



Locally Developed/Department Authorized Course Framework Template

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School Name: Wood Street-CHAOS program	Signature of Superintendent:
Committee Approval Date:	Committee Chair Signature:
Course Name: Ancestral Technology 10	Grade Level of Course: 10
Number of Course Credits: 4 credits	Number of Hours of Instruction: 100-120 hours of instruction

Department Authorized Prerequisite(s): none

Special Training, Facilities or Equipment Required:

Special Training...

- Teacher knowledge & skills in: Ancestral Technology Education, Experiential Learning, Land-based Learning, and Wilderness Travel
- Teacher background in two and three-dimensional design
- Guest experts in various Indigenous technologies

Equipment

- Variety of two-dimensional supplies: paper, pencils, sketch pads, etc.
- Variety of three-dimensional supplies: carving knives, variety of sewing needles, metal hammers, glue, paint, oils, stains, dyes, etc.

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• **NOTE:** If teacher decides to expand to include ‘non-Yukon First Nations’ cultures- (i.e. other Canadian indigenous cultures, Inuit, Eastern Canadian, and/or Aztec, Mayan, Maori, etc.), students could all use similar tools and/or may require the resourcefulness of the teacher to find tools to enable students to proceed with inquiry of a different culture than Yukon First Nations, students:

- Should also have access to internet, books, learning commons, other related resource materials

Facilities

- Beneficial to have various outdoor settings including visits to Yukon First Nations historical sites where students can learn experientially

Course Synopsis:

A course designed to explore the ancestral technologies specific to Yukon First Nations cultures; including design, artistic expression, stages of production, historical significance, place names, languages, etc.

Goals and Rationale:

Students will be introduced to a variety of Yukon First Nations ancestral technologies. Design, artistic expression and production techniques used to produce and reproduce artifacts will be explored. Students will be guided and encouraged in skill development, tool use and care of tools toward mastery of Yukon First Nations ancestral technologies. Examples include: birch bark basket, fire starter kit, traditional bag, atlatl, knife and sheath, fishing spears, drums, plant technologies, canoes paddles, canoes, and other technologies used in traditional life, etc.

The teachings will reflect the balance of physical, emotional, mental, and spiritual values that exist in the material world of stories, as seen in Yukon First Nations cultures and languages.

Students will develop an understanding and appreciation of Yukon First Nations cultures, languages and ancestral technologies.

Yukon First Nations Perspectives:

Learning involves patience and time: The structure of the course is centered on a collaborative and experiential learning environment. This will require students to make connections and organize their knowledge and skill. Reflection on their own performance will be encouraged in order to further their own learning.

Learning requires exploration of one’s identity: Through the sewing or carving process, for example, students are encouraged and asked to always return to their own unique experience. They will learn their strengths, challenges and their innate abilities and capacity to learn. Students connect with Elders and Knowledge Keepers for stories and teachings that will deepen their understanding of themselves.

Learning ultimately supports the well-being of the self, the family, the community, the land, the water, the spirits, and the ancestors: providing multiple access points for students to learn will support this principle. The students will also be able to represent their learning in various ways.

As this course is focused on the ancestral technologies of Yukon First Nations, we will rely heavily on the expertise of Elders and Knowledge Keepers from each unique Yukon First Nations community. These experts will not only 1) bring a breadth of knowledge about topics ranging from: birch bark basket design, beading/sewing, carving, knife and sheath design, atlatl making, etc. but they will also, 2) bring a depth of knowledge about Yukon First Nations histories, worldviews and perspectives, such as traditional uses of plants, and seasonal rounds etc.

BIG IDEAS

Social, ethical, and sustainability considerations impact design.

Ancestral technologies are a link to understanding Yukon First Nations history culture and language.

User needs and interests drive the design process

Yukon First Nations developed different ancestral technologies and tools for a variety of complex tasks.

The identities, worldviews, and ancestral technologies of Yukon First Nations cultures are renewed, sustained, and transformed through their connection to the land and water.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to be able to do the following:</i></p> <p>Explore and Create:</p> <ul style="list-style-type: none"> • Apply the principles of design to the creation of a variety of projects • Create projects which emphasize traditional Yukon First Nations histories, technologies and design strategies • Demonstrate safe and responsible use of materials, tools, technologies, and work space • Explore artistic possibilities and take creative risks • Develop and refine artistic skills, reflecting historical cultural traditions <p>Reason and Reflect</p> <ul style="list-style-type: none"> • Describe and analyze how materials, technologies, and processes are used in Yukon First Nations cultures and languages • Recognize and evaluate design choices in creations 	<p><i>Students are expected to know the following:</i></p> <ul style="list-style-type: none"> • Principles of design • Image development strategies • Materials, techniques, and technologies specific to Yukon First Nations cultures • Creative processes as a reflection of the moral, values, beliefs, and traditions • Use of symbols and metaphors to represent ideas and perspectives • Identify the shapes and motifs specific to the cultural context of Yukon First Nations culture and language being explored • Role of the artist, technologies, and audience

- Develop personal answers to **aesthetic questions**

Communicate and Document

Document, share, and appreciate works of art in a variety of contexts

- Demonstrate respect for self, others, and **place**
- Communicate ideas and historical culture through art making
- Communicate and **respond** to **social and environmental issues**

Connect and Expand

- Explore Yukon First Nations perspectives and knowledge, other **ways of knowing**, and local cultural knowledge through artistic works
- Create projects that demonstrate personal, cultural, and historical contexts

- Influence of visual culture and technologies on self-perception and identity

Traditional and contemporary Yukon First Nations worldviews, stories, and history as expressed through visual arts and technologies

- Contributions of traditional, innovative, and inter-cultural artists
- The ethics of **cultural appropriation** and plagiarism
- Traditional and contemporary Yukon First Nations worldviews, stories, and history as expressed through arts and technologies
- Understand that creating art forms that reflect personal indigenous identity helps to shape a better understanding of self and one’s identity within the modern world
- Identify the **materials, techniques, and technologies traditionally used** in Yukon First Nations cultures and languages

Big Ideas – Elaborations

Design process: an approach for breaking down a large project into manageable chunks. Architects, engineers, scientists, and other thinkers use the design process to solve a variety of problems

Traditional Yukon First Nations histories: emotional connection through identifying with traditional shapes and motifs, to inform others of the moral, values, beliefs and traditions of Yukon First Nations

- **Responsible use of materials:** using materials in an environmentally responsible way, considering their level of biodegradability and potential for reuse and recycling
- **Creative risks:** make an informed choice to do something where unexpected outcomes are acceptable and serve as learning opportunities
- **Materials:** the broad spectrum of materials, technologies and processes is open-ended and constantly evolving, and materials chosen with reflect the Yukon First Nations culture and language chosen by the student to explore
- **Historical cultural traditions:** works of art that share common visual characteristics can be described as belonging to the same indigenous culture
- **Aesthetic questions:** questions relating to the nature, expression, and perception of artistic works
- **Document:** through activities that help students reflect on and demonstrate their learning (e.g., Writing an article, journaling, taking pictures, storyboarding, making video clips or audio-recordings, constructing new works, compiling a portfolio)
- **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 for Yukon First Nations perspectives.
- **Respond:** through activities ranging from reflection to action
- **Social and environmental issues:** locally, regionally, nationally and/or globally
- **Ways of knowing:** First Nations, Metis, and Inuit, gender-related, subject/discipline-specific, cultural, embodied, intuitive

Content – Elaborations

- **Principles of design:** balance, contrast, harmony, emphasis and unity

Content – Elaborations

- **Image development strategies:** processes that transform ideas into visual images. The students will learn the following strategies: thumbnail sketches, transferring images, modifying images, differentiating between cultural shapes and forms, and differentiating and choosing different cultural shapes and forms
- **Creative process** as a reflection of the moral, values, beliefs, and traditions: projects created to reflect the stories, histories, and religion of the indigenous culture being explored
- **Symbols and metaphors:** symbols are any motif, shape or image that has meaning, while metaphors are the meaning that develops when more than one symbol is juxtaposed
- **Shapes and motifs:** not in a western art context, but reflective of the indigenous culture in a historical context. In traditional Northwest Coast Indigenous, for example, art forms use the basic motifs of form line, ovoid, trigon, crescent, and circle
- **Traditional histories:** identifying traditional shapes and motifs, to inform others of the morals, values, beliefs, and traditions of an indigenous culture
- **Cultural appropriation:** use of a cultural motif, theme, “voice”, image, knowledge, story, song, or drama 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
- **Materials, techniques, and technologies traditionally used:** used by the creators of artwork in a historical context, not what we would use today. The tools discussed will vary depending on the culture(s) students wish to complete an inquiry on; this could be a wood, fabric, cedar for weaving, soapstone, shell, etc. and the tools original used to change the raw materials to artwork with cultural meaning

Recommended Instructional Components: Core Competencies

Communication

• Connect and Engage with others (to share and develop ideas)

- ask and respond to simple, direct questions.
- consult with instructor as necessary in class
- Connect with Elders and Knowledge Keeps through questioning, storytelling, body language and spending time in the outdoors with them

Thinking: Creative Thinking

• Generate Ideas

○ build on others ideas and add new ideas of my own or combine with people's ideas in new ways to create new things or solve straightforward problems.

• Develop Ideas

○ persevere over years if necessary to develop my ideas.

Thinking: Critical Thinking

• Analyze and Critique

○ show if I like something or not.

• Question and Investigate

○ explore materials and actions.

• Develop and Design

○ experiment with different ways of doing things

○ monitor my progress and adjust my actions to make sure I achieve what I want.

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Recommended Assessment Components:

As outlined in the Yukon's *Communicating Student Learning Resource and Professional Learning Tool*, teachers are required, in all grades and subject areas, to follow researched-based assessment practices that support student learning. As outlined in this electronic iBook these include:

- **Triangulation of Assessment** - evidence of student learning must be from the following three sources: conversations, observations, and products. (COPs)
- **Principles of Quality Assessment**
 - Assessment is ongoing, timely, specific, and embedded in day to day instruction
 - Student is involved in assessment and feedback
 - Assessment focuses on all three components of the curriculum model - knowing, doing, understanding
 - Assessment provides ongoing descriptive feedback to students
- **Evaluation and Grading** – must align with learning standards, reflect achievement and progress over time, is tied to learning, not behaviours and attitude
- **Assessment and communication practices** must integrate Yukon First Ways of Knowing and Doing
- **Culturally responsive assessment** practices carefully acknowledge and respect Yukon First Nations worldviews and their complexities, and provide students with appropriate opportunities to demonstrate their learning

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- **Students play an active role throughout all stages of assessment** to ensure that they feel ownership of their work and to hear and provide feedback about how they are doing, and where to next?
- Each student should also have a final conversation about their final product & final grade, and the collected teacher data observations. This process gives the students a role in the assessment process and encourages the students to invest in their own learning. The teacher should use this information to make a final assessment on the three components of the curriculum model – knowing, doing, understanding and to determine if the student demonstrates an understanding of the concepts and competencies relevant to Ancestral Technologies 10.

Learning Resources:

Additional Information:

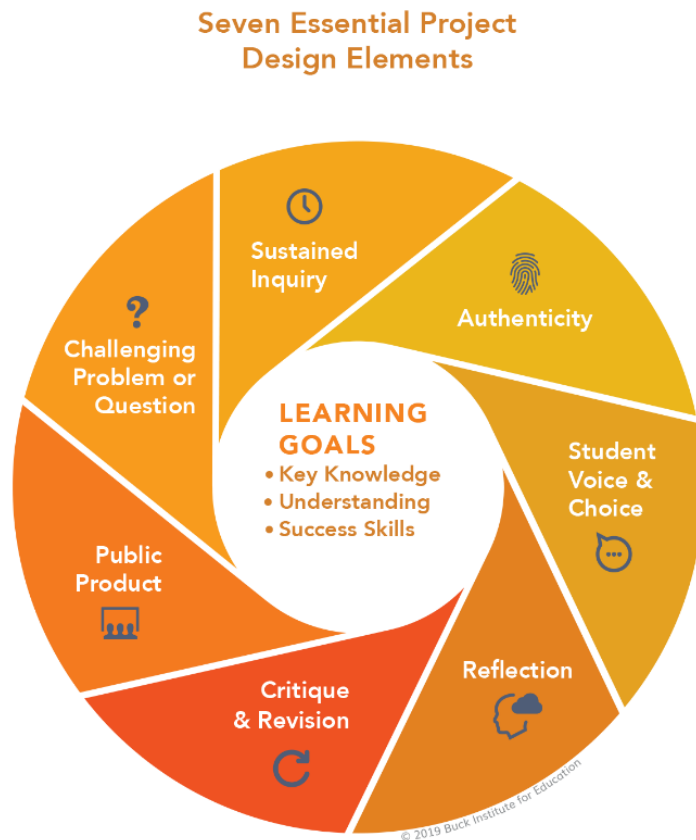
This Ancestral Technology 10 course would be a perfect fit for incorporating a project-based learning focus.

Note: Project Based Learning (PBL) is a teaching method in which students learn by actively engaging in real-world and personally meaningful projects. (Buck Institute of Education (BIE) -<https://www.pblworks.org/what-is-pbl>)

As outlined by BIE... “Students work on a project over an extended period of time – from a week up to a semester – that engages them in solving a real-world problem or answering a complex question. They demonstrate their knowledge and skills by creating a public product or presentation for a real audience.

As a result, students develop deep content knowledge as well as critical thinking, collaboration, creativity, and communication skills. Project Based Learning unleashes a contagious, creative energy among students and teachers.”

The diagram below illustrates the important principles behind quality project based learning, according to the Buck Institute of Education



Previous **modules** originally created for this course involve making: birch bark baskets, fire starter kits, traditional bag, atlatis, and knives and sheaths. An **overarching inquiry question** and a step-by-step project-based learning approach could drive the learning on any of these modules or any topics.