

TEACHER'S RESOURCE GUIDE

MACKENZIE ART GALLERY

BOARDER X

Touring September 1 to October 21, 2018



Images: Installation views of *Boarder X*, MacKenzie Art Gallery, 2018. Photo: Don Hall.

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cultivating
the arts

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INTRODUCTION

Boarder X brings together interdisciplinary contemporary art from artists of Indigenous nations across Canada who surf, skate and snowboard. In this exhibition these practices are vehicles to challenge conformity and status quo, as well as demonstrate knowledge and performed relationships with the land.

Reading the urban terrain, making a cement jungle a playground, riding the natural contours of the white immovable mountains or shredding the ever-changing waves: these are responses to the land. It is not about controlling land and water, but being humbled by their power. Beyond claiming space, the artwork recognizes human existence in relation to vast geographies and how we've thrived in those spaces. Surfing has a long history of Indigenous ways of being, originating from pre-contact Polynesian cultures. Skateboarding and snowboarding emerged beginning in the 60s and 80s respectively which for a time were popular in subcultures resisting the mainstream.

This exhibit will transform the gallery space and encourages active engagement through art, culture and boarding. It is an affirmation of cultural resilience and acknowledgement of ongoing respect and reverence for the land.



Images: Installation views of *Boarder X*, MacKenzie Art Gallery, 2018. Photo: Don Hall.

TOUR OUTCOMES

- Students will explore contemporary work by Indigenous artists, and learn about the connections between their traditional art forms and their contemporary lives and practices.
- Students will explore the interactions between people and the land.
- Students will learn about artwork as a form of activism.
- *Boarder X* website launched by the Winnipeg Art Gallery: <http://boarderx.wag.ca/>

ABOUT THE ARTISTS

Visit <http://boarderx.wag.ca/> for more information on the artists

- Jordan Bennett
- Colonialism Boards (Michael Langan and Kent Monkman collaboration)
- Bracken Hanuse Corlett
- Roger Crait
- Steven Thomas Davies
- Mark Igloliorte
- Mason Mashon
- Meagan Musseau
- Meghann O'Brien
- Les Ramsay
- Amanda Strong

PRE-TOUR ACTIVITIES

INTERACTION MAP (ALL AGES)

Description: Students will take a walk around their neighbourhoods, consider what activities their neighbourhood landscapes encourage, and discuss what activities they would like to be able to do in that environment.

OBJECTIVES

Students will learn about their own connections and interactions with their local environments.

MATERIALS

- Either a large printed map of local area, an overhead projector print-out of a Google Maps satellite image of local area, or a smart board or other interactive computer projection of Google Maps
- Mark-making tools for the maps (push pins, markers, digital mark-making tools)

INSTRUCTIONS

1. If possible, go on a walk around your school, and observe the neighbourhood. Encourage students to look for spaces they would enjoy visiting.
2. As a class, look at a map (paper, digital, or an overhead print-out) of the area of town around your school. Mark places on the map that would be ideal for skateboarding, including actual skateboard parks, or other spaces that are good for skateboarding because of their landscaping or accessibility.
3. Mark places on the map that are good for other activities- walking, rollerblading, playing on playgrounds, biking, etc.
4. On a second map, have students help design new features that would make their community spaces more interactive. Would they like to see any new park spaces or features? Is there a space on the map that would be great to change or modify to make it easier to engage with? What would make these community landscapes better?

EXTENSIONS: If students are enthusiastic about possible changes to their neighbourhoods, help them follow up on creating these changes. Discover who the students need to reach out to, and help them create letters to promote these changes.

ADAPTATIONS: For younger students, the focus of this activity should be on having discussions at home with family members about their cultural background. If they are not able to bring enough notes or information to make a family tree, you could instead use a show-and-tell circle where students share what they learned from talking with their families, and perhaps bring a few photographs to show the class.



POST-TOUR ACTIVITIES

DISCOVER YOUR STYLE OF ART (ALL AGES)

Students will go through a meditative process of creating a line drawing, with the intention of allowing their ideas and art style to shine through.

OBJECTIVES

Students will connect their identity with their art-making process.

MATERIALS

- Sketch book or clipboard and paper
- Pencils and erasers (younger students)
- Drawing pens (older students)

INSTRUCTIONS

1. Have students bring their art supplies outdoors. Find a comfortable spot to relax.
2. Help the students use their senses to become acquainted with their environments. First, have them close their eyes and listen to the sounds around them. Have them observe the textures and sensations in their environment- what does the ground they are sitting on feel like, what is the temperature like, and is there a breeze? What does this environment smell like? Spend a few minutes in silence to take in the environment.
3. When everyone feels ready, they can open their eyes slowly. Have them examine their surroundings silently, and look for little details.
4. When something catches their attention, they can begin to draw it. Encourage them not to think too hard about why that particular part of their environment stood out- this process is meant to allow them to work fluidly, and allow their own subconscious to come through in their art. Encourage them to focus on drawing lines, and observing lines in nature.

5. Once they have started drawing a subject, encourage them to try drawing it from other angles, making a thorough study of it. Encourage them to keep a relaxed attitude throughout, and not worry about trying to “correct” or “fix” things in their drawings, so that their own unique drawing style is allowed to shine through.

6. Repeat this process on another day, at another time of day and when the weather is different.

7. Give the students time to look at their own sketches. Have them follow each line with their eyes, and try to see what they like about their own artistic style. There may be parts of their drawings that they don't like- encourage them to think about why, but also to think about what is still valuable about these drawings. This thought process can be done internally- it does not need to be shared with the whole class.

EXTENSIONS: Have the students create a more formal painting or ink drawing based on their sketches. Older students can pair their artwork with a poem about the drawing experience.

ADAPTATIONS: For older students, this activity can be done with drawing pens, which will prevent them from going back and erasing their lines. This could prove frustrating at first, but if students can maintain a relaxed attitude, they will be able to see the types of lines their hands naturally create. Younger students may need to use pencils and erasers to incorporate more flexibility.



POST-TOUR ACTIVITIES

CREATING ACTIVIST ART (ALL AGES WITH MODIFICATIONS)

Students will create posters related to a cause that matters to them.

OBJECTIVES

Having learned about connections between art and activism in the gallery, students will explore the roles that they can play as activist artists.

MATERIALS

- Access to research materials (for older grades)
- Poster board or large paper
- Drawing materials

INSTRUCTIONS

1. Have students consider what causes they are passionate about. Provide examples that might spark their interest, such as:
 - a. Environmentalism, or more specific topics such as global warming, littering, plastics in landfills, ocean cleanups, endangered species, air pollution, oil spills.
 - b. Indigenous rights issues, such as land claims, pollution on Indigenous lands, observance of treaty rights, equity in the justice system.
 - c. Immigration in Canada.
 - d. Animal rights, or more specific topics like animal adoption or animal testing.
 - e. Support for war veterans.
 - f. Issues surrounding poverty such as homelessness, access to food banks
 - g. Access to clean water
 - h. Issues related to education, such as access for all young people, improvements that could be made to our education systems, access to information

2. Give students some time to do more research into their chosen topic. Encourage them to think about the following questions:
 - a. What information is important to put on posters to help viewers learn about a topic?
 - b. What actions are you encouraging viewers of your poster to take?
 - c. Are there any visual symbols associated with your cause?
3. Have students design posters about their chosen activism topic, including the information they have learned. They can use a wide range of materials, such as markers, paint, or even create digital posters.
4. Take time to allow students to share information on their causes with each other. Find an appropriate spot to display the posters where students from around the school will see them.

EXTENSIONS: Students could create their own action plans related to their researched causes, and possibly follow through with their plans. If there is one cause that is very popular with the classroom, this could become the focus of a year-round class project.

ADAPTATIONS: Younger students may have interest in activism topics, but might not have the ability to research them yet. They could create posters with the information they already know, or partner with older students such as reading buddies to help them do some research. The teacher may need to approve their chosen topics to ensure research will lead to age-appropriate information.

All age levels may enjoy working in groups instead of individually for this project.



CURRICULAR CONNECTIONS

CONNECTIONS TO ARTS EDUCATION CURRICULUM

KINDERGARTEN

CPK.4 Create artworks that express own observations and ideas about the world. – Students will observe how Indigenous artist connect their artwork to their environments and activities, and create their own artwork about their environments and actions. They will design a skateboard deck depicting a location that is important to them, create a felt cityscape as a group, and create drawings based on the perspective of someone moving, addressing indicators b,d,e,g,h, and l.

CRK.1 Respond to arts expressions verbally and non-verbally (e.g., through movement or drawing). – Students will respond to artworks in the gallery in many ways; through drawing activities, discussions on the themes presented in the artworks, and using the MacKenzie Method to make associations and personal interpretations of artworks while also analyzing methods used by the artist. These activities address indicators a-f.

CHK.2 Recognize a wide variety of arts expressions as creations of First Nations and Métis peoples. – Boarder X focuses on contemporary Indigenous artists, their modern art practices in relation to traditional art practices, and their connections and relationships with their environments. It includes a wide variety of mediums, such as textile arts, film, carving, and painting. Observing and discussing these works will address indicators c and d.

GRADE 1 - PATTERNS

CP1.7 Investigate a variety of formal and informal patterns in art works and the environment, and apply observations to own work. – Students will be observing artwork that takes inspiration from traditional Indigenous artworks (such as beadwork, quillwork, and carving) that utilize patterns. They will also be creating a cityscape out of felt shapes, where they can explore the patterns of shapes within a city environment. These activities will address indicators a and b.

CP1.8 Create art works that express own ideas and explore different forms (e.g., painting, drawing, printmaking) and media (paint, found objects). Students will be encouraged to think about their own environments and the colours, shapes, textures and forms present in them when creating an image of a landscape for a skateboard deck using markers and sticker paper. This studio activity addresses indicators a,b and g.

CR1.1 Demonstrate understanding that the arts are a way of expressing ideas. – Students will explore the ideas expressed in many artworks through general discussion and the MacKenzie Method. This method will include making personal associations to the artwork. Some artworks in this exhibition focus on activism, and the ideas those artworks convey will be discussed at length. These discussion activities will address indicators a,b,d-f and h.

CR1.2 Investigate and describe various reasons for creating arts expressions. – Students will be learning about the diverse motives that artists have for creating artwork, such as connections to their family traditions, connections to their environments, and as a form of activism to speak out about Canada's colonial history and its ongoing effects on Indigenous peoples. Discussions around this topic will address indicators a and d.

CH1.1 Describe the arts and cultural traditions found in own home and school community.

– Students will learn about local artist Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman), addressing indicator a. They will respond to this work through discussion, and through the creation of their own skateboard deck designs, addressing indicator d.

CH1.2 Identify traditional arts expressions of First Nations and Métis artists. – Students will explore contemporary artworks by artists with First Nations, Métis, and Inuit backgrounds from across Canada that are influenced by traditional art forms and materials. They will be able to see differences in the work of each artist as influenced by their personal cultural backgrounds and explore the natural materials that are used in many works. Discussion around these topics will address indicators d,f,g,and i.

GRADE 2 - COMMUNITY

CP2.7 Create visual artworks that draw on observations and express ideas about own communities. – Students will create artwork in the studio that explores their connections to environments, which will include components of the communities these environments are tied to. They will draw movement from different perspectives in the gallery. These activities can address indicators b, and e.

CP2.8 Create art works using a variety of visual art concepts (e.g., secondary colours), forms (e.g., collage, drawing, painting, sculpture, mobile, traditional art), and media (e.g., paper, found objects, paint, crayons). – Students will design a skateboard deck using markers and vinyl sticker paper. They will also create artwork in the gallery, such as a watercolour pencil crayon drawing about movement and a group artwork made by arranging collage shapes into a cityscape. These activities address indicators a, b and k. Further conversations about shape, form, texture, colour, contrast, and pattern will likely arise, although they are not the focus of these activities.

CR2.1 Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities. – Students will be viewing works of art that express ideas about Indigenous and boarding communities in Canada. This will include discussions reflecting on colonialism in Canada, through Michael Langan and Kent Monkman's Colonialism Skateboards project. Observing and discussing these works addresses indicators a,b, and e-g. The MacKenzie Method of discussion will address indicators c and d by allowing students to explore their different

interpretations of artworks and build on their initial impressions.

CR2.2 Use inquiry and technology to investigate a variety of arts expressions. – Students will use the art gallery as a local resource to find information about artists and their work. The MacKenzie Method of discussion will encourage students to ask questions about artists. These investigations address indicators a and c.

CH2.1 Identify key features of arts and cultural traditions in own community. – Students will explore artwork by Indigenous artists who skateboard, surf, or snowboard, and may consider themselves part of one of these boarding communities. They will also learn about local artist Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman). Investigating and discussing these artworks, as well as creating their own work in the studio in response, will address indicators b-d and f.

GRADE 3 - ENVIRONMENT

CP3.7 Create visual art works that express ideas about the natural, constructed, and imagined environments. – Students will design a skateboard deck using markers and vinyl sticker paper. They will explore visually the question of what locations are important to them, addressing indicator d.

CP3.8 Create art works using a variety of visual art concepts (e.g., contour lines), forms (e.g., drawing, sculpture), and media (e.g., pencils, pastels, found objects). – Students will design a skateboard deck using markers and vinyl sticker paper. They will also create artwork in the gallery, such as a watercolour pencil crayon drawing

about movement and a group artwork made by arranging collage shapes into a cityscape. While there will not be a specific focus on discussing any one principal of art, discussions concerning them will likely arise during these activities, which will address their related indicators.

CR3.2 Respond to arts expressions that use the environment (natural, constructed, imagined) as inspiration. – Students will be responding to artwork that ties strongly to environments where boarding sports take place and portrays relationships to those environments. They will respond in many ways, including using the MacKenzie method to discuss their interpretations of the artworks, and creating their own skateboard deck depicting an environment that is meaningful to them, addressing indicators a-e.

CH3.1 Compare how arts expressions from various groups and communities may be a reflection of their unique environment (e.g., North and South Saskatchewan, urban and rural). – Students will explore artwork by Indigenous artists who skateboard, surf, or snowboard, and may consider themselves part of one of these boarding communities. They will also learn about local artist Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman). Investigating and discussing these artworks, as well as creating their own work in the studio in response, will address indicators a,b,d,e.

CH3.2 Demonstrate an awareness of traditional and evolving arts expressions of Saskatchewan First Nations and Métis artists in own communities or regions. – While this exhibition does not focus on Saskatchewan artists,

it does include discussion of local artist Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman). Students will learn about the connections of Indigenous boarders to the environments they explore through boarding and through traditional connections to natural materials. This exhibition also emphasizes the modern practices of Indigenous artists, while still recognizing their ties to traditions. Group discussions on these topics will address indicators a and f.

GRADE 4 - SASKATCHEWAN VOICES

CP4.7 Create visual artworks that express own ideas and draw on sources of inspiration from Saskatchewan. – Students will design a skateboard deck using markers and vinyl sticker paper. They will be exploring visually what locations are important to them, which will allow them to explore their connections to Saskatchewan. Creating and discussing this work will address indicators a, f, and i.

CP4.8 Create art works using a variety of visual art concepts (e.g., organic shapes), forms (e.g., kinetic sculpture, mural), and media (e.g., wood, wire, and found objects). – Students will design a skateboard deck using markers and vinyl sticker paper. They will also create artwork in the gallery, such as a watercolour pencil crayon drawing about movement and a group artwork made by arranging collage shapes into a cityscape. Creating these works addresses indicators a, g and m, and could potentially address more indicators related to specific principals of art depending on the student's interests.

CR4.1 Analyze how dance, drama, music, and visual art works represent unique ideas and perspectives. – Students will have many discussions about the artwork in the gallery, including using the MacKenzie Method to analyze their own interpretations of these artworks. Analysis will include connecting to their own daily lives, and exploring how boarding, colonialism, local environments, and Indigenous traditions relate to the daily lives of artists. These discussions will address indicators a-c.

CR4.2 Respond thoughtfully to a variety of contemporary Saskatchewan arts expressions. – While this exhibiton does not focus on Saskatchewan artists, students will learn about and respond to local artist Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman). They will respond to his work through discussion about how artwork can address colonialism, and through the creation of their own skateboard deck designs, addressing indicators a,b and d.

CH4.2 Analyze and respond to arts expressions of various Saskatchewan First Nations and Métis artists. – As mentioned in CR4.2, while Saskatchewan artists are not a focus of this exhibition, students will be exploring Michael Langan's ongoing project Colonialism Skateboards (in collaboration with Kent Monkman), a non-traditional project that shows one evolution of Indigenous artwork and encourages discussion of colonialism in Canada, addressing indicators b and c.

GRADE 5 - POP CULTURE

CP5.7 Create visual art works that express ideas about, and draw inspiration from, pop culture. – Students will create a design for a skateboard deck depicting a location that is important to them. This project draws on the aesthetics surrounding boarding culture, and paired with potential discussions with students on their artwork it will address indicators e,f,g, and k.

CP5.8 Create art works using a variety of visual art concepts (e.g., positive space), forms (e.g., graphic design, photography), and media (e.g., mixed media, paint). – Students will design a skateboard deck using markers and vinyl sticker paper. They will also create artwork in the gallery, such as a watercolour pencil crayon drawing about movement and a group artwork made by arranging collage shapes into a cityscape. Creating these works addresses indicators a and f, and could potentially address more indicators related to specific principals of art depending on the student's interests.

CR5.1 Examine the influence of pop culture on own lives and societies, and investigate the work of selected pop culture artists (e.g., Andy Warhol, popular musicians, movie stars, televised music and dance competitions). – Students will explore the influences of boarding culture on Indigenous culture and vice versa. They will analyze the artworks of contemporary Indigenous artists from across Canada, including through the use of the MacKenzie Method of discussion. They will consider why artists like Michael Langan and Kent Monkman choose to use ties to popular boarding culture in their artwork to discuss colonialism. These discussions will address indicators a-c.

CR5.2 Respond critically and creatively to a variety of pop culture expressions. – Students will view the works of many contemporary Indigenous artist from across Canada. These artists' works may not be directly tied to a pop art style but do address popular boarding culture and modern Indigenous culture. Students will both verbally analyze works, and respond through the creation of their own skateboard deck designs, addressing indicators a-c.

CH5.2 Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada, and examine influences of pop culture on contemporary arts. – Students will explore the artwork of many contemporary Canadian Indigenous artists and discuss these artists' ties to boarding culture. They will explore how Indigenous artwork is part of modern popular culture, while also learning about regional historical influences on each artist. They will discuss how modern artists use their work as a platform to discuss colonialism, in particular through analyzing Michael Langan and Kent Monkman's collaboration on the project Colonialism Boards. Exploration and discussion of the works in this exhibition will address indicators A-d.

CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created. – Students will explore how several of the artists in this exhibition analyze, challenge, and bring awareness to ideas surrounding colonialism, gender norms, and the treatment of both Indigenous peoples and members of boarding cultures in various modern spaces. Discussion on these topics will address indicators a-c.

GRADE 6 - IDENTITY

CP6.10 Create visual art works that express ideas about identity and how it is influenced (e.g., factors such as pop culture, cultural heritage, peer groups, personal and family interests, gender). – Students will create a design for a skateboard deck depicting a location that is important to them. Their choice of location and its significance in their lives can be discussed as an influencing factor in their identity. Creating and discussing this artwork will address indicators d and f.

CP6.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about identity. – As mentioned in CP6.10, students will be creating their own skateboard deck design. While this project does not focus on one element of art, students will have the opportunity to consider their use of many different elements of art in the creation of their projects, potentially addressing many indicators in this category.

CP6.12 Demonstrate increased skills and problem-solving abilities in a variety of visual art media. – Students will be using different mediums to create artwork in the gallery, such as combining markers and vinyl sticker paper to make skateboard deck designs and using watercolour pencil crayons to portray movement. These techniques will address indicators a and b.

CR6.1 Create personal responses to a variety of arts expressions (e.g., respond to music using poetry, or respond to visual art using music). – Students will view the works of many contemporary Indigenous artist from across Canada. Students will verbally analyze works using processes such as the MacKenzie Method, and respond through

the creation of their own skateboard deck designs, addressing indicators a-c.

CR6.2 Investigate and identify ways that the arts can express ideas about identity. – Students will explore and discuss artwork that expresses ideas about modern Indigenous identity, identity in subcultures surrounding skateboarding, surfing, and snowboarding, and gender identity. These discussions will address indicators a and c.

CR6.3 Examine arts expressions and artists of various times and places. – Students will be examining the arts expressions of modern Indigenous artists from across Canada. Discussing these works, especially through the MacKenzie Method, will address indicators a-c and e. Indicator d will be addressed by discussions surrounding Michael Langan's project Colonialism Skateboards in collaboration with Kent Monkman and discussing how artwork can be a form of activism within a community.

CH6.2 Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary work. – Students will use their visit to the gallery as an inquiry process to explore and compare how different Indigenous artists from across Canada express their cultural backgrounds and modern identities through their artworks. They will explore the connections between these contemporary works and traditional Indigenous art forms. These discussions will address indicators a, c, and d.

GRADE 7- PLACE

CP7.10 Create visual art works that express ideas about the importance of place (e.g., relationship to the land, local geology, region, urban/rural landscapes, and environment).

– Students will create a design for a skateboard deck depicting a location that is important to them, considering why that location is significant and using elements of visual art to convey that significance to the viewer. This project will begin to address indicator a, and addresses indicator d.

CP7.11 Investigate and use various visual art forms, images, and art-making processes to express ideas about place. – As mentioned in CP7.10, students will create their own skateboard deck design. While this project does not focus on one element of art, students will have the opportunity to consider their use of many different elements of art in the creation of their projects, addressing indicator d.

CP7.12 Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media. – Students will be using different mediums to create artwork in the gallery, such as combining markers and vinyl sticker paper to make skateboard deck designs and using watercolour pencil crayons to portray movement. These techniques will address indicators a and b.

CR7.1 Respond to professional dance, drama, music, and visual art works using analysis, personal interpretation, and research. – Students will view the works of many contemporary Indigenous artist from across Canada. Students will verbally analyze works

using processes such as the MacKenzie Method, and respond through the creation of their own skateboard deck designs, addressing indicators a and b.

CR7.2 Investigate and identify ways that the arts can communicate a sense of place. – Visiting the art gallery is an essential aspect of a student inquiry process into how artists express ideas about how people move through and interact with environments, and their relationships to those places. The works in the gallery also reflect the regionalization of specific Indigenous cultural aesthetics, including in contemporary artworks. Inquiring and using the gallery as a research tool will address indicators a and b.

CR7.3 Examine and describe how arts expressions of various times and places reflect diverse experience, values, and beliefs. – Students will be examining the arts expressions of modern Indigenous artists from across Canada. Discussing these works and the connections the artists make to movement through locations and environments will address indicator c.

CH7.2 Investigate how Indigenous artists from around the world reflect the importance of place (e.g., relationship to the land, geology, region, urban/rural environments). – Students will be viewing artworks that connect Indigenous artists and the boarding sports they participate in to the environments that these sports take place in. These artworks also contain connections between the materials used to create them and these locations, as well as connections to regionalized Indigenous arts. Discussion of these connections will address indicators a-d.

GRADE 8 - CULTURAL IDENTITY

CP8.12 Solve visual art problems using a variety of processes and media. – Students will be using different mediums to create artwork in the gallery, such as combining markers and vinyl sticker paper to make skateboard deck designs illustrating a place that is significant to them. They will also be using watercolour pencil crayons to portray movement. These techniques will address indicators a and b, and discussions around students' artworks can address indicator d.

CR8.1 Respond to professional dance, drama, music, and visual art works through the creation of own arts expressions. – Students will view the works of many contemporary Indigenous artist from across Canada. Students will verbally analyze works using processes such as the MacKenzie Method, and respond through the creation of their own skateboard deck designs, addressing indicators a,c and d.

CR8.2 Investigate and identify ways that today's arts expressions often reflect concern for social issues. – Students will explore how artwork can be a form of activism within a community by discussing artworks such as on Michael Langan's project in collaboration with Kent Monkman, Colonialism Skateboards, addressing indicator c.

CR8.3 Investigate and identify how arts expressions can reflect diverse worldviews. – Students will be exploring works that represent many diverse viewpoints. Artworks in this exhibition include perspectives from Indigenous people across Canada, the perspectives of people in snowboarding, surfing, and skateboarding communities, and perspectives that challenge gender stereotypes. Discussion of artworks by

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these artists and exploring how their unique worldviews are expressed in their artworks will address indicators b-d. Discussions exploring an Indigenous perspective on Canada's colonial history as mentioned in CR 8.2 will particularly address indicator d.

CH8.2 Analyze the influence of social issues on the work of contemporary First Nations, Métis, and Inuit artists, and share results. – Students will use their visit to the gallery as an inquiry process to explore how Indigenous artists from across Canada explore social issues of significance to them. Social issues addressed in this exhibition include sharing information about Canada's colonial past and its effects on Indigenous people (in Michael Langan and Kent Monkman's collaborative project Colonialism Boards), addressing gender norms and stereotypes (through the artwork of artists Amanda Strong), and addressing acceptance of alternative cultures such as boarding culture in public spaces. This inquiry would address indicators a and c.

GRADE 9 - TAKING ACTION

CP9.12 Solve visual art problems in new and unfamiliar ways. – Students will be using different mediums to create artwork in the gallery, such as combining markers and vinyl sticker paper to make skateboard deck designs and using watercolour pencil crayons to portray movement. These techniques will address indicators a-c, and further discussion on the artwork they create would address indicator d.

CR9.1 Respond to professional dance, drama, music, and visual art works through individual or collaborative inquiry and the creation of own arts expressions. – Students will view the works of many contemporary Indigenous artist from across Canada. Students will verbally analyze works

using processes such as the MacKenzie Method, and respond through the creation of their own skateboard deck designs, addressing indicators a and c.

CR9.2 Investigate and identify ways that today's arts expressions can inspire change.

– Students will be viewing many artworks that take non-traditional forms, even though many are influenced by traditional Indigenous artwork. These include photography, film, and installation artworks. Many of these artworks address social issues and strive to create social change, such as Michael Langan and Kent Monkman's collaborative work on Colonialism Boards, which encourages the viewer to examine Canada's colonial history and its effects on Indigenous peoples. Other artworks in this exhibition address issues of gender diversity, and social acceptance of boarding culture in public spaces. Discussing these artworks will address indicators a,d and e.

CR9.3 Investigate and identify how arts expressions can challenge thinking about values, ideas, and beliefs. – As discussed in

CR 9.2, many artworks in this exhibition will address social issues, and discussions around these artworks will explore how the artists convey ideas about those issues. Since the work in this exhibition is very contemporary, it will allow students to reflect on their current social environments, and discussion of these works will address indicators a,c and f.

CH9.1 Investigate and discuss the role of artists in raising awareness or taking action on topics of concern. – Students will explore artwork that uses popular boarding culture, in particular urban skateboarding culture, to explore current social issues, addressing indicators b and d.

CH9.3 Investigate diversity of artistic ideas, styles, and media in contemporary arts expressions. – Students will use their visit to the gallery as an inquiry process to explore how contemporary Indigenous artists from across Canada explore social issues of significance to them, addressing indicators b, c, and e.

VISUAL ARTS 10/20/30

Visiting the gallery will address all the Foundational Objectives of this curriculum.

- Analyze forms of art from a variety of cultures and societies, historical and contemporary; interpret meanings within appropriate contexts; and relate their understanding to their own expressions and life experiences. (Focus: Cultural/Historical Component) – Students will be exploring the artwork of contemporary Indigenous artists from across Canada, in particular through the lens of their experiences in modern skateboarding, surfing, and snowboarding cultures. They will have many analytic discussions about this artwork, including using the MacKenzie Method to analyze, make personal connections, and further extend their interpretations. They will consider the cultural and historical context of these works, and how these artists are influenced by the societies around them.
- Use analytical and critical thought to respond to artworks and infer meanings based on the many contexts of visual art and global issues. (Focus: Critical/Responsive Component) – students will use the MacKenzie Method to analyze artworks. Many of the artworks being viewed explore how Indigenous artists from across Canada explore social issues of significance to them. Social issues addressed in this exhibition include sharing information about Canada's colonial past and its effects on Indigenous people (in Michael Langan and Kent Monkman's collaborative project Colonialism Boards), addressing gender norms and stereotypes (through the artwork of artists Amanda Strong), and addressing acceptance of alternative cultures such as boarding culture in public spaces.

- Initiate and develop ideas for art-making, transpose these ideas into art forms using a variety of media, and reflect upon their processes and their completed works within the contexts of visual art. (Focus: Creative/Productive Component) – Students will use different mediums to create artwork in the gallery, such as combining markers and vinyl sticker paper to make skateboard deck designs illustrating a place that is significant to them. They will also be using watercolour pencil crayons to portray movement.

Modules in the Visual Arts 10/20/30 curriculum that relate to this exhibition include:

- Local and Regional Culture
- Visual Art and Ways of Thinking
- Pop Culture and Mass Media
- Cultural Communities of Canada
- Differing Perspectives
- Change
- Visual Art in Canada
- Social Issues in Visual Art

ARTS EDUCATION 10/20/30

As discussed for Visual Art 10/20/30, visiting the MacKenzie Art gallery will address many foundational objectives related to all three components of the Arts Education curriculum (Cultural/Historical, Critical/Responsive, and Creative/productive).

Modules in the Arts Education 10/20/30 curriculum that relate to this exhibition include:

- Tell it like it is!
- The Arts and Pop Culture
- Expanding Horizons: The Arts in Canada



Cross-Curricular Competency to Develop Thinking:

- a) The gallery experience confronts students with multiple contexts that shape artistic practice and experience.
- b) The gallery experience allows students to understand the creativity of others, inspiring their own creativity.
- c) The gallery methodology challenges students to critically engage with works of art through peer discussion, analysis, and interpretation.

Cross-Curricular Competency to Develop Identity and Interdependence:

- a) The gallery experience introduces students to artists who explore their individual and collective identities through a variety of artistic contexts.
- b) The gallery experience engages students with art objects, which affect students' senses, thinking skills, memory, and identity.
- c) The gallery experience teaches students the cultural and environmental responsibilities of artists as well as their own individual impact.

Cross-Curricular Competency to Develop Literacies:

- a) The gallery methodology stimulates students to reflect on visual literacies through peer discussion, interpretation, and analysis.
- b) The gallery experience introduces students to new visual literacy's, inspiring students to create art and conversations with their new knowledge.

Cross-Curricular Competency to Develop Social Responsibility:

- a) In addition to the exploration of art objects, the gallery experience offers a space for social context, engagement, and change.
- b) The gallery experience supports the role of artists and students as socially responsible leaders in our city, province, and country.

