
Salish Weave in the Classroom

Implementing Salish Weave art prints into classroom curriculum

*"The fruits of our encounters with individual works of art
are endless in their bounty"*

Jackson, 1998, p. xvi



Thunderbird and Killerwhale, Luke Marston, 2011

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INTRODUCTION

Salish Weave is a private collection of contemporary Coast Salish art intended to support Coast Salish artists and raise awareness of Salish culture and art. In 2016, George and Christiane Smyth initiated a school program pilot project within the Cowichan Valley School District. With Becky Greenhow as the lead, a team of teachers came together to explore how to weave the art prints into their K-12 classroom teachings and developed the first lesson plans to use with the prints, sharing with colleagues from many school districts along the way.

As part of the Salish Weave School Program (see www.salishweave.com), a collection of three box sets totaling 27 Coast Salish original serigraph prints created by local artists was gifted to Vancouver Island and Gulf Island School districts located in traditional Coast Salish lands, including:

Greater Victoria (SD 61)
Sooke (SD62)
Saanich (SD 63)
Gulf Islands (SD 64)
Nanaimo Ladysmith (SD 68)
Qualicum (SD 69)
Comox Valley (SD 71)
Cowichan Valley (SD 79)
And L'Ecole Au-coeur-de-l'île in Comox (SD 93)

In 2019, the Smyths and the University of Victoria's Faculty of Education launched a second pilot project, ***Salish Weave in the Classroom***. The project goals were to gather information through onsite observations and interviews in six school districts, and summarize current classroom uses of the box sets. The findings revealed many innovative approaches that teachers in these districts used to create classroom materials that a) support core competencies; b) incorporate visual thinking strategies and art-making using original art; and c) provide First Nations content, as outlined in the BC curriculum.

Project lead, Sheila Karrow, also connected with the remaining school districts on Vancouver Island and most school districts on the British Columbia Lower Mainland to share the Salish Weave art box sets and curriculum resources. Please refer to the [Salish Weave website](#) for a detailed list of participating school districts. Through this work, the ***Salish Weave in the Classroom*** resource guide was developed to support teachers' work in creating contemporary Indigenous curriculum across subjects and at all levels.



Cultural CununDRUM, LessLIE, 2014

"At the same time I feel obligated to share my culture. With understanding and exposure comes appreciation and cultural bridges between First Nations, Canadians and Americans."

lessLIE

big bucks
born in
the salish sea

starbucks
a cultural
parody

taking salish land
for lucrative coffee

andy whorl
painting
startbucks
spindle whorl
as the w(((h)))orl(((d)))

a big bucks core-poor-ration putting
the poor
on rations

while the rich drink
cultural coffee
a cultural
parody

lessLIE

HOW CAN BEST PRACTICES BE INCORPORATED INTO THE SALISH BOX SET MATERIALS?

Effective curriculum requires not only a dedicated and skillful teacher who has a good understanding of the new BC curriculum, but also someone who can create teaching materials and lesson plans that combine existing content with creative new approaches to thinking and learning. An effective teacher who understands best practices demonstrates:

- Use of scaffolding
- Opportunities for self-directed learning
- A classroom environment where student initiative in decision making processes is nurtured
- The ability to create new strategies and ideas and integrate them into traditional and existing lesson plans
- An interest in collaborating with other teachers and among students
- An ability to anticipate and prepare for obstacles (successful entry points for each student)
- Use of relevant resources for students with specific needs
- Lesson plans that show each step, explaining skills, strategies, and core competencies
- Guided practice where students can apply skills/strategies and for multiple approaches and outcomes
- An understanding and involvement with community and place
- Opportunities for reflection and self-evaluation
- Be able to apply new learning to personal experiences and to different subject areas (this includes both teacher and student)
- Ability to motivate students through relationship building
- Art making activities as a way to summarize learning in a visual or graphical way
- Use of First Peoples Principles of Learning
- Use of Visual Thinking Strategies
- Use of Image Development Strategies (grade 3 and higher)



wHole W(((h)))orl(((d))), lessLIE, 2014



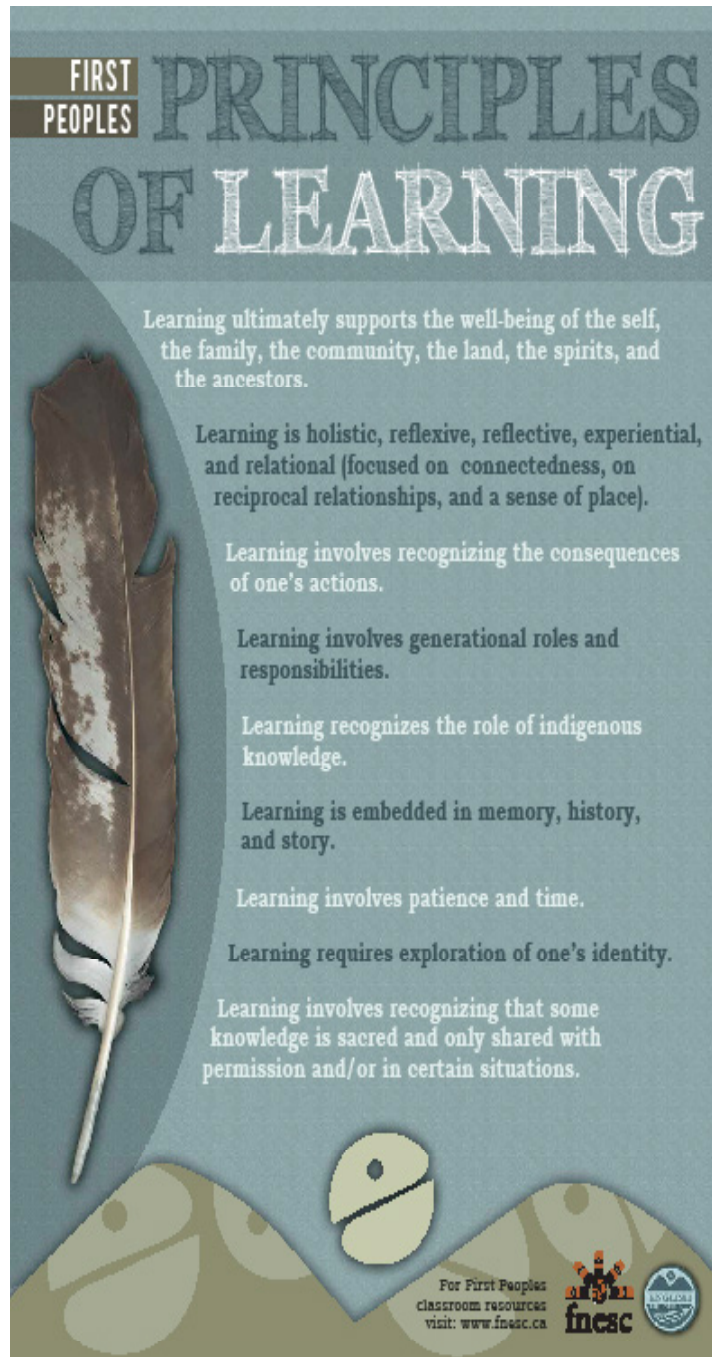
Conservation, Chris Paul, 2004



Thunderbird Paddle, Maynard Johnny Jr., 2004

THE FIRST PEOPLES PRINCIPLES OF LEARNING

Using the Salish Weave box sets in the classroom is consistent with the BC Curriculum requirement to educate students on the First Peoples Principles of Learning. These Principles of Learning integrate traditional knowledge from First Peoples, respect, and a holistic connection to place that is essential in preparing for a changing future. The First Peoples Principles of Learning are:



<https://fnescc.app.box.com/s/vk9ovfe78fxo3qji3sw9r12ru562cyt4>

The box sets also offer a broader way of learning using Art Education and assist in developing Visual Thinking Strategies and Image Development Strategies.

WHY IS ART EDUCATION IMPORTANT?

Including the arts in education goes far beyond teaching students how to make beautiful art work, music, poetry, or performance. Combining the arts with STEM subjects provides students with opportunities to connect personally to the content using a more holistic approach to learning. The arts teach valuable life skills that contribute to the wellbeing and success of every child. Students develop critical thinking skills and adopt a broader understanding of complex ideas, often realizing that there are many different solutions to a problem and that each student contributes to a different way of seeing, perceiving, and understanding. Studying artists and their art introduces students to different cultures, beliefs, and points of view. Inviting artists into the classroom introduces new techniques and ideas for students to experience and contributes to existing classroom curriculum.

Historically, artists have been watchers, processing the world in which they live through their art making and “constantly recreating perspectives not seen before” (Daichendt, 2010, p. 68). By studying art, students can see deeper into things, especially when studying images of the natural world. What is our human experience in relation to life around us and what do our ancestors have to teach us? In studying the Salish art, these works of art can show us “something in such a way that we can understand it more perspicuously than we did before” (Young, 2001, p.4).



Students observing, discussing, and recording their observations while identifying different Coast Salish design. SD 61, Victoria

The Salish Weave prints, as in all types of art, are objects and “are invariably the products of inquiry, which is how we come to know them as objects” (Jackson, 1998, p. 23). Students develop their own inquiry process as they study this art and imagine many possible narratives the artist may have created. When engagement with the art takes place, “both the experiencer, whether the artist or art appreciator, and the object experienced have changed” (Jackson, 1998, p. 6). “Events depicted in art can motivate change, to herald an improved future” (Goldblatt, 2006, p.20) and tell a story of people, land, animals, and plants that can live in harmony as can be illustrated in the First Peoples Principles of Learning.

“My students were first of all impressed that they had the opportunity to have such an outstanding collection of art in their classroom, which aroused their curiosity. We began by just appreciating each of the selections. We then would choose one and look at shapes and colours followed by traditional legends and stories associated with the selected print. It was a delight when students discovered personal connections to the art. We would usually follow up with some writing (summaries/connections) and/or some art of their own.”

Grade 4/5 teacher



SD 93, L'École Au-couer-de-l'île



SD 71, Comox Valley



SD 71, Comox Valley

Using Coast Salish design plastic cutters (circle, oval, moon, crescent, extended crescent, and trigon), students create their own compositions in play-dough.

WHAT ARE VISUAL THINKING STRATEGIES?

Visual Thinking Strategies, commonly referred to as VTS, is a group activity that offers students opportunities to talk about art. Visual Thinking Strategies begin as a question and answer process between teacher and students.

The following questions are asked:

What is going on in this picture?

What makes you say that?

What else can we find?



Wuhus, Maynard Johnny Jr., 2008



SD 79, Cowichan

This method of questioning when discussing a piece of art begins a reflective process of thinking critically using personal experiences and ideas, imagining, and problem solving that allows for multiple points of view in a collaborative setting. Student engagement and participation increase, leading to a stimulating environment where students want to express their ideas and are willing and interested in listening to other students. Because art discussions involve a level of subjectivity and often lead to open ended thought processes, inclusivity and respect can be nurtured. When teachers bring the Salish Weave prints into the classroom, students are asked VTS questions and expand their understanding and appreciation of Coast Salish art. This has proven to be an effective process that can segue into art making and written student responses (Duke, 2013).

WHAT ARE IMAGE DEVELOPMENT STRATEGIES?

Creating interesting and effective art work involves an understanding of Image Development Strategies. These strategies are specified into a list of techniques that can be used to create art. Students can learn many of these strategies by identifying them in the Salish Weave prints and can later apply them to their own art making. Many of these are connected to the Elements and Principles of Design. Students build images from their own experiences and apply them to their art making by processing emotions and feelings, ideas and concepts, imagination, memory, and observation. These ideas and experiences are then processed in the art and can create certain effects:

- Elaboration
- Distortion
- Exaggeration
- Fragmentation
- Juxtaposition
- Magnification
- Metamorphosis
- Minification
- Multiplication
- Personification
- Point of view
- Reversal
- Rotation
- Simplification
- Serialization



communiTIES, lessLIE, 2010

In the new BC Art curriculum, Image Development Strategies are introduced in the content section beginning in grade three (see: https://curriculum.gov.bc.ca/sites/curriculum.gov.bc.ca/files/curriculum/arts-education/en_arts-education_k-9_elab.pdf). Salish art beautifully represents many of these effects and can be used to initiate a student's own application of development strategies. This can be an activity that works effectively with the core competencies in all levels of art education, particularly in the higher grades.

In addition to Image Development Strategies, the Element and Principles of Design are also introduced in the primary grades and are further developed in the middle and senior levels. The Elements of Design are:

- **Line** (direction, movement, use in a composition)
- **Shape** (form as it relates to object and space and positive and negative values)
- **Colour** (used in combination with value, the colour spectrum ranging from warm to cool)
- **Texture** (surface quality and illusion of depth)

The Elements of Design can be a source of content discussion for all levels of students and provide a framework for the development of artistic language. The Salish Weave art prints are ideal teaching tools for this type of learning because of their simple compositions, Salish design elements, use of positive and negative space, and bold colour blocks.

Similar to the Elements of Design, students are introduced to some of the Principles of Design in the primary years and given more sophisticated principles in the senior grades. The Principles of Design include the following:

- Pattern (grades K-12)
- Repetition (K-12)
- Rhythm (2-12)
- Contrast (2-12)
- Emphasis (3-12)
- Balance (4-12)
- Variety (4-12)
- Unity (5-12)
- Harmony (5-12)
- Movement (7-12)
- Proportion (7-12)



Over Black Tusk, Susan A. Point, 2005

Having an understanding of the Elements and Principles of Design will assist teachers in facilitating purposeful discussions with students. Questions may be combined with Visual Thinking Strategies as seen in the following questions using Susan Point's image of *Over Black Tusk*:

- What is going on in this picture?
- Are there certain colours that might support what you have said?
- What kind of mood or feeling do you gain from looking at this image?
- What makes you say that?
- Are there any shapes or lines that are repeated in the composition?
- Why might the artist have repeated these shapes and lines and what do they remind you of?
- What do you see that creates movement in the composition (areas where your eye wants to move forward or return to)?
- Where do the directions of the lines lead you and why might the artist have chosen to do this?

THERE ARE SALISH ART PRINTS IN MY DISTRICT...

How do I obtain the prints for use in my classroom?

Teachers can access these prints independently for their own classroom teaching activities or collaborate with other teachers and share the resources. In some schools, Principals may want to sign out a box set to showcase in a full school setting such as in an entrance, hallway, or library. Each district has its own method of storage, delivery, and presentation of the box sets (each box contains 9 art prints). In many districts there is a binder available of printed curriculum material from the [Salish Weave website](#) that accompanies the prints. One district laminated some of the lesson plans from the site. Teachers can contact their District Indigenous Education Department to obtain information on where and how to sign out the art prints. In some districts it is the responsibility of the teacher to pick up the prints while in other districts, prints may be delivered to the school by the Indigenous Education Department. Depending on your district, the prints may be stored in a variety of ways:

- Plastic sleeves
- Exhibition frames with easels for display
- Loose in sleeves or in the original box from Box Set I
- Plexiglass covers



SD 93, L'École Au-couer-de-l'île



SD 93, L'École Au-couer-de-l'île

Easily removed and interchanged, art print presentation in plexiglass sheets is affordable, lightweight, and versatile.

Districts that are still considering framing options for prints may want to compare the variety of methods used by previous districts. Plexiglass covers are light weight and easy to transport. One school used S hooks to hang the prints in windows for easy viewing. The artist profile was mounted on the back and could be read from the other side of the window. Another district framed a set of prints at [Island Blue Print](#) in Victoria that were later bubble wrapped for easy transport.



SD 79, Cowichan

Left: *Conservation*, Chris Paul, 2004. Right: *Middle Point*, lessLIE, 2008

Framed prints can be carefully secured to the easels using clips and/or wire at the back as well as at the top.

Strategy: Classroom set up as a walking gallery for student viewing

Prints were displayed in plastic and presented directly to the students. Opportunities to move freely around the room and to decide which prints to view offered a self directed viewing approach. This initial stage was accompanied by a group discussion using Visual Thinking Strategies and later, developed into an art and writing activity.

Are my students going to handle original art?

For many teachers there may be some trepidation around bringing in original art for students to experience directly. The box sets were intended to be “working sets” used for educational purposes in elementary and secondary schools. There are many benefits to having the actual art work directly accessible to the students. Our students live in a digital age of very accessible image material. By presenting the actual artwork, students can experience an authentic piece of art (experience its actual size, true colours, the value of the work, its authentic nature, and the tactile quality of the medium and materials used). Discussions around caring for and understanding what original art is can stem from the intimacy of the art work in each classroom. For some teachers, treating the experience as a curatorial process and inviting students to handle the works using cloth gloves may initiate public gallery exhibition experiences. This is particularly useful for more remote schools where students do not have easy access to art galleries. For other teachers, students have been given directions around hand and body respect (keeping hands behind backs when viewing). The concept of art preservation is not the only way to understand original art viewing. For many First Nations cultures, allowing art work (ie. totem poles, and use of organic and non-permanent materials in cedar weaving) to return back to nature and being aware of its impermanent state is another significant way of understanding original art. Environmental artists such as Andy Goldsworthy and Nils Udo, have deliberately created process art that returns back to the natural world and is only documented by photography, memory, and the written word. How many ways can your students develop new experiences with original art and how might these compare to digital art reproductions and the infinite world of online imagery? There is no one way to teach using the Salish Art prints. Presenting students with different points of view and ways of experiencing the art prints provides them with a broader and more enriching art experience.



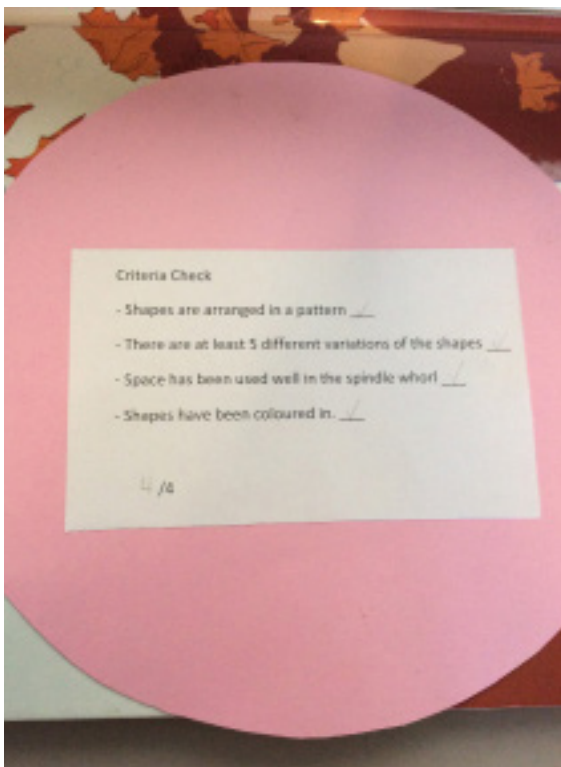
SD 61, Victoria

Where can I find lesson plans to use with the box sets?

The Salish Weave website has examples of lesson plans designed by a variety of teachers in different districts to assist in using the Salish art prints as classroom curriculum. Lesson plans are supported by relevant content learning standards (knowing), and core competencies (doing), within a larger “Big Idea” context (understanding). The core competencies of communication, critical thinking, creative thinking, positive and personal identity, personal awareness and responsibility, and social responsibility, underpin the curricular competencies. The Salish Weave lesson plans were also created with an awareness of the importance of both numeracy and literacy and applied through the lens of art education and Indigenous knowledge.

“When engagement with art takes place, both the experiencer, whether the artist or art appreciator, and the object experienced have changed”

(Jackson, 1998, p. 6)



SD 61, Victoria



SD 61, Victoria

Criteria check on back

- Shapes are arranged in a pattern.
- There are at least five different variations of the shapes.
- Space has been used well in the spindle whorl.
- Shapes have been coloured in.

Strategy: Check List for Students

Students were provided with a Salish design elements check list to review after their art was completed.

Teachers may reference these exemplars directly or use them as inspiration for new lesson plan ideas that may include a particular teacher's strength or interest, those of the students, or tie in to a specific place, culture, and community (site specific and place-based).

The arts education curriculum is made up of four programs: dance, drama, music and visual art. In the primary grades a more holistic approach can be used by combining these four elements of the arts. Drumming, dancing, singing, and story telling may accompany an art discussion that is sourced by a chosen Salish art print. Artistic responses can extend though individual or group art making activities.



SD 79, Cowichan



SD 79, Cowichan



SD 79, Cowichan

Strategy: Tactile Learning Tools

Using Maynard Johnny Jr's print titled, *Wuhus* from Box Set II as inspiration, primary students are creating their own symmetry based three dimensional designs using a sensory box of split peas, Salish design elements cut blocks, and sound making wooden frogs. This activity is designed for young kinesthetic learners who can explore learning through sight, touch, and sound.

On the Salish Weave website, teachers can find age appropriate resources in the education/school programs section. Each lesson plan was developed using a particular Salish Weave art print and includes story references. There are currently lesson resources for the majority of grades; however, teachers are invited to continue to contribute to this section. Many of the lessons were created by a group of teachers from school district 79 in the Cowichan Valley as a result of a Salish Weave curriculum planning pilot project. School district 62 (Sooke) has contributed as well.

THEMES WITHIN SALISH WEAVE BOX SETS I & II

ARTIST & PRINTS	ANDY EVERSON (Nadgedzi) <i>Eagle Nest</i> , 2009	MAYNARD JOHNNY JR. <i>Answer to the Call</i> , 2004 <i>Thunderbird Paddle</i> , 2004 <i>Spa Eth</i> , 2008 <i>Wuhus</i> , 2008	lessLIE Leslie Robert Sam (given name) <i>Thunderbird and Killerwhale</i> , 2004 <i>Four Serpents</i> , 2007 <i>Salish Community</i> , 2007 <i>Sun, Salmon, Frogs, and Ravens</i> , 2007 <i>Middle Point</i> , 2008 <i>tHEIRS</i> , 2009	CHRIS PAUL <i>Conservation</i> , 2004 <i>Swan Drum</i> , 2008	SUSAN A. POINT <i>Over Black Tusk</i> , 2005 <i>Devotion</i> , 2009	DYLAN THOMAS (Qwul'thikum) <i>Mandala</i> , 2008	JOHN MARSTON (Qap'u'luq) <i>Salmon Cycle</i> , 2008	LUKE MARSTON (Ts'uts'umutl) <i>Thunderbird and Killerwhale</i> , 2011
ARTIST BACKGROUND	Born in 1972, in Comox, BC, Andy was named by his grandfather, the late Chief Andy Frank of the K'omoks First Nation. Also of Kwakwaka'wakw heritage. *Illustrated the book, <i>I am Raven</i>	Born in 1973 in Campbell River, BC to a father of the Kwakwaka'wakw Nation and a mother of Coast Salish heritage.	Born in 1973, in Duncan, BC, lessLIE is Coast Salish of Cowichan, Penelakut and Esquimalt Nations, and Irish, Italian, and French heritage.	Born in 1969 near Victoria, BC, Chris is a member of the T'sartlip First Nation.	Born in 1952, Susan is a Coast Salish artist from the Musqueam First Nation in Vancouver, BC.	Born in 1986, in Victoira, BC, Dylan is a member of the Lyackson First Nation, whose traditional territory is Valdes Island, one of the Gulf Islands of the Salish Sea.	Born in 1978, in Ladysmith, BC, John is of Coast Salish heritage. He is a member of the Stz'uminus (Chemainus) First Nation, BC. Brother to Luke Marston.	Born in 1976, Luke is a member of the Stz'uminus (Chemainus) First Nation, BC. Brother to John Marston.

SD 62, Sooke

Current lesson plans on the website are:

1. Teaching notes describing each artist and print.
2. A chart of the themes in Box Sets I and II categorized by artist, year, themes, and symmetry.
3. Coast Salish design elements taught using a variety of methods including play-dough stamping, and the Spa 'Eth counting game.
4. Coast Salish design elements taught using a tactile frog and shapes bin.
5. Analogue coding with Thunderbird and Killerwhale that introduces students to coding and Applied Design, Skills and Technologies (ADST) skills. There are also printable Salish elements handouts.
6. A "How Many" exercise including counting books, Salish shape printable handouts, and language support.
7. Introduction to Coast Salish design elements and Visual Thinking Strategies that include design shapes, VTS and personal response handouts, symbolism, and ties back to two "Big Idea" themes. This activity also includes an assessment guide showing approaching, meeting, and exceeding performances.
8. The Story of Thunderbird and Killerwhale.
9. Reinterpretation project is a cumulative activity involving a series of art critiques using Visual Thinking Strategies to curate a favourite piece and then respond using a variety of media artistically.

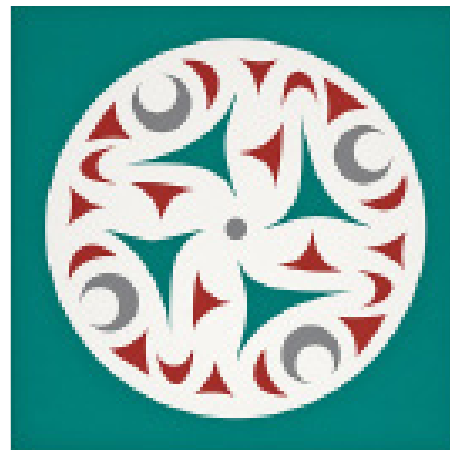
10. Spindle whorl cutouts using Salish design shapes.
11. An Identity/Ancestry Mandala activity that incorporates family history and personal experiences with the world.
12. An Identity-Based Multi-Media Project as collaborative creative expression, combining several independent art activities (personal response photocopies of hearts, visual response words, a guided animal drawing, process photos of the project, and nature plant drawings).



Salmon Cycle, John Marston, 2008



Eagle Nest, Andy Everson, 2009



The Moon and the Pond, Dylan Thomas, 2011

EXAMPLES OF THE SALISH WEAVE BOX SETS IN CLASSROOM TEACHING

In one district, a class studied the history of the spindle whorl after a class trip to the Royal BC Museum. Their teacher brought in the Salish art prints and discussed Salish design elements and radial symmetry. Students created their own spindle whorls combining traditional Salish motifs with contemporary ideas. Salish design elements (circle, trigon, oval, and crescent) can be downloaded and printed from the [Salish Weave website](#).



SD 61, Victoria



SD 61, Victoria

"What beautiful prints, and a privilege to take them into my classroom and explore them with my students."

Elementary Teacher



Thunderbird and Killerwhale, lessLIE, 2004

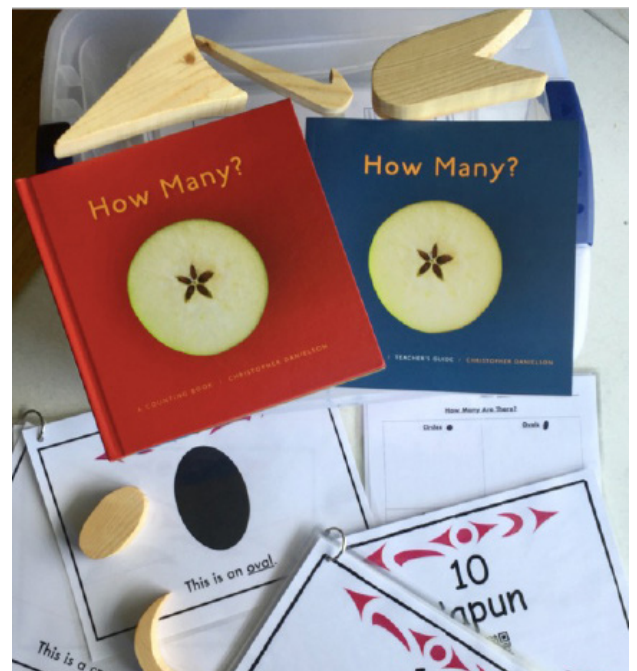


SD 79, Cowichan

Place *Thunderbird and Killer Whale* on the map and talk about how Thunderbird needs to reach Killer Whale so that the salmon can live and feed the Coast Salish people.



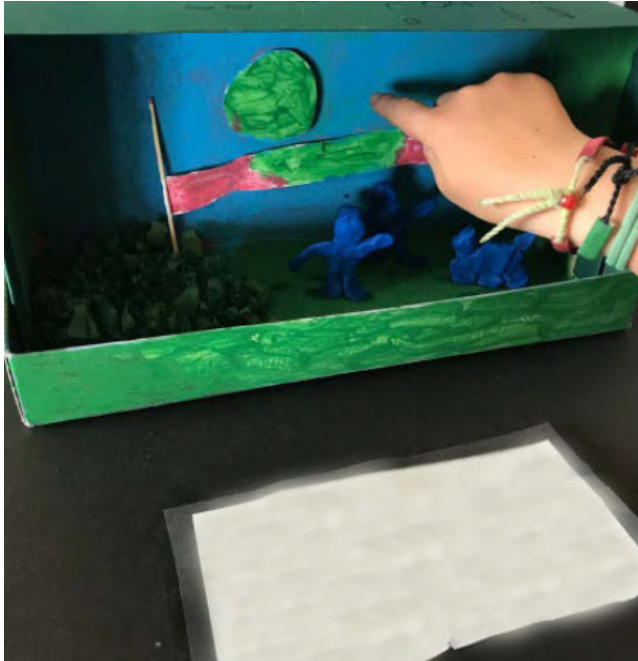
SD 79, Cowichan



SD 79, Cowichan

The *Thunderbird and Killer Whale* activity (above) was designed for students to use analog coding tools for navigation. Students can place the trigon arrow shapes on the map to help Thunderbird reach Killer Whale. There are also other activities on the website that encourage counting in local First languages.

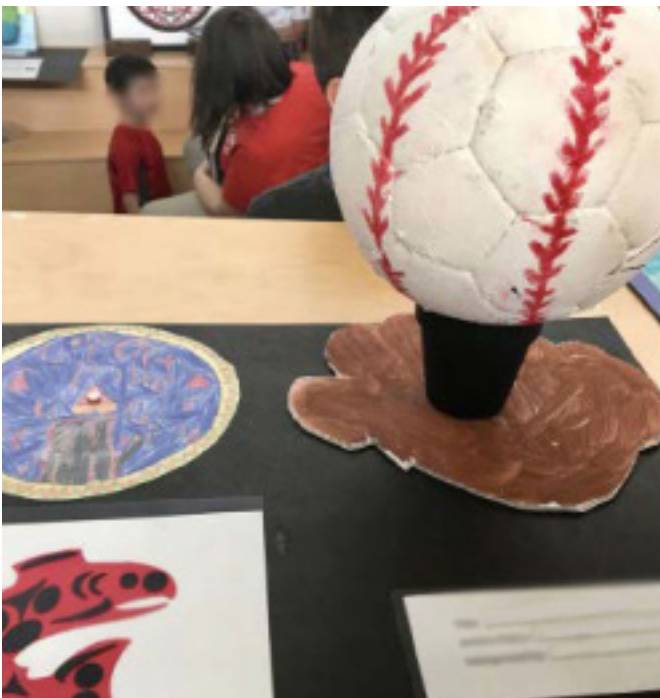
For older students, personal identity and Buddhist mandalas are compared to Salish whorl designs, both involving radial symmetry and connections to place, culture, and belonging. Students create their own more sophisticated compositions using a variety of media.



SD 79, Cowichan



SD 79, Cowichan



SD 79, Cowichan

Classes also presented Salish Weave inspired art in the form of an art show and fair. The results were spectacular, showing a wide range of interpretations and personal connections to Salish Weave lessons taught by the teachers throughout the year.

Strategy: Responsive Student art

Students re-imagine a piece of art from their own perspectives. The elements and principles of design have been incorporated into a variety of projects using different media while referencing the Salish artists.

After identifying the different design motifs in the Spa'Eth (bear in Hul'q'umi'num') print, students work with coloured play-dough on white mats using the Salish design cutters. This activity includes reference story books and a counting exercise with berries shaped from play-dough.

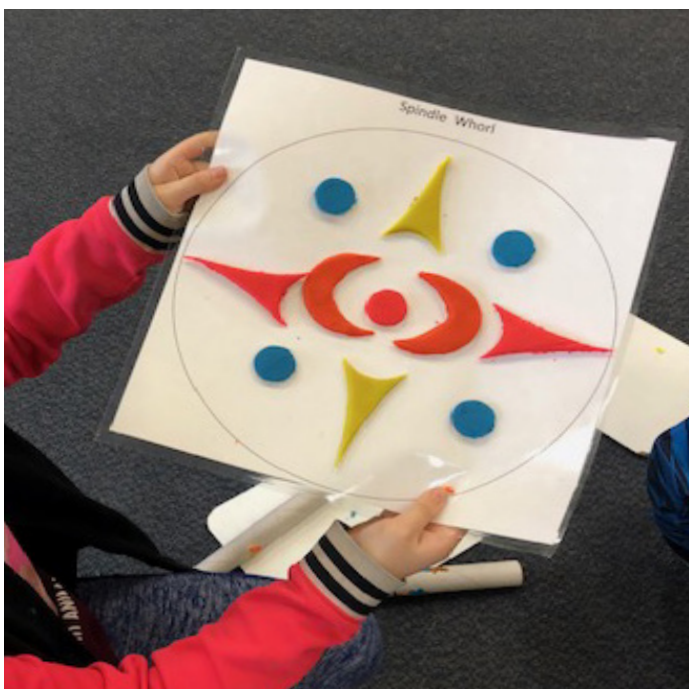


SD 79, Cowichan



Spa'Eth, Maynard Johnny Jr., 2008

"Roll the dice to see how many berries the Spa'Eth (bear) wants to eat..."



SD 71, Comox Valley



SD 71, Comox Valley

Below is an example of a rubric that details a lesson plan from the Salish Weave website:

Coast Salish Art REINTERPRETATION Rubric

	Need to Know	Must Know	Can Know	Could Know
Content I know how to find traditional Coast Salish design elements, and how artists use them in art to share ideas and cultural stories.	I know different Coast Salish shapes. I know there are different Coast Salish artists.	I can describe how shapes can combine to create a larger image. This relates to the print's title.	I can describe the meaning of the title and images in the print. I know what the artist is trying to share with the audience.	I can compare the meaning and purpose of this print to other artworks by this and other artists.
Exploring and Creating I can create new artwork that represents the ideas and emotions I had when connecting with my favourite print.	I can make an artistic representation.	I can make an artistic representation, using different media, that is inspired by my print.	I can make an artistic representation, using several media, that reinterprets my print.	I can use experimentation to reinterpret my print. I am willing to use my imagination and take risks.
Reasoning and Reflecting I can reflect on the creative process and make personal connections to professional artworks.	I can choose a print and share it. I can make a connection in responding to the print.	I can explain why I chose this print. I can connect my print to myself.	I can explain in detail why I chose this print, and how it influenced my creation. I can connect my print to another print or artist.	I can explain in depth why I chose this print, and how it influenced my creation. I can connect my print/ artwork to a bigger life lesson.
Communicating / Documenting I can document and share my learning in a variety of ways (writing/ speaking/ representing/ digitally).	I can speak in a loud clear voice.	I can use my voice to share my learning in an engaging and appropriate way.	I can use my body language and voice to share my learning in an engaging and appropriate way.	I can engage and converse with the audience when I share my learning.

SD 79, Cowichan

Other projects in this district include: Identity/ Cultural Ancestry Mandala (grades 9-12), an Identity Multimedia Project (grades 10-12), Reinterpretation Project (grade 4), Clay Spindle Whorl (grades 8/9), and a Watercolour Nature Project (grade 9).



SD 79, Cowichan
Identity Multi-Media Project



SD 79, Cowichan
Identity/Cultural Ancestry Mandala

The following are some of the external sources District 79 is using to support the creation of Salish Weave lesson plans:

Planning and thinking tools for making resources accessible to all levels and abilities of students (Shelley Moore):

- <https://blossomemoore.files.wordpress.com/2018/03/backwards-design-template.pdf>
- <https://blossomemoore.files.wordpress.com/2018/05/learning-map-cheat-sheet-1.pdf>

Visual Thinking Strategies:

- <http://uvac.uvic.ca/gallery/salishcurriculum/artwork-for-discussion/visual-thinking-strategies/>

Visual Thinking Strategies video:

- <http://uvac.uvic.ca/gallery/salishcurriculum/artwork-for-discussion/visual-thinking-strategies-2/>

IDEAS FOR SECONDARY:

Interview with Dylan Thomas: http://youtu.be/Nd_ZXEZY30I

FNESC Math First Peoples 8-9: <http://www.fnesc.ca/math-first-peoples/>

Paper weaving patterns: <https://www.origami-resource-center.com/weaving-patterns.html>

In another district, one of the highlights was a gingerbread cake decorated for the Winter Holidays with Salish cutouts. This district has produced some innovative art-based Indigenous activities in addition to the use of the Salish art prints. A large canoe making project that honours residential survivors, a Salish fish painting mural, and a Remembrance day event that included Indigenous perspectives, demonstrates this community's commitment to Indigenous education and the creative capacity to produce new project based ideas.

Felted shapes are a popular primary activity in several of the districts and are being used in K/1 classes. These photos show both Northern form line shapes and Salish design shapes.



SD 93, L'École Au-couer-de-l'île



SD 93, L'École Au-couer-de-l'île



SD 71, Comox

Visual spatial activities using the Salish design shapes in felt offer young students the freedom to create different compositions.

OVERVIEW OF DISTRICT INITIATIVES

Professional development

Districts are interested in setting up Pro D days for teachers to learn about classroom implementation of box sets, training in Indigenous content, and creating and implementing classroom lesson plans. These Pro D days could be aligned with district and provincial days to encourage additional teacher collaboration. Online courses and webinars can support more remote districts.

Access to Artists and First Nations resource workers

Districts with regular First Nations Resource Workers who contribute to richer learning opportunities (hand-on activities such as drumming, paddle making, cedar and wool weaving, story telling and land based field trips), complement the Salish Weave box set resources. Indigenous artists can be invited into the classroom to speak directly about the art prints and offer an artist's perspective on culture and art making. Artstarts is one organization that funds artists visiting the classroom.

Storage and presentation of art prints

Most districts have framed the prints using matting, glass, and a metal, or wood frame. This method ensures the long term protection of the prints but can be a bit challenging for teachers to transport them to and from the classroom. In some districts, the Indigenous Education department or the curriculum resource centre assists with the transportation of the framed prints. This is the best scenario for teachers. Some kind of protection is needed for the prints, especially when being handled by students. The plexiglass covers are excellent because of affordability in framing and easy transportation. This is a working set of art prints and intended for regular use.

Improving the curriculum

Teachers can use the current lesson plans available on the [Salish Weave website](#) to support the box set prints. Some districts have printed out the website information for teachers. Having a binder of the printed out material contributes to more teachers using and accessing the prints. When the prints are picked up, a binder is included with ready to access lesson plans and curriculum information.

Appreciation or appropriation

We are in a period of transition in education. Districts are committed to increasing First Nations content and providing better learning opportunities for Indigenous students. Non-Indigenous teachers are concerned about being perceived as appropriating when teaching First Nations content. The Salish Weave box sets offer teachers a platform in which they can use Salish content knowing the artwork is sourced by Indigenous Salish artists and curriculum is provided for them. Non-Indigenous teachers can use this material while working respectfully and consciously with First Nations Resource Workers and Elders, or even with the artists themselves.

Learning styles

By utilizing the Salish prints as a curriculum source, students are better able to access different learning styles. Each student learns in a unique way and the traditional one size fits all teaching method is not meeting the needs of today's students, especially First Nations students. The lesson plans provided on the Salish Weave website are effective because they provide different methods for teaching. Learning styles are classified into

many different categories and some are more widely recognized than others. Teachers can choose which styles best suit a particular group of students as well as supporting the needs of individuals. The following learning styles are represented in the lesson plans on the Salish Weave website and are useful for teachers who create their own lesson plans:

- **Visual/Spatial** (teaching and responding using image with colour, design, value, dimension, narrative, and form)
- **Auditory/Musical/Verbal** (teaching and responding using story telling and music)
- **Kinesthetic/Physical** (teaching and responding using manipulatives, drama, and dance)
- **Mathematical/Logical** (teaching and responding using basic Math principles of symmetry, sequencing, and numeracy with 2 dimensional and 3 dimensional calculations)
- **Social/Interpersonal** (teaching and responding in groups, interacting, collaborating, problem solving, imagining, building empathy, and relationship building)
- **Existential** (teaching and responding with the awareness of who we are, knowing our roles and responsibilities, and understanding our place within larger interconnected ecosystems)
- **Naturalist** (teaching and responding from nature-based images resulting in a deeper understanding of the environment and building upon prior experiential knowledge of the land and sea).

SUMMARY

The Salish Weave box sets are an invaluable contribution to Indigenous Education in the districts throughout Coast Salish Territory. These box sets provide original artwork for viewing and understanding. Students are given the opportunity to view and handle original art and enter into conversations around art creation, artistic practice, and the life of the artist. The Salish Weave website supports classroom use of the artwork by offering accessible lesson plans and information about the Salish artists, Salish culture, and place. The Salish designs provide limitless cross-curricular opportunities covering a variety of subject matter including: STEM subjects, Salish History, totemic animals, food gathering and hunting practices, narratives describing the origins of all life including humans, and ways of living in community (responsibilities to self and others, respect and reverence for place). The BC Curriculum outlines the need for Indigenous educational content to move forward with Reconciliation and to respond to current environmental and climate realities.

SALISH WEAVE, SALISH ART, AND SCHOOL PROGRAM LINKS

Coast Salish design elements – video by Qwalsius (Shaun Peterson):

- youtu.be/Kc3K-MyH3xg

Coast Salish images by Stuart Pagaduan and Maynard Johnny Jr:

- <http://abed.sd79.bc.ca/curriculum-resourcess/coast-salish-image-library/>

Coast Salish spindle whorls:

- <http://uvac.uvic.ca/gallery/salishcurriculum/coast-salish-design-elements/spindle-whorls/>

UVic Cornett Building display:

- <https://salishweave.com/?s=cornett>

UVic Legacy Gallery:

- <http://uvac.uvic.ca/gallery/cornett/>

Listen and learn webinars with Angela Nardozi:

- www.angelanardozi.com/webinars

Project of Heart:

- <http://projectofheart.ca/bc/>

Thunderbird and Killer Whale story – Cowichan story as told by Joe Jack:

- joejack.com/thunderbirdandorca.html

UVIC Legacy Art Gallery – Perpetual Salish: Coast Salish Art in the Classroom:

- <http://uvac.uvic.ca/gallery/salishcurriculum/>

Salish Weave Collection website:

- www.salishweave.com

Salish Weave school program:

- <http://salishweave.com/school-program>

Salish Weave box sets:

- <https://salishweave.com/school-program/#boxsets>

Salish Weave lesson plans:

- <https://salishweave.com/school-program/#lessonplans>

Salish Weave website library videos:

- http://salishweave.com/sw2017/resource-library?body_value=&field_type_of_resource_value=video&field_associated_artists_value=All&page=1

Salish Weave Facebook page:

- [facebook.com/SalishWeaveCollection/](https://www.facebook.com/SalishWeaveCollection/)

Salish Weave Twitter:

- <https://twitter.com/salishweave>



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