemporary, culturally specific   Demonstrate respect for self, others, audience and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Use dance to communicate and respond to personal and social issues  Express personal movement preferences, cultural identity, perspective, values,  and emotions through individual and group movement compositions  Explore a range of local, national, global, and intercultural performers, movements,  and genres  Explore ways in which dance impacts cultures and societies |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | contributions of key dance innovators in specific genres, contexts, periods, and cultures  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Technique and Performance 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Aesthetic experiences have the power to transform the way we see, think, and feel. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate awareness of personal and social responsibility toward self, others, audience and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Reflect on the influences of social, cultural, historical, political, and personal context  on dance  Express cultural identity, perspective, values, and emotions through dance  Make connections through dance with local, regional, and national issues and communities |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | contributions of key dance innovators in specific genres, contexts, periods, and cultures  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Drama 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Active participation in drama creates personal and cultural connections and reveals insights into human experience.  Drama offers dynamic ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through drama   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of social, cultural, historical, environmental, and personal context on drama  Reflect on dramatic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Make connections with family and community through drama and theatre |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through drama | the influences of time and place on the emergence of dramatic works  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Company 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Active participation in theatre creates personal and cultural connections and reveals insights into human experience.  Both the process and the product of theatre are dynamic ways of exploring our identity  and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Develop an awareness of self, the audience, the company, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Explore ways in which theatre impacts cultures and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre | ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Production 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories can be communicated through theatre.  Active participation in theatre creates personal and cultural connections and reveals insights into human experience. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Express cultural identity and perspectives through theatre production  Respond to social and environmental issues using production elements  Use design to enhance stories with a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Explore ways in which theatre production can impact cultures and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre | ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Choral Music 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression is rooted in history, culture, and community.  Music offers unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore a variety of contexts and their influences on musical works, including place  and time   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Contribute personal voice, cultural identity, and perspective in solo or ensemble musical study and performance   * a style of expression that conveys an individual's personality, perspective, or worldview   Make connections with others on a local, regional, and global scale through music |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Contemporary Music 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression is rooted in history, culture, and community.  Music offers unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore a variety of contexts and their influences on musical works, including place  and time   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Contribute personal voice, cultural identity, and perspective in musical study  and performance   * a style of expression that conveys an individual's personality, perspective, or worldview   Use music to communicate and respond to social and global issues   * through activities ranging from reflection to action   Make connections with others on a local, regional, and global scale through music |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | a variety of musical styles, genres, and traditions   * including those from First Nations, Métis and Inuit, Canadian, and world contexts   history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Instrumental Music 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression is rooted in history, culture, and community.  Music offers unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore a variety of contexts and their influences on musical works, including place  and time   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Contribute personal voice, cultural identity, and perspective in musical study  and performance   * a style of expression that conveys an individual's personality, perspective, or worldview   Use music to communicate and respond to social and global issues   * through activities ranging from reflection to action   Make connections with others on a local, regional, and global scale through music |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | a variety of musical styles, genres, and traditions   * including those from First Nations, Métis and Inuit, Canadian, and world contexts   history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Art Studio 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences  Visual arts offer unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through visual arts   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues through visual art   * through activities ranging from reflection to action   Create artistic works that demonstrate personal, cultural, and historical contexts |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through visual arts | influence of visual culture on self-perception and identity   * aspects of culture that rely on visual representation   role of visual art in social justice issues  contributions of traditional, innovative, and inter-cultural artists  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Photography 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences  Photography offers unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through photography   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues through photography   * through activities ranging from reflection to action   Create photographs that demonstrate personal, cultural, and historical contexts |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography | role of visual art in social justice issues  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 2D 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences  Visual arts offer unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through  2D artistic works   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues through artistic works   * through activities ranging from reflection to action   Explore the relationships between 2D artistic works, culture and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works | role of 2D artistic works in social justice issues  contributions of traditional, innovative, and inter-cultural artists  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 3D 10** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories are shared through aesthetic experiences  Visual arts offer unique ways of exploring our identity and sense of belonging. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through  3D artistic works   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues through artistic works   * through activities ranging from reflection to action   Explore the relationships between 3D artistic works, culture and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works | role of 3D artistic works in social justice issues  contributions of traditional, innovative, and inter-cultural artists  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Media Arts 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Media arts reflect the interconnectedness of the individual, community, history,  and society.  Media arts provide a unique way to represent self, identity, and culture. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through media arts   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate and respond to social and environmental issues through media arts   * through activities ranging from reflection to action   Explore the relationships between media arts, culture and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through media arts | contributions of traditional, innovative, and inter-cultural artists  moral rights, and the ethics of cultural appropriation and plagiarism  moral rights:   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else   cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Musical Theatre 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Musical theatre is informed by history, culture, and community. |
| Curricular Competencies | Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through musical theatre   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Reflect on aesthetic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal voice, cultural identity, and values through interdisciplinary arts techniques  Communicate and respond to social and environmental issues through media arts   * through activities ranging from reflection to action |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre | artists from a range of genres, periods, and cultures   * including First Nations, Métis, and Inuit cultures   ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Choreography 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Use dance to communicate about and respond to local, regional, and national issues  Express personal voice, cultural identity, and values through interdisciplinary arts techniques |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, movements and genres  the influence of time and place on the emergence of historical and contemporary  dance forms   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Company 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Consider audience, venue and place when composing, rehearsing and performing   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Make connections through dance with local, regional, and national issues and communities |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Conditioning 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies | Explore First Peoples perspectives, ways of knowing, and movements  to enhance dance conditioning techniques   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate awareness of personal and social responsibility toward self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Make connections through dance with local, regional, and national issues and communities |
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| **ARTS EDUCATION Dance Foundations 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Dance is informed by the history, culture, and community in which it exists. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate awareness of personal and social responsibility toward self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Use dance to respond to local, regional, and national issues  Express cultural identity, perspectives, and values through individual and group  movement compositions |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, and genres  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Technique and Performance 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Aesthetic experiences have the power to transform our perspective |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore specific or a variety of genres or styles from historical and contemporary cultures  Demonstrate awareness of personal and social responsibility toward self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Reflect on the influences of social, cultural, historical, political, and personal context  on dance  Use dance to respond to local, regional, and national issues  Investigate cultural identity, perspectives, values, and emotions through dance  Make connections through dance with local, regional, and national issues and communities |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, and movements  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Directing and Script Development 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories can be shared through scriptwriting and directing.  Scriptwriters and directors are influenced by history, culture, and community. |
| Curricular Competencies | Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through scriptwriting and directing   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore the influences of dramatic works on social, cultural, historical, political, and personal contexts  Reflect on aesthetic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to environmental and social issues through scriptwriting and directing |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through directing and scriptwriting | ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Drama 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression are founded on history, culture, and community.  Drama offers dynamic ways to explore and share identity and a sense of belonging. |
| Curricular Competencies | Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through dramatic works   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of dramatic works on social, cultural, historical, political,  and personal contexts  Reflect on aesthetic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Explore the impacts of dramatic works on culture and society  Make connections through drama with family and community on local, regional,  and national scales |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through dramatic works | influences of time and place on dramatic works  artists from a variety of genres and cultures  a range of local, national, and intercultural performers and movements  history of a variety of dramatic genres, including their roles in historical and contemporary societies  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Film & Television 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Moving images offer dynamic ways to explore and share identity and a sense of belonging.  History, culture, and community can influence film and television productions. |
| Curricular Competencies | Explore the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through  film and television productions   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Identify the influences of social, cultural, historical, political, and personal contexts in film and television  Identify how moving images relate to a specific place and time   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to environmental and social issues through moving images  Express cultural identity and perspectives through moving images  Explore the impacts of culture and society on moving images |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through moving images | structure, form, narrative, and genres of local, national, and intercultural cinematic traditions  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Company 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Active participation in theatre creates personal and cultural connections and reveals insights into human experience. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre productions   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Develop an awareness of self, audience, the theatre company, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Explore the impacts of culture and society on theatre productions |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions | ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Production 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression are founded on history, culture, and community.  Traditions, perspectives, worldviews, and stories can be shared through theatre productions. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Express cultural identity and perspectives through theatre production  Use design to enhance stories with a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Explore the impacts of culture and society on theatre productions |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions | ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Choral Music 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music reflects aspects of time, place, and community.  A musician’s interpretation of existing work is an opportunity to represent identity  and culture. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways  of knowing, and local cultural knowledge to gain understanding through music   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal voice, story, cultural identity, and perspective in a variety of settings   * a style of expression that conveys an individual's personality, perspective, or worldview   Explore the relationships between the arts, culture, family, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Composition & Production 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Composers capture and reflect aspects of time, place, and community through music.  Music composition and production provides an opportunity to represent our identity, context, and culture. |
| Curricular Competencies |  | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express perspectives, personal voice, story, and cultural identity, through music composition and production   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Contemporary Music 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music reflects aspects of time, place, and community.  A musician’s interpretation of existing work is an opportunity to represent identity  and culture. |
| Curricular Competencies |  | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal voice, cultural identity, perspectives and values in musical study  and performance   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | a variety of musical styles, genres, and traditions   * including those from First Nations, Métis, Inuit, Canadian, and world contexts   history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Instrumental Music 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music reflects aspects of time, place, and community.  A musician’s interpretation of existing work is an opportunity to represent identity  and culture. |
| Curricular Competencies |  | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal voice, cultural identity, and perspectives through music   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | contributions of innovative artists from a variety of genres, contexts, periods, and cultures  history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Art Studio 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts reflect the interconnectedness of the individual, community, history,  and society. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate awareness of self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social and environmental issues through visual art   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create artistic works to reflect personal voice, story and values   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through artistic works | moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Graphic Arts 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Graphic arts reflect the interconnectedness of the individual, community, history,  and society. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through graphic artworks   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Describe and analyze, using discipline-specific language, how artists use materials, technologies, processes, and environments in graphic arts   * place-based influences on the creation of artistic work; art related to or created for a  specific place   Examine the influences of a variety of contexts on graphic artworks   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate awareness of self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social and environmental issues through graphic artworks   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create graphic artworks to reflect personal voice, story and values   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through graphic artworks | contributions of traditional, innovative, and intercultural graphic artists from a variety of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Photography 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Photography reflects the interconnectedness of the individual, community, history,  and society. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through photography   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore photographic possibilities and cross-cultural perspectives  Demonstrate awareness of self, others, and place through photography   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social and environmental issues through photography   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create photographs that reflect personal, cultural, social, environmental, and historical contexts  Explore the reciprocal relationships between photography, culture, and society  Engage in digital citizenship throughout the photographic process   * understanding human, cultural, and societal issues related to technology, and engaging in legal and ethical behaviours |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography | moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 2D 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts reflect the interconnectedness of the individual, community, history,  and society. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 2D artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of a variety of contexts on 2D artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate awareness of self, others, and place through 2D artistic works   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social and environmental issues through  2D artistic works   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create artistic works to reflect personal voice, story and values  Explore the reciprocal relationships between 2D artistic works, culture, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works | contributions of traditional, innovative, and intercultural artists from a variety of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 3D 11** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts reflect the interconnectedness of the individual, community, history,  and society. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 3D artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive   Explore First Peoples relationship with the land and natural resources as revealed through 3D artistic works | Examine the influences of a variety of contexts on 3D artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate awareness of self, others, and place through 3D artistic works   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social and environmental issues through  3D artistic works   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create artistic works to reflect personal voice, story and values |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works | contributions of traditional, innovative, and intercultural artists from a variety of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Media Arts 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Media arts are an essential element of culture and reveal insights into the human experience. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through media arts   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine artistic possibilities and take creative risks, using various sources of inspiration   * make an informed choice to do something where unexpected outcomes are acceptable  and serve as learning opportunities * including experiences, traditional cultural knowledge and approaches, places (including the land and its natural resources), people, information, and collaborative learning environments   Examine the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Investigate and respond to social and environmental issues and values using media arts   * through activities ranging from reflection to action   Create artistic works to reflect personal voice, story and values   * a style of expression that conveys an individual’s personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through media arts | moral rights, and the ethics of cultural appropriation and plagiarism  moral rights:   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else   cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Musical Theatre 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Musical theatre is informed by history, culture, and community. |
| Curricular Competencies | Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through musical theatre   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on aesthetic experiences and how they relate to a specific place, time and personal or social context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express cultural identity and values through interdisciplinary arts techniques |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through musical theatre | innovative artists from a range of genres, periods, and cultures   * including First Nations, Métis, and Inuit cultures   ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Choreography 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Use dance to communicate about and respond to local, regional, and national issues  Express personal voice, cultural identity, and values through interdisciplinary arts techniques |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, movements and genres  the influence of time and place on the emergence of historical and contemporary dance forms   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world   ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Company 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Through dance we can communicate ideas, challenge opinions, and inspire change. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Consider audience, venue and place when composing, rehearsing and performing   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Make connections through dance with local, regional, and national issues and communities |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Conditioning 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  |  |
| Curricular Competencies |  | Reflect on personal and social responsibility toward self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Examine cultural perspectives, protocols, ways of knowing, and movements to enhance dance conditioning activities   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive |
| Content |  |  |

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| **ARTS EDUCATION Dance Foundations 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Dance offers unique aesthetic experiences that explore identity, history, culture, and community. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Use dance to communicate about and respond to global issues  Express cultural identity, perspectives, and values through individual and group movement compositions  Create dance works to demonstrate an understanding of personal, social, cultural,  or historical context |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, and genres  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience of the people from whose culture it is drawn |

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| **ARTS EDUCATION Dance Technique and Performance 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Aesthetic experiences have the power to transform our perspective |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through movement and dance   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Explore specific or a variety of genres or styles from historical and contemporary cultures  Demonstrate awareness of personal and social responsibility toward self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Reflect on the influences of social, cultural, historical, political, and personal context  on dance  Use dance to respond to local, regional, and national issues  Express cultural identity, perspectives, values, and emotions through dance  Make connections through dance with local, regional, and national issues and communities |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through movement and dance | local, national and intercultural performers, and movements  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Directing and Script Development 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Traditions, perspectives, worldviews, and stories can be shared through scriptwriting  and directing.  Scriptwriters and directors are influenced by history, culture, and community. |
| Curricular Competencies | Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through scriptwriting and directing   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of dramatic works on social, cultural, historical, political,  and personal contexts  Analyze aesthetic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to environmental and social issues to inspire change through scriptwriting and directing  Express personal voice, cultural identity and perspectives through scriptwriting  and directing |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through directing and scriptwriting | ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Drama 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Drama is a way of sharing and understanding traditions, perspectives, cultures,  and worldviews.  Drama offers dynamic ways to express our identity and sense of belonging. |
| Curricular Competencies | Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through dramatic works   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Evaluate the social, cultural, historical, environmental, and personal contexts of dramatic works  Reflect on aesthetic experiences and how they relate to a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Express personal voice, cultural identity, and perspectives using dramatic techniques  Make connections through drama with family and community on local, regional, and national scales |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through dramatic works | influences of time and place on dramatic works  contributions of innovative artists from a variety of genres, cultures, and periods  a range of local, national, and intercultural performers and movements  history of a variety of dramatic genres, including their roles in historical and contemporary societies  ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Film & Television 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Moving images offer dynamic ways to exploring identity and culture.  History, culture, and community can influence film and television productions. |
| Curricular Competencies | Analyze the role of story and narrative in expressing First Peoples perspectives, values, and beliefs, including protocols related to ownership of First Peoples oral texts  Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through film and television productions   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of social, cultural, historical, political, and personal contexts  in film and television  Examine how moving images relate to a specific place and time   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Communicate about and respond to social, cultural, and environmental issues through moving images  Express cultural identity and perspectives through moving images  Explore the impacts of culture and society on moving images |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through moving images | ethics of cultural appropriation and plagiarism  cultural appropriation:   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Company 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Active participation in theatre creates personal and cultural connections and reveals insights into human experience.  Theatre productions are informed by history, culture, and values. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre productions   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Demonstrate awareness of self, audience, the theatre company, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between people and place is foundational to First Peoples perspectives on the world.   Analyze the impacts of culture and society on theatre productions |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions | innovative artists from a variety of genres, cultures, and periods  ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Theatre Production 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Individual and collective expression are founded on history, culture, and community.  Traditions, perspectives, worldviews, and stories can be shared through theatre productions. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through theatre production   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Express personal voice, cultural identity and perspectives through theatre production  Use design to enhance stories with a specific place, time and context   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world. |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through theatre productions | ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Choral Music 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music communicates traditions, perspectives, worldviews, and stories. |
| Curricular Competencies | Explore First Peoples perspectives and knowledge, other ways of knowing, and local cultural knowledge to gain understanding through music   * First Nations, Métis and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings   * a style of expression that conveys an individual's personality, perspective, or worldview   Investigate and describe the relationships between music and personal, social,  or cultural change |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Composition & Production 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music communicates traditions, perspectives, worldviews, and stories. |
| Curricular Competencies |  | Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Contemporary Music 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music communicates traditions, perspectives, worldviews, and stories. |
| Curricular Competencies |  | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings   * a style of expression that conveys an individual's personality, perspective, or worldview |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | a variety of musical styles, genres, and traditions   * including those from First Nations, Métis, Inuit, Canadian, and world contexts   history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Instrumental Music 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Music communicates traditions, perspectives, worldviews, and stories. |
| Curricular Competencies |  | Explore a variety of contexts and their influences on musical works, including place  and time   * for example, personal, social, cultural, environmental, and historical contexts * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Collaborate to express personal voice, story, cultural identity, and perspective in a variety of settings   * a style of expression that conveys an individual's personality, perspective, or worldview   Make connections in the community through music |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through music | contributions of innovative artists from a variety of genres, contexts, periods, and cultures  history of a variety of musical genres   * the influences across time of social, cultural, historical, political, and personal context  on musical works; includes the influences of historical and contemporary societies on  musical works   ethics of cultural appropriation and plagiarism   * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Art Studio 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts are an essential element of culture and personal identity. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine contributions of traditional, innovative, and intercultural visual artists from  a variety of movements, periods and contexts   * pertaining to work that engages in the context of two or more cultures   Interpret and evaluate, using discipline-specific language, how artists use materials, technologies, processes, and environments in art making   * place-based influences on the creation of artistic work; art related to or created for  a specific place   Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Create artistic works to reflect personal voice, story and values   * a style of expression that conveys an individual's personality, perspective, or worldview   Examine the reciprocal relationships between visual arts, culture, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through artistic works | moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Graphic Arts 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Graphic arts contribute to culture and reveal insights into the human experience. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through graphic artworks   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Reflect on the influences of a variety of contexts on graphic artworks   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place through art-making   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Investigate and respond to social and environmental issues through graphic artworks   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create graphic artworks to reflect personal voice, story and values   * a style of expression that conveys an individual's personality, perspective, or worldview   Examine the reciprocal relationships between graphic arts, culture, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through graphic arts | contributions of traditional, innovative, and intercultural graphic artists from a variety  of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Photography 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Photography is an essential element of culture and reveals insights into the human experience. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through photography   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine a range of photographic possibilities and cross-cultural perspectives  Demonstrate respect for self, others, and place through photography   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Investigate ways to respond to social and environmental issues through photography   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create photographs that reflect personal, cultural, social, environmental, and historical contexts  Examine the reciprocal relationships between photography, culture, and society  Engage in digital citizenship throughout the photographic process   * understanding human, cultural, and societal issues related to technology, and engaging  in legal and ethical behaviours |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through photography | moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 2D 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts are an essential element of culture and personal identity. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 2D artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive | Examine the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place through artmaking   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Investigate and respond to social and environmental issues through 2D artistic works   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create artistic works to reflect personal voice, story and values  Examine the reciprocal relationships between 2D artistic works, culture, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 2D artistic works | contributions of traditional, innovative, and intercultural artists from a variety  of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |

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| **ARTS EDUCATION Studio Arts 3D 12** | | |
|  | **Explicit** | **Implicit** |
| Big Ideas |  | Visual arts are an essential element of culture and personal identity. |
| Curricular Competencies | Explore First Peoples perspectives, knowledge, and protocols; other ways of knowing, and local cultural knowledge through 3D artistic works   * First Nations, Métis, Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive   Explore First Peoples relationship with the land and natural resources  as revealed through 3D artistic works | Take creative risks to demonstrate artistic possibilities, and cross-cultural perspectives  Reflect on the influences of a variety of contexts on artistic works   * for example, personal, social, cultural, environmental, and historical contexts   Demonstrate respect for self, others, and place   * any environment, locality, or context with which people interact to learn, create memory, reflect on history, connect with culture, and establish identity. The connection between  people and place is foundational to First Peoples perspectives on the world.   Investigate and respond to social and environmental issues through 3D artistic works   * through activities ranging from reflection to action * including local, regional, and national issues, as well as social justice issues   Create artistic works to reflect personal voice, story and values  Examine the reciprocal relationships between 3D artistic works, culture, and society |
| Content | traditional and contemporary First Peoples worldviews and cross-cultural perspectives communicated through 3D artistic works | contributions of traditional, innovative, and intercultural artists from a variety of movements and periods  moral rights and the ethics of cultural appropriation and plagiarism   * the rights of an artist to control what happens to his or her creations (e.g., preventing them from being revised, altered, or distorted); students should understand when they can and cannot modify an image created by someone else * use of a cultural motif, theme, “voice,” image, story, song, or drama, shared without permission, appropriate context, or in a way that may misrepresent the real experience  of the people from whose culture it is drawn |