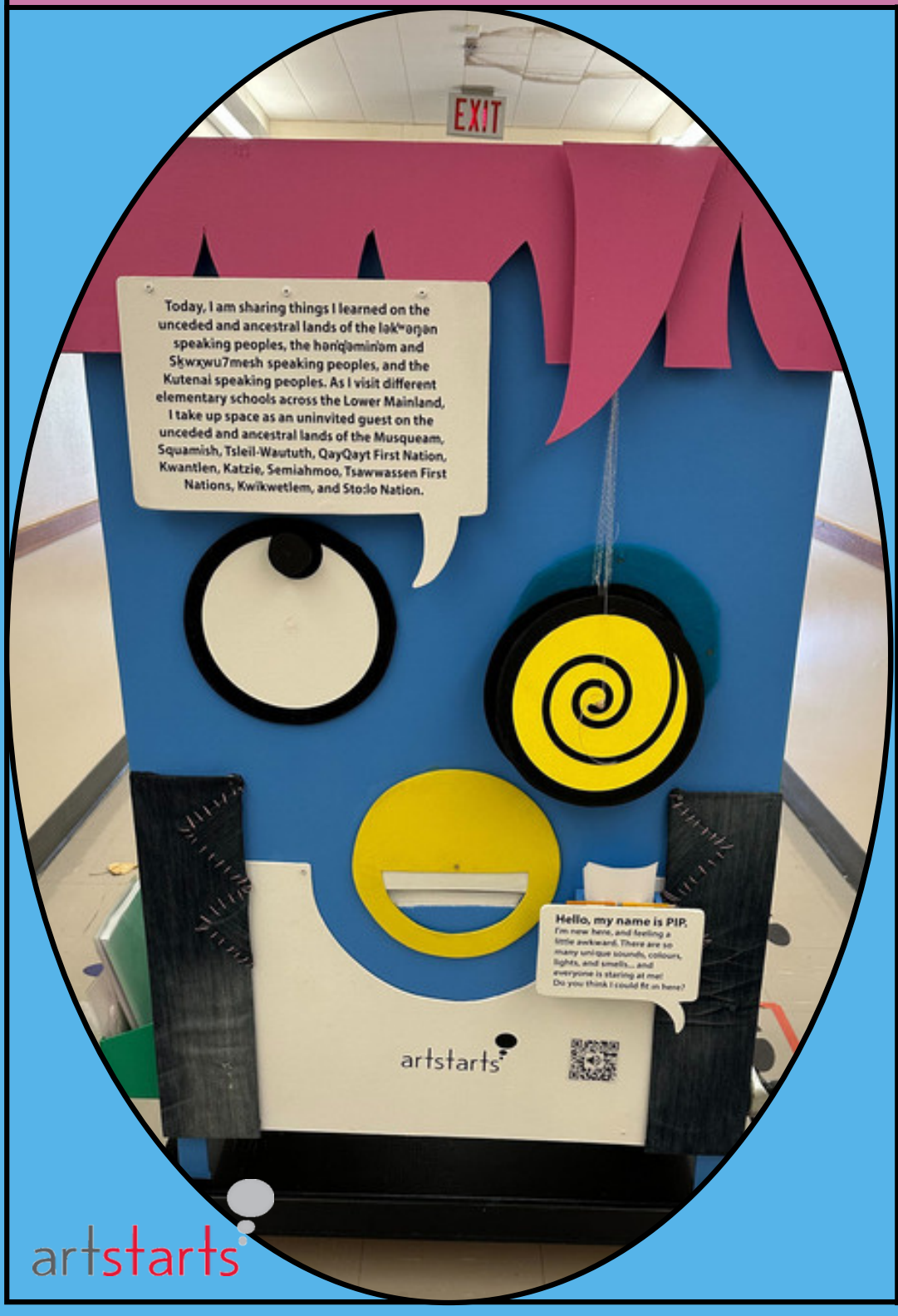
PIP

Exhibition Study Guide



Nov 2022–May 2023

artstarts

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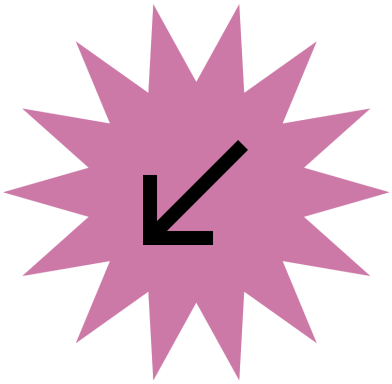

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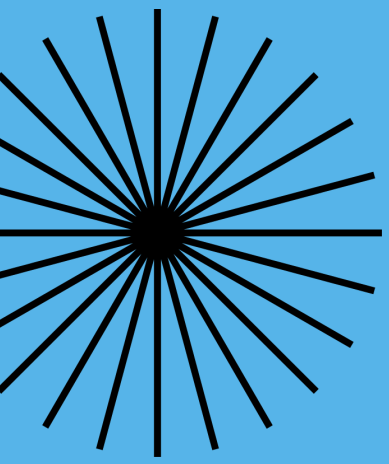
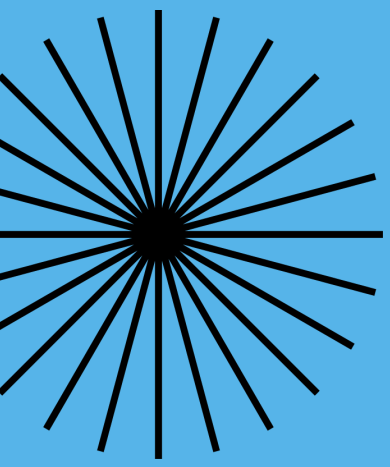
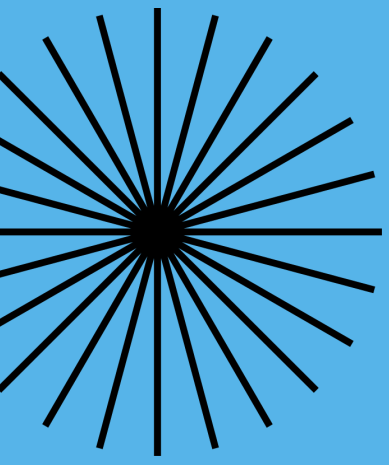
PIP







PIP is a travelling exhibition, which was developed by the ArtStarts Gallery team on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish), and sə́lílwətaʔɬ (Tsleil-Waututh) Nations.

Through a series of playful and multisensory activities, this exhibition welcomes curious learners to interact with developing narratives, self-portraits, wardrobe changes, and more.

PIP expresses themes of anti-bullying, embracing one's uniqueness, and developing empathy for different perspectives.

PIP is inspired by conversations that took place at ArtStarts' inaugural Youth Insight Event in July, 2022. Youth shared their experiences and ideas, and developed prototypes of what kinds of arts activities they would like to see come to their schools. This exhibition honours these thoughtful and timely contributions.

This exhibition is for learners in K-Grade 7. To help facilitators of learning lead group or family programming activities that respond to the exhibition, we have designed this study guide.

If any questions arise while facilitators of learning are navigating this resource or preparing to lead a group visit to PIP, facilitators are welcome to contact the Program Manager of Public Programs, Alyssa Martens, at alyssa@artstarts.com. Contact information for other members of the ArtStarts Gallery team is also listed on the last page of this resource, Contact Us (page 20).

Data Tracking

What Artstarts Needs from Hosts

01 # of exhibition engagements

02 3 participant quotes from facilitators and/or learners

03 5 photos of participants engaging with the exhibition

04 Feedback (ArtStarts will send a quick survey to hosts after their hosting period)

01 Engagement Tracking

Group #1:

Group #2:

Group #3:

Group #4:

Group #5:

Group #6:

Group #7:

Group #8:

Group #9:

Total # of Engagements:

02 Quotes from Staff and/or Learners

Quote #1:

Quote #2:

Quote #3:

03 Photo Checklist

- ☐ Do I have permission from parents/guardians in writing to photograph their children?
- ☐ Have I asked for verbal consent from the children I photographed?
- ☐ Did I take a minimum of 5 photos that I can share with ArtStarts in Schools for their reporting and promotion?

Curricular Connections

This exhibition has been designed to create meaningful connections to the 'Personal and Social' core competencies set out in the BC Curriculum as well as the 'Big Ideas' in the Language Arts curriculum for K-Grade 7. While we have intentionally made the connections listed below, we recognize that there are also significant connections to be made between the PIP exhibition and other courses covered in K-Grade 7. Facilitators are welcome to make curricular connections at their own discretion.

K-Grade 2 Connections

- Language and story can be a source of creativity and joy.
- Stories and other texts help us learn about ourselves and our families.
- Stories and other texts can be shared through pictures and words.
- Everyone has a unique story to share.
- Through listening and speaking, we connect with others and share our world.
- Playing with language helps us discover how language works.
- Curiosity and wonder lead us to new discoveries about ourselves and the world around us.

Grade 3 Connections

- Language and story can be a source of creativity and joy.
- Stories and other texts help us learn about ourselves, our families, and our communities.
- Stories can be understood from different perspectives.
- Using language in creative and playful ways helps us understand how language works.
- Curiosity and wonder lead us to new discoveries about ourselves and the world around us.

Grade 4–5 Connections

- Language and text can be a source of creativity and joy.
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.
- Texts can be understood from different perspectives.
- Using language in creative and playful ways helps us understand how language works.
- Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens.

Grade 6–7 Connections

- Language and text can be a source of creativity and joy.
- Exploring stories and other texts helps us understand ourselves and make connections to others and to the world.
- Exploring and sharing multiple perspectives extends our thinking.
- Developing our understanding of how language works allows us to use it purposefully.
- Questioning what we hear, read, and view contributes to our ability to be educated and engaged citizens.

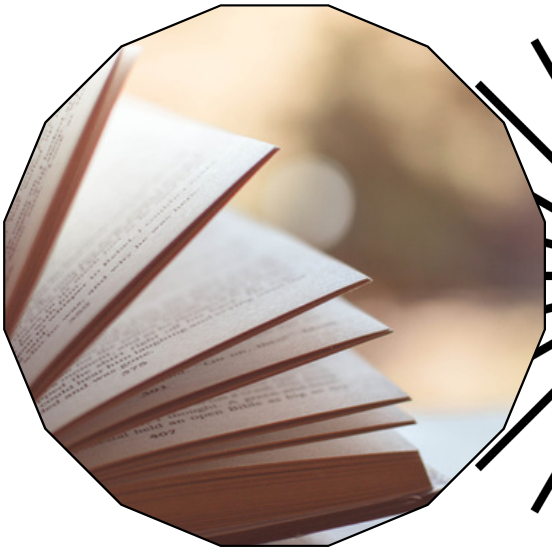
Connections to First Peoples Principles of Learning

- Learning requires exploration of one's identity.
- Learning is embedded in memory, history, and story.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).

For more information and resources, please visit www.fnesc.ca.

Invitation to Collaborate with

Your Librarian



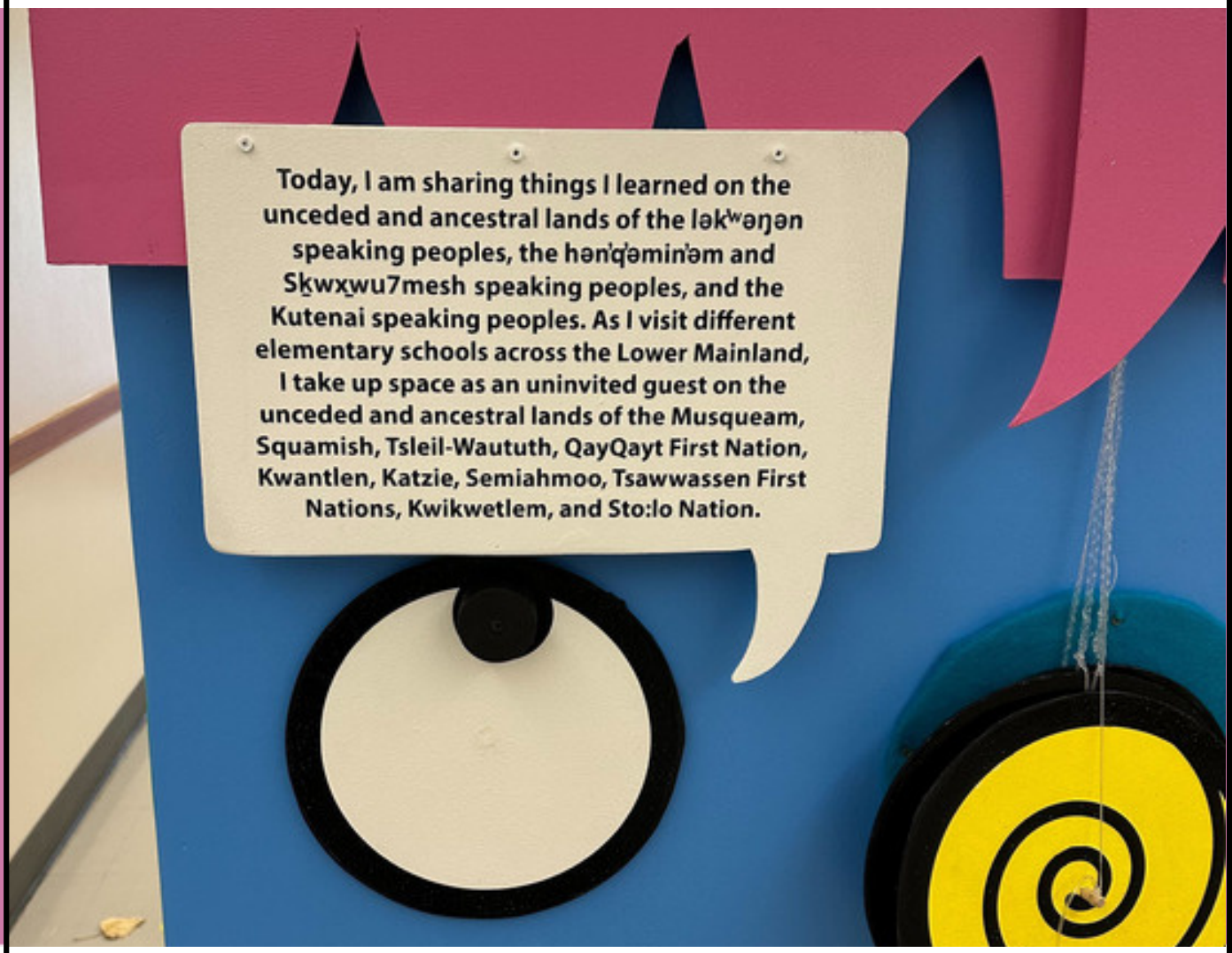
Your school or centre may already have a robust collection of books that connect to the themes PIP addresses: anti-bullying, celebrating one's uniqueness, and embracing difference. Your centre may also be looking for recommendations on new books to add to your library. Either way, we are here to help you develop a curated list of books to offer young learners as they explore different topics through the PIP exhibition.

We encourage your librarian to put together a reading list in advance of PIP's arrival, to support the curricular connections between PIP and the Language Arts curriculum.

Click here to access our Recommended Reading List. Alternatively, copy and paste this link into your web browser to access the list: https://bit.ly/PIPlibrary

PIP

Activity Guides



[Image description: A close-up of PIP's left eye, which is looking upward to a speech bubble that acknowledges the places where PIP has gather knowledge and student projects from, as well as the lands where PIP will be installed at.]

Before Your Group Visit

Check out the exhibition beforehand. Review the activities on each of the four sides of the structure for yourself, so that you feel ready to engage your group in each topic presented.

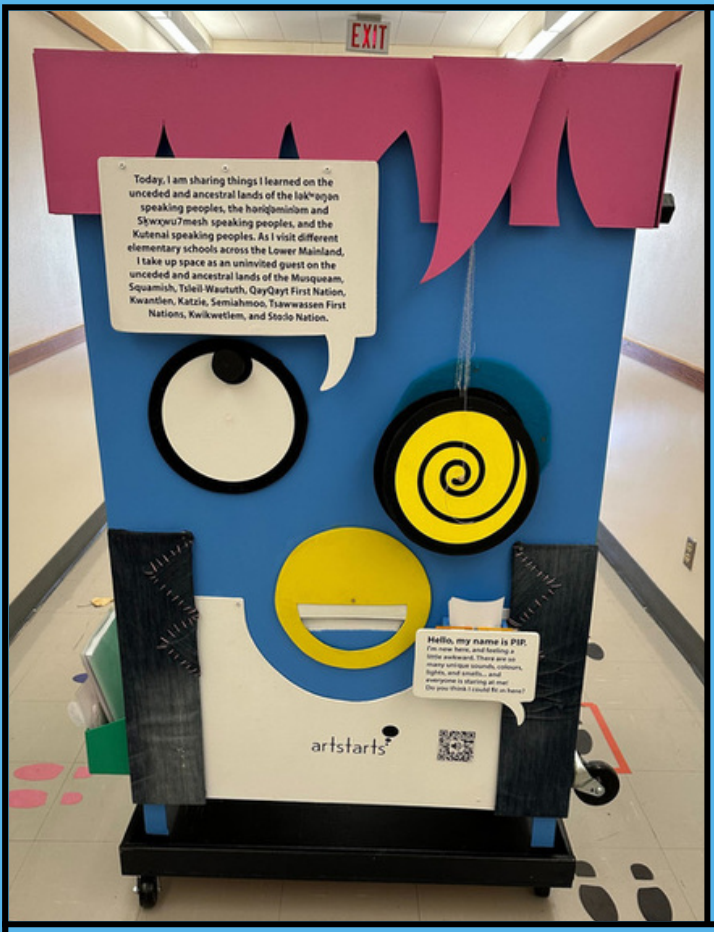
Test all technology. Make sure the scannable features can be activated on the tablet(s) available to you at your school or centre. Check that the network connection is strong, and that all assets load successfully.

If you are unable to load these features, don't panic! You can still engage your group in an exciting experience without activating these features.

Gather extra smartphones or tablets if there are learners in your class who would benefit from non-visual access OR translation of the exhibition contents. There are audio descriptions available for all written and visual content in the exhibition, which can be activated by scanning the audio description QR codes.

Prepare photo consent forms if you're planning on taking pictures of your learners engaging with the exhibition during your visit. Make sure you have received written permission from parents/guardians as well as verbal consent from learners before taking a learner's picture and sharing it with ArtStarts.

If any QR code becomes damaged throughout your hosting period, you can access all digital assets at this link: https://bit.ly/PIPlinks



PIP's Letter Box

[Image Description: PIP is a 5" tall structure of a nonhuman character with blue skin, a yellow mouth, a left eye that spins, and a right yellow eye that looks crazed. PIP wears a dark jean jacket and a white t-shirt with the ArtStarts logo on it.]

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/letterbox

Brief Overview

PIP is a character with a full range of emotions, just like all the other people in the room. In this activity, participants are invited to change PIP's facial expressions, in an exercise of empathy and social-emotional learning. Learners are also encouraged to write notes—to themselves, to each other, or to PIP itself.

Materials

- Smartphone(s) or tablet(s), if there are members of your group who would benefit from Google Translate or listening to audio descriptions of text and visuals
- Paper for notes
- Mark-making tools (pencils, pens, crayons, or otherwise)

Exploring PIP's Emotional Range

PIP is a character with a full range of emotions, just like all the other people in the room. In this activity, learners are invited to change PIP's facial expressions, in an exercise of empathy and social-emotional learning.

With your group, invite learners to take turns changing elements of PIP's face. As PIP's eyes and mouth are moved around, what emotions can PIP express? Explore mimicking these emotions with your learners or reflecting on how our facial expressions and body postures communicate the inner-workings of our feelings, even when words aren't present.

Writing Notes in PIP's Letter Box

Learners are encouraged to write notes—to themselves, to each other, or to PIP itself. But, only when PIP's face is happy and receptive to everyone's emotions. When PIP's mouth is facing downwards, and PIP's emotion changes from content to sad or distressed, participants will not be able to input notes into PIP's mouth, demonstrating how sometimes we are not receptive to other people's emotions when we are feeling low.

With your group, encourage learners—at their own pace—to write notes about how they are feeling. Do they feel similar or different than they did the day before? How did they enter the group space today—feeling excited? Lonely? Bored? Wide awake? Our emotions can shift and change every day, and as such, learners should be made aware that they can input their notes into PIP's mouth each day that PIP is visiting with them.

These notes written by participants should remain anonymous, unless a participant willingly chooses to share what they wrote with the rest of the group, as it is meant to be a reflective, independent activity.

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/letterbox

PIP's Peek-a-Boo Gallery

[Image Description: Looking through an opening into PIP's peek-a-boo gallery, there are eight self-portraits of students, each on a different coloured background. Every portrait has been made out of mixed media collage, with images and words that represent things that are important to the artist.]

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/peekaboo. If the digital portraits gallery QR code gets damaged or fails, use this link for access: https://qrco.de/digitalportraits.

Brief Overview

When your participants take a look inside PIP's peek-a-boo gallery, they will find mixed media collage self-portraits made by learners from Forest Grove Elementary. By scanning the QR code inside PIP, participants will also be launched into a virtual gallery with self-portraits from learners at Crawford Bay Elementary, as well as their creative process.

Materials

- Smartphone(s) or tablet(s) to scan the QR code inside of PIP, which launches a second self-portraits project
- Additional smartphone(s) or tablet(s) if there are members of your group who would benefit from Google Translate or listening to audio descriptions of text and visuals

Peeking Inside PIP's Portrait Gallery

When your participants take a look inside PIP's peek-a-boo gallery, they will find mixed media collage self-portraits made by learners from Forest Grove Elementary. These works were developed in collaboration with artist Sally Vanin. They have acrylic painted backgrounds with paper and miscellaneous collage materials layered between three plant-based epoxy resin pours.

While you're observing these with your participants, invite them to think about what they notice, asking the following questions:
1) What shapes, colours, textures, and details can we see when we look at these self-portraits? How were materials explored similarly or differently, when comparing one portrait to another?
2) What do these portraits communicate about the learners who made them?
3) What stands out in these portraits? Are there elements that feel relatable? Are there aspects that feel unfamiliar?

Scanning for More Portraits

By scanning the QR code inside PIP, participants will also be launched into a digital gallery that reveals the creative process learners explored with artist Jaymie Johnson at Crawford Bay Elementary to develop a different series of self-portraits. These were collagraph prints made from recycled materials. Learners also used soy-based printmaking ink and homemade local botanical ink.

As you navigate through this digital gallery, invite your learners to think about process. Based on the images, what process did the learners from Crawford Bay Elementary undergo to create their self-portraits?

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/peekaboo. If the digital portraits gallery QR code gets damaged or fails, use this link for access: https://qrco.de/digitalportraits.

BONUS Activity: Make Your Own Self-Portraits

If you are interested in leading your group through a workshop on how to create their own self-portraits, please see this curated playlist of Seven ArtStarts Explores episodes that build a sense of self by typing this hyperlink into your browser: https://bit.ly/sevenepisodes.

PIP's Closet

[Image Description: An orange closet with two small shutter-like doors. Inside, there are clothing items hanging from the ceiling and a floor-length mirror.]

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/thecloset

Brief Overview

PIP's Closet opens its doors to a lit-up world of vibrant costumes, and a maker station for participants to design and create their own accessories and clothing items. This is a space for play, creativity, and bold fashion choices to unfold.

PLEASE NOTE: The mirror inside the closet is distorted and does NOT accurately reflect the subjects it mirrors. As an act of care, please share this information with your learners.

Materials

- Smartphone(s) or tablet(s), if there are members of your group who would benefit from Google Translate or listening to audio descriptions of text/visuals
- Recycled cardboard, paper, fabrics, buttons, and/or other materials for refashioning
- Scissors, glue sticks, and/or string for making

Making Clothing from PIP's Closet

Inside PIP's Closet, young minds are invited to channel their inner fashion designers and create unique accessories and/or clothing pieces that they would enjoy wearing—whether in real life, or in an imagined universe. See the materials list for suggested materials.

As a group, invite your learners to challenge their ideas of what makes a clothing item, a clothing item. Could a shirt be made in the shape of a star? Could a shoe be made from cardboard? Could we accessorize our elbows with different fabrics? What about our noses, toes, and fingers?

Learners are welcome to present their making process or their outcomes to the rest of the class, in the spirit of showcasing each participant's unique wardrobe exploration.

Exploring Character Walks

Zaffi Green, one of ArtStarts' directory artists, was hosted as an artist-in-residence in the 2021-2022 school year at the Victoria School for Ideal Education. During her residency, she facilitated an Introduction to Comedy and Humour project with Grade 4-8 learners, encouraging them to embrace physical and vocal expression through a variety of activities. Zaffi shared the following activity to accompany learner exploration of costuming and play through PIP's Closet:

1. Invite learners to move throughout the room, respecting the personal space of the other learners around them
2. As learners move, point to and call out a body part, asking learners to lead the movement of their bodies with it
3. Invite learners to exaggerate their movements as much as they can, keeping the rest of their body moving behind the lead body part (ie. If they are leading with their noses, then their arms, legs, and torso should follow the movement of the nose, not vice-versa)
4. Ask learners to pause and reflect on what the position of their bodies might be communicating to others—do they seem powerful, vulnerable, bursting with excitement, or terribly afraid?
5. Point to and call out a different body part, encouraging learners to move in a different way
6. Continue pointing to and calling out different body parts, inviting learners to pause and reflect in between each switch
7. At the end, compare the movements you explored and how these different movements might be interpreted

PIP's Story Station

[Image Description: An illustration of a playground hangs from four nails on a green background. The illustration is black and white. A second illustration of a character is pinned on top of the playground, placing it within the image.]

If the audio description QR code gets damaged or fails, use this link for access: https://qrco.de/storystation

Brief Overview

PIP's Story Station has lots of settings, characters, and objects that learners are invited to arrange and rearrange to create stories. This interactive activity is inspired by artist Sydney Marino's project at Claren Academy, where she explored playwriting through the lens of anti-bullying.

! To print extra comic strip templates: https://bit.ly/storystationtemplates

Materials

- Smartphone(s) or tablet(s), if there are members of your group who would benefit from Google Translate or listening to audio descriptions of text and visuals
- Comic strip print-outs
- Mark-making tools (pencils, pens, crayons, or otherwise)

Storyboarding at PIP's Story Station

PIP's Story Station has lots of settings, characters, and objects that learners are invited to arrange and rearrange to create stories. They can interact with the elements on the felt board or use the comic strip printouts to develop their own, unique narratives.

This activity is meant to draw from learners' own experiences, but can take the shape of a fiction or nonfiction narrative, depending on learner choice. Learners are invited to think about a time when they felt out of place or embraced their unique point-of-view. They could reflect on a time when they moved to a new school, experimented with a different fashion style, took on a new hobby, made or parted ways with a friend, or otherwise. The invitation is to consider what they learned through that experience and how it has shaped who they are today.

As you explore different story possibilities with your learners, we invite you to encourage the following guidelines:

1) Stories can be circular, linear, short or long. Each story is different, and therefore takes on a unique shape.
2) Obstacles that characters face may or may not be resolved by the end of the story. Both outcomes are okay.
3)Stories can take time to put on paper, and sometimes they're messy. They don't have to be perfect on the first, second, or even the final draft.
4) Stories can be written or drawn and then shared, or kept private. Some stories only ever have an audience of one or a trusted few.

Story-Building Jump-Starter

PIP's Story Station was inspired by artist Sydney Marino's project at Claren Academy, where she explored playwriting through the lens of anti-bullying. She shared one of her favourite story-building acronyms with us—CROWS—and we welcome you to explore it with your group as well:

Characters: Who is in this scene and why? How are they unique from each other?
Relationships: How are the characters related to each other?
Objective: What does each character want?
What/Why/Where: What are you trying to say through this scene?
Shift: What changes as a result of this scene, or how do the characters change throughout it?

Contact Us

Alyssa Martens

Program Manager,
Public Programs

alyssa@artstarts.com

Contact me with any questions you have about the PIP exhibition, its study guide, touring schedule, or about any of our other gallery or public programming offerings.

Kay Slater

Gallery Facilitator
& Preparator

kay@artstarts.com

Contact me with any questions you have regarding the conservatorship of PIP (if anything breaks or goes missing), the installation process, or improving accessibility.

Paneet Singh

Co-Director, Programs

paneet@artstarts.com

Contact me with any questions you have about ArtStarts' programming department at large, and how you can support our mission by bringing artists into your school.

Peisen Ding

Program Coordinator,
Public Programs

peisen@artstarts.com

Contact me with any questions you have about our curatorial process, and what ideas we explored while developing PIP.