

a fine FACTA



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What Is This Place? Decolonizing Fine Arts Education

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From the Council

A Letter from the Editor

Kim Friesen Wiens

When I proposed the theme “What Is This Place? Decolonizing Fine Arts Education” for this issue of *A Fine FACTA*, I did so with reservations. What would people think of this topic? Should we have a guest editor?

Meeting with great support from the Fine Arts Council (FAC), I proceeded with putting together the call for papers. I also reached out to other specialist councils, including the Indigenous Education Council and the Council for Inclusive Education. It was amazing to make connections with these colleagues.

Why This Topic?

Through conversations, sessions, conferences and dialogue with colleagues, I noticed that the importance of context—of place—is entering our daily discussions, thoughts for teaching and reflections.

This is true throughout education, but I see the need to address context in the fine arts as imperative. The 2021 issue of *A Fine FACTA* had a section devoted to decolonizing the music room. In this section, four music teachers addressed ways they were actively working toward change in their practice to make their music rooms less focused on the traditional Eurocentric models and more reflective of this place, the community where their schools reside and the students in their classes.

As these conversations and ideas continue to be shared, I wanted to devote an issue to similar work in all of the fine arts.

In This Issue

I was thrilled with the submissions we received. All of the fine arts disciplines are represented in these pieces, which include practical applications for your arts spaces and ideas to consider in your planning and in your personal reflections. We even have two cross-disciplinary articles—one explores how teachers can address the tragedy of residential schools in the classroom, and the other focuses on land-based education.

I look forward to hearing your thoughts and ideas as we continue this conversation about “What is this place?”

At the end of this issue, you will find the call for papers for the next issue. Please consider contributing. We would love to receive lesson plans, book reviews and pictures from your fine arts classrooms.

Kim Friesen Wiens (she/her) is editor of A Fine FACTA and a settler on Treaty 6 Territory and Métis Region 4.

President's Message

Stacy Kelba

The complexity and challenges of the times we are living in have led many of us to stop and think, *What is this place?* The world is changing faster than many can keep up with, and it can often feel like we are falling behind.

Members of the FAC executive have frequently asked ourselves these types of questions: What is this place? What can we do? How can we help? The job feels so large at times. Just like the job of teaching feels like it's becoming bigger, more challenging and more complex, so too is the job of supporting teachers. The FAC has been working hard behind the scenes to step outside our norms and try to adapt to this changing world of education.

One way we did so was by teaming up with the Science Council to plan a joint conference. This is new to us. Just like many fine arts teachers are islands in their schools, the FAC has often worked as an island. Working with the Science Council has allowed us to take new perspectives, experience a new way of

planning a conference, and offer a much larger variety of sessions and programming. Our 2022 conference, First STEAM, is a step toward demonstrating the inclusivity that the fine arts are all about. We look forward to seeing you back in person at the Banff Centre for Arts and Creativity in October.

The fine arts are often seen as a place of inclusivity. The FAC is on a journey to ensure that we highlight the art and stories of all. We want to ensure that all the voices of the beautiful and diverse world we live in are represented and shared. We are committed to learning and improving, and we look forward to sharing that with you.

Stacy Kelba (she/her) is president of the FAC. She has been involved with the council since October 2013 and previously served as its dance representative. She has taught dance, drama, visual art and performing arts and has directed several junior high school performances. She currently teaches junior high social studies, foods and fashion in Calgary.

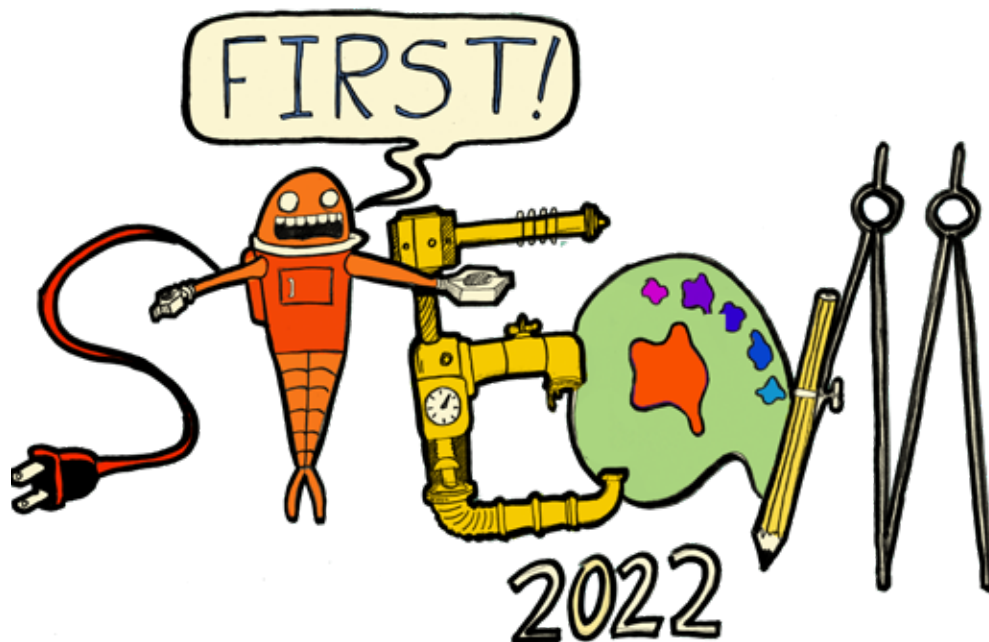
Conference 2022: *First STEAM*

October 20–22, 2022
Banff Centre for Arts and Creativity
Banff

The FAC is thrilled to partner with the Science Council for this year's conference, to be held October 20–22 at the Banff Centre for Arts and Creativity.

As you make your professional growth plans for 2022/23, keep this exciting event in mind. For more details, watch the FAC's monthly mailouts, social media and website (<https://fac.teachers.ab.ca>).

Bursaries and funding are available to help cover the cost of attending. Consider applying for an ATA Specialist Council Conference Grant (\$500). Details and an application form can be found on the ATA website (www.teachers.ab.ca > My ATA > Programs and Services > Grants, Awards and Scholarships > ATA Educational Trust). Make sure to check with your school division for other funding possibilities.



Special Section: What Is This Place? Decolonizing Fine Arts Education

What Is This Place? Decolonizing Drama Education

Molly Danko

I would like to note that I am of a historically settler/colonial descent and acknowledge that I am on Treaty 6 Territory and Métis Region 4. I write this article from a place of learning to better understand the diverse Peoples whose land I live and create on.

What is this place? I often find myself asking this question as I set up my drama classroom for the beginning of the school year. What is this place? It is a place of learning, a place of discovery, a place of empathy and compassion. I hope that it is a place where students can express themselves, understand their emotions and be supported. My classroom is a place where we can laugh and cry together, cheer each other on through our successes, and pick each other up from our failures.

But what *really* is this place? It *should* be a place where everyone is seen as equal. Where all our values are respected and our cultures, backgrounds and histories are cherished. A place where people are proud to be every part of themselves. A place where everyone's ideas are heard and where we strive to learn from those whose experiences are different from our own. A place where you are valued because you are a human that is part of our community. It is as simple and as challenging as that.

I wonder if I do enough to ensure that this place truly is for every child, that every person who walks through the door feels that *this* is their place. Do I consciously demand equity in this diverse place and

strive to ensure that every voice is represented and heard?

Theatre is rooted in diverse cultures and traditions, yet we often focus the historical lens on white, European men, such as Shakespeare, Williams, Chekhov or Miller. These men are the standard, the goal, the idols of theatre. How have we let their stories become the epitome of good theatre? As I reflect on this, I am encouraged to listen to other voices and work to change this assumption, so that all our students and communities are represented on the stage.

Who am I to talk about decolonizing the arts? Well, I have repeatedly asked myself the same question. Is it enough for me to just question the place where I live and work? Where we are and who came before us? I don't think so—but is it fair to put the burden on those who have experienced racial injustice? Also no.

So, as a person who is committed to learning, challenging my own biases and developing a place for all students, here is where I start. I don't have all the answers, but I do know that an accessible first step in decolonizing arts education is to reconsider the texts we use. We must bring into our classrooms diverse voices that reflect diverse communities and challenge our assumptions. If you will meet me here, I hope we can explore together.

When looking for texts to use in my drama classroom, I have often defaulted to the so-called greats—plays I studied in school or plays I have seen and have

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desperately loved or clung to at some point in my life. I use those plays because they are easy, and with so many demands on teachers these days, it often feels overwhelming to search out new texts, read them, dissect them and build them into a teachable unit.

Below is a list of plays appropriate for use in the secondary classroom, written by Canadian playwrights with diverse voices and on diverse topics. I have not

read all of these plays, but I have done enough research that I would feel confident using any of them in my classroom.

If you are looking for more-concrete ways to apply these texts in your classroom, or if you would like to collaborate and discuss these ideas further, feel free to contact me at drama@fineartsata.ca.

The Wanderers
by Kawa Ada
Playwrights Canada Press, 2016

Banana Boys: The Play
by Leon Aureus
Playwrights Canada Press, 2007

The Making of St. Jerome
by Marie Beath Badian
Playwrights Canada Press, 2017

Dreary and Izzy
by Tara Beagan
Playwrights Canada Press, 2007

In Spirit
by Tara Beagan
Playwrights Canada Press, 2017

Reasonable Doubt
by Joel Bernbaum, Lancelot Knight and Yvette Nolan
Playwrights Canada Press, 2022

Oil and Water
by Robert Chafe
Playwrights Canada Press, 2016

The Forbidden Phoenix
by Marty Chan and Robert Walsh
Playwrights Canada Press, 2011

Kim's Convenience
by Ins Choi
House of Anansi Press, 2012

Th'owxiya: The Hungry Feast Dish
by Joseph A Dandurand
Playwrights Canada Press, 2019

"New Canadian Kid" and
"Invisible Kids"
by Dennis Foon
Playwrights Canada Press, 2018

The Windigo
by Dennis Foon
Talonbooks, 1978

"Iphigenia and the Furies (On
Taurian Land)" and "Antigone: 方"
by Ho Ka Kei (Jeff Ho)
Playwrights Canada Press, 2022

Civil Blood: A Treaty Story
by Josh Languedoc

*Rocko and Nakota: Tales from the
Land*
by Josh Languedoc

who knew grannie
by ahdri zhina mandiola
Playwrights Canada Press, 2012

Through the Bamboo
by Andrea Mapili and Byron Abalos
Playwrights Canada Press, 2021

Refractions: Scenes
edited by Yvette Nolan and
Donna-Michelle St Bernard
Playwrights Canada Press, 2020

I Am for You
by Miekko Ouchi
Playwrights Canada Press, 2016

Selfie
by Christine Quintana
Playwrights Canada Press, 2020

*Our Fathers, Sons, Lovers and
Little Brothers*
by Makambe K Simamba
Playwrights Canada Press, 2021

One Story, One Song
by Richard Wagamese
Douglas & McIntyre, 2011

Molly Danko, BA, BEd, is the FAC's drama representative. Since 2016, she has taught drama at the secondary level with Edmonton Catholic Schools. She also has over a decade of experience performing in, directing and producing work in the Edmonton community theatre and opera scene.

Dancing to Heal: An Interview with Darrell Brertton Jr

Yvette Timtim-Ramirez

On Saturday, October 23, 2021, the FAC hosted its fall conference—Transforming the Arts. Although we were unable to come together in person, teachers around the province virtually attended this exciting day of learning and connecting.

The keynote speaker was Indigenous dancer, musician and advocate Darrell Brertton Jr. Darrell is a champion men's fancy bustle dancer, and he performed in full regalia. He also played the flute and shared its origin. Both performances were exciting and powerful, and although he connected virtually, his passion and energy came through clearly.

Darrell is a member of the Saddle Lake Cree Nation. He has been dancing and travelling the powwow trail ever since he could walk, and his passion is performing as a fancy dancer at powwows across Canada and the United States. He recently placed second at the Gathering of Nations Powwow in Albuquerque, New Mexico, which is the largest powwow in North America.

Darrell also spends his time promoting Indigenous awareness and culture at schools and community events throughout Alberta. As an experienced forex trader, he enriches, empowers and educates people to help them grow their money instead of letting it collect dust in the bank. He loves to showcase the pride he has for his culture and putting people before profits.

I met virtually with Darrell to talk about dance, his childhood and his recent accomplishments.

Tell me about yourself and your childhood.

I grew up in Edmonton but am from Saddle Lake Cree Nation. It is about two hours northeast of Edmonton. I am a young father and have two beautiful baby boys—a five-year-old and a two-year-old (who will turn three by the time this gets published). I stayed in touch with my culture through my mother, and I owe it all to her. She worked with Edmonton Catholic and Public Schools as an Indigenous liaison coordinator. She would run workshops, arts and crafts activities, and extra activities (like powwow class, powwow fitness); played the flute; would tell stories; share traditional knowledge; and play traditional games. As her son, I was lucky enough to travel around with her to learn the language, learn the teachings and learn the culture.

When and how did you start dancing?

Growing up, I spent a lot of time with my mother as she presented and performed at many schools. She was the powwow dancer—dancing, performing, facilitating, doing the workshops and the performances. I was born into it. Before I could walk, my mother would carry me as a little baby and bounced with me during the intertribals at powwows. At five years old, I became a tiny tot fancy bustle dancer. I tried grass, I tried traditional, and then when I tried fancy, my mother said I loved that the most and I was very good—I won tiny tot specials. Specials are when a family honours their child coming

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into the powwow circle. I have been dancing men's fancy for 18 years and honestly never would have thought powwow dancing would take me around Turtle Island.

What are some things you have recently accomplished and are proud of?

My recent performance for the Edmonton Oilers—I made history being the first Indigenous powwow dancer to dance on the ice for the Oilers. In October 2019, I performed at We Day at Rogers Place, as well. That performance was in front of students from around Alberta and neighbouring provinces. I also performed with the Ukrainian Shumka Dancers at the Jubilee Auditorium on the University of Alberta campus and, recently, *Bear Grease*. That experience was awesome, as it was a musical, which is a different type of performance compared to powwow dancing. Powwow dancing is what led me to my involvement in the play, but then I ended up being one of the main characters in the show. I have travelled two years in a row to perform for the little community of Bethel, Alaska. I have travelled around Alberta to fly-in-only and isolated areas to perform for communities that have never been to a powwow. They are impressed by the dancing as they have never seen anything like that before. They see me dancing, realize I am Native like them, and they want to dance like me. I love that feeling of inspiring and uplifting others.

Hearing Darrell talk about his traditions and why he dances was inspiring. He left me with an encouraging message:

When we dance, we dance to heal. We dance to pray, and to pray is to heal. I dance for the people that are less fortunate than me, I dance for all the people on the streets, I dance for all the ancestors that passed away at residential schools and at war, I dance for the people going through hardships because of the intergenerational trauma from residential schools and the Sixties Scoop, I dance for all those that are paralyzed. These reasons are why I believe I get noticed on the dance floor—through our culture and traditions, these reasons are what keeps me grounded and close to Creator and Mother Earth, as well.

Thank you, Darrell, for sharing your passion, culture and background during our fall conference. I hope that many felt inspired by your stories and ready to take on a new school year.

Yvette Timtim-Ramirez, BEd, is the FAC's dance representative. She has over 20 years of K-12 teaching experience in Alberta and Ontario and currently teaches with Edmonton Catholic Schools.



Photograph by Curtis Comeau



Photograph by Curtis Comeau

How Teachers Can Humbly and Respectfully Address the Tragedy of Residential Schools

Angela Houle

All teachers, but especially Catholic religion teachers, are right in seeking insight into how they can humbly, respectfully and productively address the tragedy of residential schools. Just as teachers have valid questions and concerns, so do students and parents. All parties have reasonable questions about residential schools, and many focus on Christian churches' involvement. These questions need to be answered, and teachers need help to answer them. I promise I will get to that, but there is another, more important question: How can teachers themselves seek to understand this tragedy and attempt to provide an atmosphere of healing?

Almost every teacher has had to teach a subject they knew little about. For me, it was drama. Although I can be a drama queen, I had never even attended a drama class before I was assigned to teach it. What did I do? What all teachers do. I set about learning everything I could—attending professional development sessions, reading, listening, viewing materials I could get from the library, asking friends if they had resources to share. I was already an avid theatre-goer, so that helped.

Now, you're thinking, *Yes, but that is just drama. It carries with it much less emotion and fewer consequences if taught poorly.* You're absolutely right—so do not cut corners in the work you need to do in learning about residential schools, the Catholic Church's involvement

in them and the process of decolonization. The consequences are immense. As teachers, we educate ourselves so that we can teach from a place of authenticity. Our students know when we do not know our stuff. They also know when we *do* know our stuff, and they respect it.

History and current scholarship show that the education system was and continues to be one of the most effective tools of colonization (Smith 2012; Truth and Reconciliation Commission of Canada 2015). The voices of the Survivors of residential schools have begun to be heard. Recently, thousands of unmarked graves have been discovered on the grounds of residential schools; as we learn more, this number will surely continue to grow. These revelations have made it difficult to deny the atrocities that were and continue to be propagated against the First Peoples of this territory by the colonial education system (Daigle 2019; Truth and Reconciliation Commission of Canada 2015). Educational institutions across Canada have a definite call to implement decolonizing practices in their schools and classrooms through the Truth and Reconciliation Commission of Canada (TRC). As former senator Murray Sinclair, commissioner of the TRC, has said, "Education has gotten us into this mess, and education will get us out" (Anderson 2016). This evolution in education is possible.

Situating Myself in This Work

Relationships are integral to all research and work done with and regarding Indigenous Peoples (Wilson 2008).

As a self-identifying Métis Indigenous education consultant working in Alberta, my leadership position directly pertains to Indigenous education and schooling. I am asked regularly by educators from my own school district, and from across the province and beyond, for advice on how to effectively pursue reconciliation, decolonization and Indigenization in the education system. I am also the granddaughter of a residential school Survivor. This makes the work of ensuring the progress of decolonization in schools critically important to me. A final important factor in my position on this subject is that I am a Catholic who works in a Catholic school district, and my children attend a Catholic school.

I feel it salient to add that this article is written with the assumption that the educators reading it are actively seeking guidance in pursuing decolonization and reconciliation. This work is difficult and has many barriers, including some educators' failure to see the value of transformation and their resistance to or fear of leading the work (Regan 2010; Tuck and Yang 2012). It is my hope that this article will help those who are fearful or resistant to this work to see value and hope in decolonization, to consider starting their own journey and then to help their students move toward reconciliation.

Wise Practices Toward Decolonization: Learn Your Place, Listen, Walk, Work

All teachers, but especially teachers in Catholic schools (teachers of religion, in particular), hold a critical place in this work. About 60 per cent of residential schools were run by the Catholic Church. In the eyes of many Indigenous people, the Catholic Church is also the only church that has not formally apologized.¹ The Church feels that it has apologized because an

apology was issued in South America, but many Indigenous people of this territory feel that an apology should be delivered in Canada, where the schools were run. Obviously, Catholic school educators cannot control Church-led apologies or whether Indigenous people feel that the apology provided is adequate, so we must concentrate on what we can control—ourselves, how we lead our own lives and what happens in our classrooms.

Educators must educate themselves about residential schools. They must gain more than a superficial understanding and offer more than trite platitudes that oversimplify the situation and do not honour the suffering of the children at residential schools or the questions from their justifiably conflicted students. This involves investing time and effort. It involves doing more than just reading or watching movies or listening to music—though, as you'll see, these are great places to start. Teachers must start the journey of authentically decolonizing themselves in order to be able to teach from a genuine, informed place about the Catholic Church's involvement in residential schools.

One of the best places to start pursuing this decolonization is identifying how colonization has affected you (Ermine 2007; Poitras Pratt and Danyluk 2019). You must be aware of your own place in the dynamics of the colonial agenda (Sensoy and DiAngelo 2017). Honestly assess where you are on the Wheel of Power/Privilege (Figure 1).

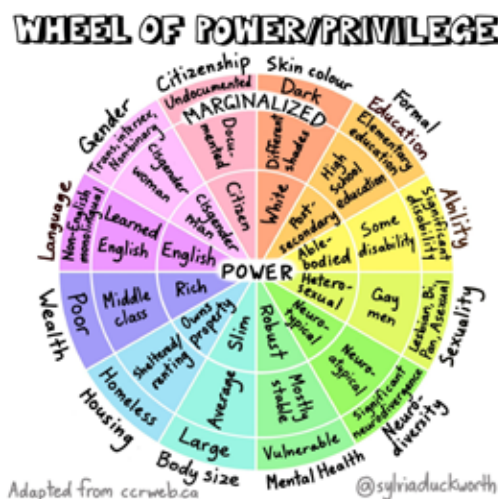


FIGURE 1. Wheel of Power/Privilege. Reprinted with permission from Sylvia Duckworth (Instagram @sylvia Duckworth).

“Without looking at how [they] are personally implicated in the colonial project, non-Indigenous [educators] may be narrowly focused on helping ‘those’ poor people thereby adopting a savior stance” (Poitras Pratt and Danyluk 2019, 11–12), which can be disempowering. According to Sensoy and DiAngelo (2017), educators’ positionality includes factors such as race, class, gender, sexuality and ability status, all of which inform their perspectives and reactions. For entire systems to be transformed, those systems must recognize their own responsibility to Indigenous Peoples and articulate their responsibilities in the transformation (Pidgeon 2016). That starts at an individual level.

If educators become aware of, understand and acknowledge their place in the structures of the colonial context, they will be better prepared to take action in an informed way. Educators must do the work to “unsettle colonial structures, systems, and dynamics in educational contexts” (Poitras Pratt et al 2018, 1).

I would recommend that every teacher read “Exploring Reconciliatory Pedagogy and Its Possibilities Through Educator-Led Praxis” (Poitras Pratt and Danyluk 2019). In this article, the authors directly delineate a process for pursuing decolonization. They suggest three steps for gaining the knowledge and experience required to feel confident and competent enough in beginning one’s own decolonizing journey (pp 7–10):

- Listening to and learning from Indigenous Peoples
- Walking with and learning from Indigenous Peoples
- Working with and learning from Indigenous Peoples

The first step in a personal journey toward decolonization ought to be the private actions of listening to and learning from Indigenous Peoples (Poitras Pratt and Danyluk 2019, 8). This can involve reading and viewing news from Indigenous sources, reading fiction and nonfiction written by Indigenous authors, and listening to music created by Indigenous artists to gain knowledge and perspective. In this step, learners must keep in mind that no one example of Indigenous writing or art represents all Indigenous Peoples. Listening to, reading and viewing a variety of sources is important and will emphasize the diversity of the many Indigenous Peoples of this land.

The second step is more public and involves walking with and learning from Indigenous Peoples (Poitras Pratt and Danyluk 2019, 8–9). Attending Indigenous events (such as powwows, round dances, craft sales, and vigils or marches) will give one a sense of the richness of Indigenous cultures and the diversity of Indigenous Peoples. Going to learn at Indigenous cultural heritage sites may be helpful, as well. It is important to embark on this step with an open mind and with humility. Educators who “walk with” Indigenous Peoples, witnessing the culture and actions exhibited, will gain an understanding of the truth of Indigenous Peoples’ realities and lived experiences. This may catalyze a coming-to-know of the educators’ own responsibility in creating change. This second step will help initiate personal connections in the Indigenous community, which are vital to progress in decolonization.

The relationships one builds while walking with Indigenous Peoples will help with the third step—working on community projects designed by or with Indigenous Peoples or led by Indigenous Peoples (Poitras Pratt and Danyluk 2019, 9–10). Participating in meaningful work with Indigenous Peoples will give educators an intimate understanding of its importance. Educators may encounter real-world systemic barriers to change, as well as resistance and reluctance. They may be surprised by who stands in the way of this work and who is unwilling to work with them. This creates a very personal experience and generates empathy. It will make for lifelong learning.

After educators learn what they can by listening, attending and then helping to do the work, they may feel the confidence and competence needed to lead their fellow staff and their students in the work of decolonizing schools.

Cautions in This Work

Educators must come from a place of humility and authenticity when doing the work of decolonizing a school. They must be careful they are not trying to “relieve the settler of feelings of guilt or responsibility” (Tuck and Yang 2012, 10). They must also reject any curriculum that promotes Eurocentric values (Battiste 2013; Smith 2012; TRC 2015) and repudiate the teaching of concepts that perpetuate ideas of European

sovereignty or white supremacy (TRC 2015). Educators also cannot support anything in the school that reflects a “fragmented and distorted picture of Indigenous peoples” (Battiste 2013, 186).

Do not rush to reconcile or be tempted to create a grand spectacle of reconciliation efforts. According to Daigle (2019), a grand show of reconciliation can unintentionally secure, legitimate and effectively reproduce white supremacy and settler futurity in Canada. It does this by creating a feeling of absolution in those attending large, elaborate reconciliation events. The scale of the production may erase the feeling of responsibility that non-Indigenous people feel toward doing this work by appearing to solve some of the struggles. The work must be more than performative. It must be undertaken with an authentic, sustained intention to work toward reconciliation.

Daigle (2019) highlights the example of the grand spectacle held, to great acclaim, at the University of British Columbia (UBC). In April 2018, UBC hosted the grand opening of its Indian Residential School History and Dialogue Centre (IRSHDC). The event appeared to be a huge success, but five months later, the UBC student newspaper reported that “the university had lost residential school records, and that the IRSHDC was understaffed, underfunded, and remained unable to formally open to the public” (Daigle 2019). It appeared that UBC still had lessons to learn when the Cree director of the IRSHDC, Mary Turpel-Lafond, stated that the centre should never have been touted as a success so early on but, rather, should be viewed as “a serious place that has to make an impact” and pointed out that it must be supported both financially and via infrastructure in kind (Chase 2018).

The IRSHDC example supports Poitras Pratt and Danyluk’s (2019, 12) caution that an educator should not feel like an “instant expert” on the basis of limited experience or participation. Educators should be wary of the desire to check a box rather than taking into consideration all of the context in a given situation, and they must take the time to authentically do the work. If educators take this advice to heart, they will be better equipped to lead their students effectively and ethically toward the decolonization process in schools.

As Tuck and Yang (2012) emphasize, decolonization is not a metaphor for other things that schools can do to improve themselves and society in general. As

educators, we have a professional mandate to do the work of decolonization, but as human beings and Catholics, we are compelled ethically, as well. Decolonization is specific to the dismantling of colonial systems and structures and to the inclusion of Indigenous ways of knowing and being in systems such as education (Poitras Pratt et al 2018). Hopefully, this article has highlighted how the work of decolonizing, although intimidating, is valuable and necessary before we attempt to answer our students’ questions about residential schools. When we understand the struggles and suffering of others, we can hope to provide an environment that is respectful and that attempts to embark on a healing journey.

I have included a bibliography in the hope that you will read the work of these brilliant scholars.

Note

1. Since this article was originally published, Pope Francis has apologized for the Catholic Church’s role in Canada’s residential school system—first, at the Vatican, on April 1, 2022, and then at the site of the former Ermineskin Indian Residential School in Maskwacis, Alberta, on July 25, 2022.

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Land-Based Learning: Considering the Fundamentals

Andrea Barnes

As an environmental educator with Alberta Parks and a classroom teacher, I have found that a silver lining of the past year and a half has been the dramatic increase in teachers' interest in and motivation for teaching outdoors. As we move into another school year, I hope that this energy and passion for getting kids outside continues. With this in mind, I've compiled what I think are the five fundamentals of connecting students to the land. But, first, what is land-based learning and why is it important?

It is commonly understood that we take students outside for four main reasons: to enhance their physical and mental well-being, to connect them to nature, to engage them with the broader community and, of course, to teach the curriculum. Land-based learning incorporates all of this but with an important addition—it also lifts Indigenous knowledge of the land and ways of knowing.

Robin Wall Kimmerer (2020) states, "The land is the real teacher. All we need as students is mindfulness." So how do we embrace Kimmerer's words and listen to the land while teaching? It takes a lot of trust and confidence on the part of the teacher to wait for the emergent curriculum to show itself. But it's not simply about finding these inspirational nature moments. Land-based learning also requires planning purposefully, crafting both structured and unstructured

activities, and keeping these five fundamental land-based learning practices in mind:

- Have gratitude and practise reciprocity
- Share stories on and from the land
- Learn to observe and record
- Make time for individual reflection
- Allow the land to teach and inspire

Have Gratitude and Practise Reciprocity

This is where it all begins, folks. Take the time to craft your meaningful approach to honour and acknowledge the land you're teaching and learning on. Practise giving gratitude for your time spent in nature and the learning gifts you're receiving. Make space for additional gratitude and reflection at the end of your time in nature, and do this consistently. These rhythms help to build a relationship and an appreciation that is fundamental for nurturing connections with the land.

As an Alberta Parks employee, I've been an advocate for stewardship my entire career. Over the years, we've fixed, repaired, planted, pulled and cleaned up many important natural areas, but we rarely, if ever, considered this as part of a reciprocal relationship.

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Reciprocity is defined as the practice of exchanging things with others for mutual benefit. When we practise reciprocity, we may consider providing a gift to the land (tobacco, native plant seeds, a thoughtful wish) before we do our activity, program or learning task. When we demonstrate this trusting approach, we show that we believe that nature will, in turn, provide us with the gift of rich learning experiences—which it inevitably does. For me, reciprocity is about building a relationship with the land and doing small acts of kindness or filling nature’s bucket.



Students contributing their good thoughts for the day into the “wishing well”

Share Stories On and From the Land

Sharing stories is one of the most powerful approaches for making meaningful connections to the land. Stories on and from the land provide provocation, inspiration and knowledge and help focus learning.

Telling stories, orally, without the benefit of reading the words, is an even more powerful technique—even magical.

Honing your own oral storytelling abilities will take some time and practice, but stick with it. Here are a few land-based story tips to consider:

- Build and nurture relationships with the Elders and Knowledge Keepers who have been identified for your area or school. This is, of course, the most ideal and special tip.
- Learn what stories are sacred (to only be told by an Elder) and which are public stories (available for you to share as they are widely and commonly distributed).
- Spend time collecting appropriate land stories and compiling land-based story resources at your school. Share them with your teaching team.
- Share your own stories! Model your connection with nature by telling and retelling your stories of experiences, sightings, awe and wonder.
- Create and tell your own tales about the wonder and drama unfolding on the land. Find inspiration from guidebooks or children’s books, and let the stories bubble out of you.

Learn to Observe and Record

With our friends and neighbours, greetings are more meaningful when we address people by their own name. The same goes for the natural world around us. For example, when we know the name of a plant, we might be more likely to notice changes in it (such as budding, flowering or leaves dropping). Knowing its name helps us connect with the stories we might hear about it and perhaps even take more care with it.

Model identifying the flora and fauna in your area by name or learning them together. A great tool for identifying flora and fauna is iNaturalist’s Seek app.

Linked with identifying plants and animals is the creation of a nature calendar, or phenological calendar, for your classroom. This is done by observing and recording the significant natural events happening in your area. Consider coming up with your own class watch list. Your list may include animals on migration (the last geese flying south or the first robin in the spring), weather (the first frost or the first thunderstorm), insect observations (the first or last butterfly), or

plant-specific events (the first spring crocus or golden-rod gone to seed). The best part about marking these moments in time is that inquiry questions are generated (“Why are the geese later this year?” or “When was the last time we had frost so early?”), stories will unfold, and students will find themselves more motivated to be observant and present during their outdoor time.

By taking time to mark and celebrate the passing of time through keen observation skills, your students are practising a deeper and more connected way of knowing and learning on the land. Understanding when and where natural phenomena are happening on the land will also help you relate and properly time the sharing of certain land-based stories.

	March 00	March 10	March 18	March 21	March 25	March 27	OUR PHOTOGRAPHY DISCOVERIES
WEATHER - Snow on ground - Snow - Rain - Chinook Winds	Snow piled up in school field	Chinook winds		Snow storm			
WATER - Ice - Melting - Open water - Puddles		Melting on sidewalk with a yard	Open water on pond				
INSECTS - Ants - Lady Bugs - Snow Flies - Spiders	Snow flies on top of snow			Spider under leaflet			



Phenological calendar

Make Time for Individual Reflection

For experienced outdoor educators, the sit spot is not a new idea. This simple tool should not be overlooked but, rather, enhanced. Creating meaningful time for reflection through this personal, reflective experience is a fundamental practice in land-based learning.

I’ve heard these sit spots referred to in many ways: special places, important spots, Muir sits, quiet connection or tree sits. Whatever the name, they quickly become places for students to sit quietly, be observant, engage their senses and be mindful.

There are many ways to adapt and change these special spots—through the seasons, in diverse ecosystems, by using various perspectives or isolating certain senses. Consider bringing your students back from their solo sit spots by slowly beating a large hand drum or playing a melodic flute, and encourage them to follow that rhythm, the rhythm of the land, as they return from their solitude.



Solo sit spot

Allow the Land to Teach and Inspire

Trusting that the emergent curriculum will materialize is tricky business. To capitalize on the events that inspire your students, you need to have two teaching techniques at the ready: nature journals and a math tool kit. Literacy and numeracy on the land are everywhere; you just need to be ready to catch them.

Nature journals are not a new phenomenon, but they are often underutilized. Set your journals up in September, and paste resources in them for students to refer to, such as symbols for recording the weather, the Seven Directions Poem, writing props and scientific drawing guides. Take the journals with you, all the time. At any point during a nature outing, students should be

able to settle in to draw, write and reflect on their experience. Model how when inspiration strikes and the land speaks to us, we need to seize the day and capture the moment.

Seven Directions Poem

Use adjectives and adverbs to describe what you see, hear, feel or smell.

Use proper names for the things that you see.

To the north I see . . .

To the east I see . . .

To the south I see . . .

To the west I see . . .

Above me I see . . .

Below me I see . . .

Inside me I feel . . .

To go further with this poem, add personification. Describe what the things you see are doing, feeling, wondering or hoping for.

Numeracy tasks outdoors require you to be ready for the inquisitive questions that will emerge (either from you or from your students). Along with safety equipment, your backpack should be equipped with a math tool kit. With your tool kit in hand, you're ready to seize the math inspiration at any moment. Measuring items and spaces will inevitably become a staple for many math tasks outdoors; however, math manipulatives can also be collected anywhere, angles can be found, items can be weighed and compared, and complex math equations are ready to be created and solved. The bonus is that you also have the nature journals to capture all this great math land-based learning.

Math Tool Kit

Large measuring tape (25 metres)

Multiple small measuring tapes (1 metre)

Thermometers

Spring scales

Anemometer (wind meter)

GPS

Heart rate monitor (often a watch)

Clinometer (slope meter)

Summary

Land-based learning is the new and improved environmental education. It has all the best qualities of our favourite education practices, but it is done with more intention and respect for the land itself. It allows us to reconcile some of the negative impacts of colonialism in a small and meaningful way. When we consider the land as the first teacher and build relationships with it, we demonstrate that we value the knowledge and respect with which Indigenous Peoples have engaged with the land for generations.

The five principles outlined here are simple but foundational in their intention. It is not an exhaustive list, and obvious items are missing, such as outdoor nature games and unstructured play. So don't forget to have fun on the land with your students this year. Enjoy your time outside and do so with gratitude, as the land is truly a teaching gift.

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“Re-claiming the Seasons” Soundscape: A Collaborative Inquiry Project

Kim Friesen Wiens and Stephanie Schuurman-Olson

The Origins

*In spite of the heavy footprints humankind
has left on our planet, it may be but
another illustration of a modern-
civilization-inspired arrogance to think
that we have so disrupted life on Mother
Earth that there is nothing left for nature
to teach us.*

Daniel R Wildcat, *Red Alert! Saving the Planet with
Indigenous Knowledge*

In fall 2020, we took a graduate course on arts-based research at the University of Alberta, taught by Diane Conrad. Conrad introduced us to the writing of Daniel Wildcat (2009) and his call for the application of Indigenous knowledge in addressing the climate crisis. As a class, we wondered, How can Indigenous knowledge inform our response to the climate crisis? Conrad led us through a series of discussions and

exercises as we collaboratively explored this inquiry through arts-based research.

As two white settlers whose training is based on Western art (classical) music practices, we quickly determined that our knowledge of music would play heavily into our contributions to this collaborative inquiry. This is a facet of both of our identities that we are constantly at odds with, as we engage in the ongoing process of decolonizing our practices and our minds.

Robinson (2020, 123) questions the “coexistence of difference that refuses integration.” We wondered if it was even possible for us to address Indigenous knowledge systems through an art form that is so closely related to practices of colonization. In a 2020 Alberta Kodály Association panel discussion, Chana, Chan and Adams called on white music educators to recontextualize Western classical music,¹ and Hess (2015, 342) encourages music educators to approach all musics rhizomatically so that “knowledge is constructed horizontally as a series of plateaus instead of in an arboreal, hierarchical fashion with everything stemming from Western classical music.”

We wondered if this collaborative inquiry presented an opportunity for us to deconstruct some facet of

Western classical music as part of our process of addressing the climate crisis. Just as colonization and globalization have contributed to the climate crisis, so Western classical music has aided in the erasure and silencing of not only Indigenous voices but also Mother Nature. As Vaugeois (2018, 48) writes, “The development of cultural institutions in colonial Canada was a process of dispossessing Indigenous peoples while creating physical spaces in which particular cultural practices could be enacted, marking space for becoming White and cultivated.”

Leroy Little Bear “teaches that the exchange of conversation must not only occur between human beings but also between all the creatures and plants and spirits that connect us to and with the earth” (Hill 2008, 3). How could we, in an attempt to participate in this conversation, use the deconstruction of Western classical music to help us listen to what voices other than our own were saying? Could the Indigenous experience of ongoing colonization inform the process and prevent the settler from repeating history? How could art help us sustain hope in the face of the climate crisis?

The Project

Our project, though we didn’t begin with a final product in mind, culminated in a 15-minute soundscape—“Re-claiming the Seasons”—that incorporated animate and inanimate sounds in our environments, spoken poetry, art song written by settler and Indigenous composers and sung by us, and prerecorded sound samples. Each of the four seasons is represented, beginning with autumn and ending with spring.

Vivaldi’s widely recognized violin concertos, *The Four Seasons*, were a beacon for us. We began by analyzing the structure of the piece, looking for ways to disrupt the musical narratives that we as settler Canadians had imposed on land that was not an empty vessel but, rather, a place filled with music. *The Four Seasons* begins with the movement “Spring.” Understanding spring as a season of rebirth and renewal, we chose to end our soundscape with spring.

We selected songs specifically for their lyrics as they related to our interactions with the natural world. Themes of the elements were at the forefront. We also wanted a variety of tonalities and various types of

two-part songs (canon, partner song, homophony, call-and-response)—but all within the Western musical tradition. We chose “By the Waters of Babylon,” “The Sleepy Song (A Cree Lullaby),” “How Can I Keep from Singing?,” “Rise Up, O Flame” and “O Healing River.” The songs were incorporated into the 15-minute soundscape, layered with sounds from nature (such as birds, squirrels, leaves, crunching snow and wind), excerpts from *The Four Seasons*, and text spoken by our classmates.

We organized all of these components loosely into a sonata form, in which we imposed the Western (colonial) structure of the sonata onto nature sounds (which represent Indigenous thought and ways of knowing). Each mini-sonata represented a season and had its own exposition (Vivaldi excerpts), development (spoken text layered with nature sounds and Mother Earth’s heartbeat), and recapitulation (song excerpts layered with nature sounds and spoken text). We were very appreciative of the involvement of our classmates, who contributed both Indigenous and non-Indigenous voices to our soundscape.

Soundscape Components

Art Song

- “Rise Up, O Flame”
- “O Healing River,” from *Hymnal: A Worship Book* (1992)
- “By the Waters of Babylon,” from *Best of Canons and Rounds from the 13th Century to the Present Day* (Turner 2008)
- “How Can I Keep from Singing?,” from *The Sacred Collection: High Voice* (Walters 2001)
- “The Sleepy Song (A Cree Lullaby),” by Sherryl Sewepagaham (2016)

Western Art Music

- Vivaldi’s (2000) *The Four Seasons*

Spoken Poetry

- “We Were Never Meant to Break Like This,” by Billy-Ray Belcourt (2017)
- “Mother Earth,” by Denise McKay (2007)
- Vivaldi’s (1723) poem “L’estate (Summer)”

Spoken Text

- Autumn Peltier's (2019) address to the United Nations 2019 Global Landscapes Forum
- Louis Riel quotations (from www.mmf.mb.ca/louis-riel-quotes)
- Greta Thunberg's (2019) speech at the Opening of the Climate Action Summit 2019

Sounds

- Nature sounds (birds, squirrels, leaves, crunching snow, wind)
- Simple ding, CosmicEmbers, Freesound, 2017, <https://freesound.org/people/CosmicEmbers/sounds/387351/>
- Ding, gkillhour, Freesound, 2015, <https://freesound.org/people/gkillhour/sounds/267335/>
- Destruction blast, hello_flowers, Freesound, 2007, https://freesound.org/people/hello_flowers/sounds/32188/
- Counter bell, InspectorJ, Freesound, 2018, <https://freesound.org/people/InspectorJ/sounds/415510/>
- Reverse cymbals, JarredGibb, Freesound, 2014, <https://freesound.org/people/JarredGibb/sounds/244825/>
- Heartbeat, thenudo, Freesound, 2012, <https://freesound.org/people/thenudo/sounds/146765/>

The Implications

Robinson (2020, 254) asks, "What compositional methodologies might settler and allied composers explore that do not require Indigenous people to shoulder the burden of decolonization . . .?"

In this project, we used Western classical music traditions to serve an anticolonial purpose, recontextualizing the performances to specifically acknowledge Indigenous ways of knowing within making-music practices. Since it is impossible to undo the damage caused by colonialism, we recognize that decolonizing does not necessarily mean the complete removal of

Western influence. The mergence of these two approaches serves as an interesting possibility for what a musical settler-Indigenous relationship could look like going forward.

Critical Listening

In a society and place where we are inundated with fast and flashy sound bites, we chose to provide a listening experience that takes time. There is no video accompanying the music, and while this may cause discomfort, we encourage the listener to engage in critical listening, to become fully immersed in the sounds. Through this critical listening, we hope to "disrupt narratives of political innocence and link the ascendancy of dominant cultural institutions with the racialized violence that facilitated their creation" (Vaugeois 2018, 61).

Using Western art music, nature sounds, sung pieces and spoken text, we have attempted to create a piece that reflects the many iterations of our understanding of this place. With the heartbeat of Mother Earth as the final sound in the piece, we acknowledge Indigenous understandings of what Wildcat (2009, 111) calls "the nature-culture nexus" for how to live in this place:

We must reconstitute, revitalize, and, for many people on the planet, reimagine what it means to live in a homeland—a homeland not in any nationalistic, political, or ideological sense, but a land one calls home by virtue of an intimate nature-culture nexus.

Our "Re-claiming the Seasons" soundscape is available at <https://drive.google.com/file/d/119KteoSM6qyCfshQkNUSUXnaYZ8r60ex/view> or by scanning the QR code. Let the sounds wash over you, embracing and jarring, and may they be a call to action.



Note

1. "Naskwahamátowin (Joining in the Song): An IPOC (Indigenous People and People of Colour) Choral Take-Over," panel discussion with N Chana, S Chan and J Adams, Alberta Kodály Association, November 2020.

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- The authors acknowledge, with gratitude, their classmates and instructor in EDEL 613 in fall 2020 for their eager participation in and contributions to this project.

Moving Forward: Decentering Approaches to Dance

Maureen Tigner-Morison

This writing is part of a blog I wrote during my MEd studies (2018–2020) titled *Moving Forward: Decentering Approaches to Dance*. On the blog’s homepage, I asked, “What might we become, alongside our students, if we work towards decolonization and decentering Whiteness and Eurocentric colonial values in our classrooms?”

Blog posts tend to be short and condensed, but decolonizing practices deserve time, breadth and depth of inquiry, so I invite readers to search deeper into the work of the scholars I have cited.

I do not claim to be an expert but, rather, an ally in this work as I continue to live in the tensions of doing the work and continually questioning my approach and programming. I remain vulnerable and open. Who am I to speak about this work? What I have learned is to start the process and keep moving forward. Geneva Gay (2010), a scholar of culturally responsive education, reminds me that intention without action is insufficient. Teaching is an ongoing learning process that requires me to be collectively involved and responsible, so I invite you to ask yourself, *What does decentering look like, feel like and sound like in my dance classes and programming?*

Every Picture Has a Story to Tell

While attending a daCi (Dance and the Child International) conference in the early 2000s, I noticed the beautiful image on the conference program, which included a group of dancers that reflected diverse cultures, genders, ages and races.

I realized in that moment that my dance department was not being intentional in selecting images that represented the students and program at my school. Instead, we posed dancers for images that favoured the grand narrative of dance, with jumps and pas de deux partnering, valuing Eurocentric aesthetics of dance technique and bodies.

But that was not who we were or wanted to be. Why were we valuing certain dance forms and dancers based on what others wanted us to be? Our subconscious bias was being revealed. We started to shift with intentionality and became more mindful about selecting images of diversity that aligned with our values of dance education, including who was invited to dance. We are still learning and changing.

How do the images posted in and outside of your dance spaces represent your curriculum, community and diversity—culture, race, gender, body types, body abilities?

Of course, every image may not represent everyone, all the time, but what is our messaging through the images we display in and outside of our school throughout the year? How do the images reflect who has access to our program? Who is invited to belong? Who is celebrated? What dance forms and opportunities do we promote? We want the images in our dance education program to represent who is invited to participate and whose voices and bodies are heard, seen and celebrated.

My dance colleagues and I started to have deep conversations about what images we post and release to the community while questioning whether our actions were an expression of tokenism. Even though we were saying everyone was invited, did we know how to be as inclusive and diverse as we thought we were? Good intentions do not negate the negative impact of getting it wrong.

This conversation also moved into our conversations about who we host as guest artists and our pedagogy, including the dances, artists and books we share.

More important, diverse content must reflect an understanding of and support for diversity. Instead of superficial messages of “everyone belongs here,” have I done the work to know how to host everyone at the table?

Carter and Andersen (2019, 140) recommend that “values [should be] clearly displayed in multiple places throughout the school, contributing to a culture of care and respect for others.”

In *Culturally Responsive Teaching and the Brain*, Hammond (2015) warns that although there is value in students’ seeing themselves and their cultures reflected in places like the classroom, this will not have an impact on their cognitive abilities. She refers to this image-only experience as the “it’s a small world” approach and says that this surface culture does not have anything to do with instruction.

Changing the pictures in our dance program includes changing the text, content and pedagogy and taking action to improve the program through culturally relevant and diverse teaching.

The Dance Studio and Performance Space

Growing up, I assumed that large, fully equipped dance studios meant better instruction and, therefore, better trained and more successful dancers.

In public education, access to formal dance studio spaces with mirrors and raised dance floors is rare, but the experience does not have to be diminished if these spaces do not exist. Yes, of course, dance spaces must be safe, and we need to prioritize arts spaces in schools—valuing arts education is still a concern for many schools. I do not want my comments to be taken out of context or used as an excuse for schools to say, “See? You don’t need studio spaces for dance.” That is not what I am saying. I am simply reminded to look at my dance spaces and to look for other opportunities for where we can dance and perform.

Dance educators know that dance studio spaces were nonexistent in early dance practice, as was formalized dance instruction:

To primitive man dance was part of the way of life and it was the expression used for the occasions and ceremonies which mattered most in communities where living was close to nature. Dances were celebrated as part of the safeguard and the sanctifying of birth, marriage, initiation to manhood and to womanhood; hunting, victory and peace, harvest and Spring. There were medicine dances, fertility dances, fire and torch dances, war, funeral and courting dances and those to the sun and the moon. There were dances imitating the animals they knew so well. This type of dance in primitive communities was passed on from generation to generation without recording, for when dance continues to be part of the expression of the people, passing-on is ensured. Bantu people did not ask strangers where they lived, but “What do you dance?” Dance which is a true expression of a people reflects their way of life and their environment. (Bruce 1965, 1–2)

I love this reminder of what dance is, why we dance, and where we dance and can dance. Dance studios represent colonized spaces, as dancing in a studio or

theatre space is derived from Eurocentric and privileged ideals.

Where have we experienced dance with our students? What spaces have we performed in? What are the possibilities for where we dance that are intentionally connected to the dance itself and ways of experiencing the possibilities of dance?

I have studio space and theatre space in my school in a public school system, yet I intentionally look beyond those spaces for places for students to dance and perform in, as a reminder that those spaces do not define what dance is, was or can be. The Neighbourhood Arts Network (2011, 20) recommends considering form and location in art practice:

Diversifying the location of arts practice by including different kinds of locations, different ways of organizing art practice in these spaces, as well as different modes of engaging participation in and with art. Ensuring that art forms and venues are accessible and honor the perspectives and traditions of non-dominant communities.

In my studio, I have dance mirrors that cover two walls, fixed ballet barres on the third wall, and a whiteboard and bulletin board space on the fourth wall. When new students enter the space, the mirrors and ballet barres can create an intimidating and overwhelming experience in which stereotypes about what dance looks like and feels like emerge. Addressing first impressions of and assumptions about the dance space has helped students ease into my program.

What information do we send to students before the start of dance to break down their assumptions about what to wear and what they will experience in the class during the term? I try to interrupt students' assumptions about dance and to ease their minds about how to prepare to enter the space by sending them information about the course they are about to experience. Regardless, entering the large open space with mirrors can still be overwhelming.

I requested funds for curtains to be placed over the mirrors, as using a mirror in a dance class has both positive and negative aspects.

Every time we look in a mirror, we are confronted with an image of our body, and what we see may or

may not be the image we have, or would like to have, of ourselves. As a result, dance students can develop negative feelings about their bodies.

Mirrors also tend to tempt us to see ourselves as objects and interpret how others view us in comparison with others. During the COVID-19 pandemic, when schools moved to online instruction, Zoom fatigue became a problem for many students and teachers. Mirror fatigue is similar—students feel like they have to be constantly “on” and are hyperaware of their image and of others reflected back to them in the mirror.

Many students also express how video documenting themselves changes how they feel about their own dancing. There is something beautiful about dancing in the moment, in community.

There are also many positive reasons to use a mirror (or video) in dance training, as it can be a tool for learning. As Radell (2019, 3) notes,

For dancers, the mirror provides immediate visual feedback; it allows them to evaluate the height and shape of their movement, to correct their placement, and to assess the line of their bodies. For teachers, the benefits of using mirrors as instructional tools also include the opportunity to easily situate themselves to view many students at one time. . . . Very little research has been conducted in this area.

However, how a movement *looks* may be less important than how it *feels*. Montero (2006, 231–32) stresses the importance of proprioception in dance instruction:

Looking at oneself in the mirror is often not the best guide to self-correction (to say nothing of the futility of looking at one's body directly). Not only can turning one's head to look in the mirror destroy the desired effect of the movement, but a trained dancer often trusts proprioception *more* than vision when it comes to evaluating aesthetic qualities of his or her movements and positions.

Of course, creating an inclusive, diverse culture should move beyond the images we see in the

classroom and renegotiating the physical spaces we dance in—but every small thing matters.

What are other ways we can decentre our physical spaces? Where are we in this work and how are we moving forward?

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Maureen Tigner-Morison is a dance educator with over 25 years of experience in roles as a K–12 arts curriculum coordinator, dance department head and arts/humanities staffing consultant with Edmonton Public Schools. She wrote dance curriculum for Edmonton Public Schools and the first International Baccalaureate dance program. She recently completed an MEd at the University of Alberta, with a focus on decolonizing arts curriculum.

Equity, Diversity and Inclusion Resources

Amanda Clark

Videos

Teaching Black History in Culturally Responsive Ways

www.youtube.com/watch?v=k4ZIK_NwxPc

As part of the Diversity, Equity and Human Rights (DEHR) Speaker Series, the Edmonton Public Teachers Local No 37 hosted a video session called “Teaching Black History in Culturally Responsive Ways.” As the video description says, “No matter what subject you teach, there are ways you can infuse Black history into your daily lessons in a way that is insightful and purposeful. The session explores pedagogical understandings of anti-racism and Black history to prepare and inspire your classroom content.”

I found this session interesting and informative, and I highly recommend watching the recording. It covers culturally responsive teaching in general, not only with regard to Black history. The speakers, Janice Pinnock and Gail-Ann Wilson, were very engaging. If you have the opportunity to attend one of their sessions, do so!

For more DEHR information and events, check out the ATA’s DEHR Committee at www.teachers.ab.ca/diversity-equity-and-human-rights/.

Five(ish) Minute Dance Lesson: African Dance

www.youtube.com/watch?v=Ewqq-3xJfDI

The Kennedy Center has created five-minute educational videos on various topics. One in particular

that I like is “African Dance: Lesson 3: Dancing on the Clock.” The use of the clock makes it easy for students to follow the dance moves. As a bonus, it helps to reinforce the numbers around a clock for learning how to tell time. As stated in the video description, “In this lesson, Rujeko teaches how to use a clock to practice dance steps. You’ll get a real work-out when she moves into double-double time!”

For more arts education resources from the Kennedy Center, visit www.kennedy-center.org/education/resources-for-educators/classroom-resources/.

Oscar Peterson Heritage Minute

www.youtube.com/watch?v=7cdXEhR9dd4 (English)

www.youtube.com/watch?v=RyRZxtjJdK8 (French)

If you haven’t seen Historica Canada’s Heritage Minute about Oscar Peterson yet, you should definitely check it out. It is available in both French and English.

As the video description says, “This Heritage Minute follows Canada’s most honoured jazz musician from his humble beginnings in the Black neighbourhood of Little Burgundy in Montreal to his rise to fame.”

Powwow Sweat: Crow Hop

www.youtube.com/watch?v=BOTUP9CoXBQ

I use the StyleHorse Collective’s Powwow Sweat videos all year round as movement breaks for the kids.

There are several dances to learn, with instructional videos and full dance videos. The Crow Hop is a student favourite.

Dancing Circles: Strong Hoop, Strong Spirit
www.nccie.ca/videos/dancing-circles-strong-hoop-strong-spirit/

The National Centre for Collaboration in Indigenous Education (NCCIE) offers several lesson plans with an Indigenous perspective. This video demonstrates hoop dancing and is part of the “Lessons of the Drum” lesson plan.

Children’s Book

Your Name Is a Song
written by Jamilah Thompkins-Bigelow and illustrated by Luisa Uribe
Innovation Press, 2020

I love the children’s book *Your Name Is a Song* and have been using it in my music classes the last couple of years. It is definitely more for the Division I crowd, though.

The book shares the story of a young girl who has a name that is unfamiliar to the other kids in her class. They make fun of her name. Her mom encourages her to find the rhythm and beat in people’s names and to teach her teacher and classmates her song. Throughout the book, several names from many cultures and backgrounds are used. The girl discovers that her name is something she should be proud of and finds the courage to teach others about their songs too.

Websites

Periodic Table of Canadian Black History
<https://cbhtable.com>

The interactive Periodic Table of Canadian Black History was created using data from Parents for Diversity. As you hover over each square, a Black Canadian who has made a significant contribution to Canada is revealed, along with information about that

person’s achievements. The great thing is that it includes people from a variety of disciplines. You can view the table in French or English.

For more information, go to <https://parentsfordiversity.com/is-your-school-ready-for-black-history-month/>.

Rupertsland Institute Lesson Plans
www.rupertsland.org/teaching-learning/lesson-plans/

The Rupertsland Institute: Métis Centre of Excellence, an affiliate of the Métis Nation of Alberta, offers lesson plans, presentation slides and resources categorized by grade. The lessons are engaging and cover topics such as language, culture and history.

I love the K–3 lesson about Métis jigging and the “Frog Song.” If you are a fan of Sherryl Sewepagaham, you will recognize her work in the “Frog Song” with her group Asani.

Virtual Museum of Métis History and Culture
www.metismuseum.ca

The Gabriel Dumont Institute’s Virtual Museum of Métis History and Culture has learning resources, a virtual tour, and exhibits and collections to browse.

Be sure to check out the institute’s other resources on Métis culture at <https://gdins.org/metis-culture/>.

NCCIE Teaching Resource Centre
www.nccie.ca/teaching-resource-centre/

The National Centre for Collaboration in Indigenous Education (NCCIE) website includes lesson plans, teacher resources, and plenty of videos and recordings (including the “Dancing Circles: Strong Hoop, Strong Spirit” video already discussed).

Amanda Clark is a music specialist and has taught Grades 1–6 (in French and English) since 2011. She has a BMus from the University of Alberta’s Augustana Campus, an arts and cultural management diploma from MacEwan University, and a BED from Concordia University of Edmonton. She is the FAC’s music representative.

From the Classroom

Inspired Ideas to Make Your Art Room More Functional

Samia Drisdelle

After graduating from a Montreal university in 2008, I landed a sweet gig as an art teacher at an older school in Calgary. The previous art teacher had been in that space for 25 years, so I encountered decades worth of collected magazines, jars, crusty glazes, hardened paintbrushes and miscellaneous items that had been stuffed in corners over the years.

I have always enjoyed organizing the spaces around me, so my goal was to improve not only the efficacy and functionality of the art room but also its aesthetic quality. However, this proved to be a challenge even for me. Although I laboured over that room (with the help of my generous colleagues), I remember that time fondly. I was so excited to tackle this art room and make it my own, while starting a fresh career and my new life in western Canada.

We sorted, trashed and cleaned for weeks. But we also needed the students' help. They decorated the room with 1,000 origami paper cranes, which hung gracefully from the ceiling. They lovingly displayed their artwork on the recently stripped walls. And they produced an extra-large colour wheel made from recycled items, which became the focal point of the finished space.

Once our new classroom was up and running, we brought in members of the surrounding communities, including staff at our school. We noticed the need to bring awareness to the school and the surrounding playground zone, painting cars on the schoolyard fence

and painting the pavement outside the neighbouring elementary school to help reduce the speed of the vehicles passing through the area. All of this was a resounding success.

Research shows the benefits of a Reggio Emilia approach to early childhood education. Similarly, I genuinely believe that the environment we created for that middle school during those early years of my career played a large part in our students' creativity and inspiration. Although I cannot prove it, I felt like our students were more productive in this clean, organized and pretty room that was embedded in a community of people who cared about the school their children attended.

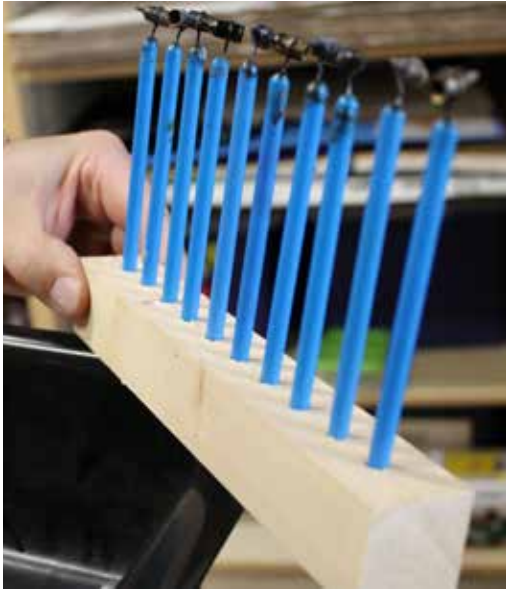
This is what drew me to interview Clint Fontaine, the art teacher at Marshall Springs School, in Calgary. He has created a space that is not only inspirational but also functional. In the past, he held a position as a wood shop teacher. Using his woodworking skills, he created a variety of organizational systems for his classroom. (If you lack woodworking skills, as I do, befriend the wood shop teacher. Hopefully, they will work for lattes and art!)

While some of the ideas on display in Mr Fontaine's art room were his own, many of the ideas were taken from others who were willing to share. This willingness to openly share innovative ideas is in keeping with the nature of collaboration and camaraderie within the teaching profession. It is easy to get

From the Classroom

caught up in the microcosms that we create for ourselves, forgetting the incredible people in our school and neighbourhood communities. We often neglect to tap into the amazing talents of others.

The following images illustrate some of the classroom hacks and organizational systems Mr Fontaine has implemented in his classroom. I hope they prove useful to you!



Tool holders made from a block of wood make it easy to see if a tool is missing and make cleanup faster and more efficient. You can customize the size to fit the tools you need.

From the Classroom



Trays are a brilliant way to store colouring pencils, chalk and oil pastels, particularly if space is limited. Mr Fontaine made these trays from a sheet of Masonite, gluing and nailing down four pieces of wood to keep the pencils and pastels from rolling onto the floor and breaking. Trays also encourage students to put materials in their proper spots (by colour, for example). Additionally, trays can be easily stacked and labelled, making them not only easy to store once a unit is finished but also easy to locate again when they are needed. Ingenious!



This is a commonly used art room hack that has been executed beautifully. This tool wall is made of a piece of wood covered in black paint and some nails, creating a functional vertical space to store scissors, hammers and any other tools lying around your space. Again, this helps with keeping track of items students are using and reducing the likelihood of losing them.

Samia Drisdelle is an artist and art educator. She has taught art and applied arts courses with the Calgary Board of Education since 2008. Before that, she taught at the Visual Arts Centre in Montreal. She is a published illustrator of children's books with Orca Book Publishers and has numerous works of art in private and public collections, including the Montreal Symphony Orchestra's calendar. She earned her BFA (with a specialization in art education) at Concordia University, in Montreal, and won the Leah Sherman Award in Art Education for Academic Excellence. She also has a three-year technical degree in illustration and design from Dawson College, where she developed advanced artistic skills in painting, drawing, sculpture and fibres. Samia has collaborated in several community-based art initiatives, including ArtsSmarts.

Beyond the Classroom

Meet Me at the Symphony

Cathy Charlton-Brennan

Elemental Music is never just music. It is bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer.

Carl Orff (quoted by Hamel 1979, 18)

The aim of eurhythmics is to enable pupils, at the end of their course, to say, not “I know,” but “I have experienced,” and so to create in them the desire to express themselves; for the deep impression of an emotion inspires a longing to communicate it.

Émile Jaques-Dalcroze, *Rhythm, Music and Education*

During the 2019/20 school year, one-third of my school’s elementary music students attended their first evening orchestra concert. This was such fun!

What follows is the story of how my Meet Me at the Symphony program came into being, as well as descriptions of the movement activities that motivated my students to ask their parents to take them to a Calgary Philharmonic Orchestra concert.

The Story

When I took my first Carl Orff Canada course nearly 20 years ago, I had the incredible realization that *moving* to a big orchestral piece could hold the same feeling (joy!) as *playing* a big orchestral piece. For movement, one needs no prior experience, as expression is in us all. Young children are particularly open to having a high-quality aesthetic and musical experience through creative movement work. These discoveries became the foundation of my Meet Me at the Symphony program many years later.

My love of orchestral music has been a big part of the story of the program’s development. I have a bachelor of music, with high distinction in tuba performance, from McGill University and a master of music in brass performance pedagogy from Arizona State University. I’ve had the privilege of playing with many friends who are now in professional orchestras, including Jeff in the Toronto Symphony Orchestra, Patrice in the Orchestre Métropolitain, Suzanne in the Boston Symphony Orchestra, Karen in the National Arts Centre Orchestra, and Jens, who became a trumpet soloist. In 1989, our McGill Symphony Orchestra even had the honour of playing Mahler’s Symphony no 1 at Carnegie Hall.

After Arizona State, I returned to Montreal to freelance for a couple of years. After realizing that there wasn’t much work for a tuba player, I decided to quit playing, despite the heartbreak. I taught in Iceland and Namibia for a few years and then enrolled in the

University of Alberta–Red Deer College collaborative program to earn a bachelor of education. Another key part of my education was the three levels of Carl Orff Canada teacher training. These courses were a game changer for me, as I learned that young children can have a high-quality expressive experience.

Meet Me at the Symphony began because the Calgary Philharmonic Orchestra and its repertoire had recently become fabulous under music director Rune Bergmann. There were four concerts I really wanted to see, so I purchased my first subscription membership. I then had the idea to use the music from the Calgary Philharmonic concerts to create new movement pieces for my students. This would not only give me new material, but I'd also have the benefit of learning the pieces I didn't know so that I could enjoy the concerts more. It then occurred to me that the children should be invited to come to the concerts, too, as they would have experienced all the music in class.

Thus, Meet Me at the Symphony was born! After doing the movement activities in class, my students would go home and ask (or even beg) their parents to take them to an orchestra concert. I let the parents know about the discounts available and told them that we would meet at the lobby stage before the concert, during intermission and after the concert. I told the kids I would give them a pack of Smarties and a photo of the Calgary Philharmonic saying, "Bravo! Thank you for coming to Meet Me at the Symphony!" It was so simple!

About one-third of my 160 students came to one of the four concerts. It turned out to be the most fun I've ever had during an intermission. The kids were so excited, and so was I. It was so touching to see kids bringing their parents to a night at the symphony.

I vividly remember the first time I heard a live orchestra. When I was in Grade 10, the Edmonton Youth Orchestra needed a tuba player to go to the youth orchestra festival in Banff. Walking into the Jubilee Auditorium rehearsal hall, I was deeply moved by the sound. The first orchestra piece I ever got to play in concert was Sibelius's Symphony no 2; amazingly, the first orchestra concert for my students 35 years later was also Sibelius's Symphony no 2. When I quit playing in 1995, I stopped going to orchestra concerts because my heart was a bit broken, but now the children had brought me back to the live orchestral music I had loved so much.

Because of the sheer number of pieces in a Calgary Philharmonic concert, the number of movement activities we did in class increased. I included at least one five- to ten-minute activity per class. With the varied repertoire and the natural expansion of the types of activities, I was amazed by the expression and creativity I saw in the children. And we were all having such fun!

I began to think of myself as more of a facilitator who was simply creating the structure for the children to hang their creative work on. We used one of the Meet Me at the Symphony pieces in our own show, as I really thought that the parents should see the incredible level of expression from their children. In our advent concert finale, three excerpts from Mahler's Symphony no 2 became a student-led black light piece with 110 children. In all my years of teaching, this was my favourite concert!

I made the frame, and then the children provided all the creative and expressive work, using some of the activities I describe below. After a big five-ring circus of student-led mirroring—which included ribbons, white cloths, candle lights and white gloves—I went to the back of the hall to lead the last 90 seconds of unison mirroring. When I looked out at my students spread throughout the hall, I put my hand on my heart because it was so full. The experience was exactly as I had hoped and imagined for them. This was a highlight of my teaching career.

Movement Activities

The program rationale and philosophy of Alberta's music program of studies states that "music education should begin at an early age and should continue to encourage creative expression" (Alberta Education 1989, 1). The general learner expectations include enjoyment, awareness, appreciation, insight, self-expression, creativity, skills and knowledge (p 2). I've found that through movement activities, we can meet these expectations in music classes.

When I rewatched the videos of Meet Me at the Symphony movement activities posted on our school's Instagram account, I was amazed at how much of the program of studies was demonstrated by the children.

Beyond the Classroom

The children demonstrated the following skills:

- Moving
- Listening
- Creating
- Reading and writing (informal pitch and expressive notation through the body)
- Singing (learning the theme with words and movement)
- Playing instruments (body percussion or stick accompaniment)

Physical demonstration of all concepts in a piece of music was possible and included the following:

- Expression
- Form
- Rhythm
- Melody
- Harmony

Performance-based assessment of these skills and concepts is easy when you have video recordings. Of course, live performance-based assessment works well too.

Here are some examples of the quick and simple Meet Me at the Symphony movement activities I have used in my classroom. I've noted possible cross-curricular connections and suggested recordings available on music streaming services. Over the course of the school year, the activities move from teacher-led work to student-led work. I believe that simplicity is key when experiencing so much varied repertoire.

Teacher-Led Storytelling

Musical Piece

Grieg's Piano Concerto in A Minor, op 16

Grieg, *Schumann: Piano Concertos*. L O Andsnes (pianist) and Berlin Philharmonic Orchestra, conducted by M Jansons. Second work recorded live at Philharmonie, Berlin, December 2002. EMI Classics, 2003, compact disc.

Cross-Curricular Connection

- English language arts—fairy tales and fables (all grades)

Activity Description

After the children hear, read or watch a fairy tale or fable, each character is given a musical theme from one of the concerto's movements. The children physically act out the characters as the stories are led by the teacher's cues.

The following are suggested pairings:

- I. Allegro molto moderato—"Little Red Riding Hood"
- II. Adagio—"Stone Soup"
- III. Allegro moderato molto e marcato—Andante maestoso—"The Tortoise and the Hare"

Teacher-Led Mirroring and Storytelling with Props

Musical Piece

Sibelius's Symphony no 2 in D Major, op 43

Symphony No 2, Finlandia. New York Philharmonic, conducted by Z Mehta. Recorded at Manhattan Center, New York, January 1990. Teldec, 1990, compact disc.

Cross-Curricular Connection

- English language arts—storytelling (all grades)

Activity Description

Led by the teacher's cues, the children tell stories about a summer camping trip to British Columbia. The stories can include the following subjects and props, paired with the symphony's four movements:

- First movement—changing mountain weather (parachute)
- Second movement—the night sky (small lights)
- Third movement—butterflies and bees (foam butterflies and bees)
- Finale—paragliding (parachute)

Student-Led Mirroring

Musical Piece

Arvo Pärt's *Cantus in Memoriam Benjamin Britten*

The Very Best of Arvo Pärt. Estonian National Symphony Orchestra, conducted by P Järvi. Recorded at Estonia Concert Hall, Tallinn, November 2000. EMI Classics, 2010, 2 compact discs.

Activity Description

Expressing what has been heard in the music through mirroring begins with the teacher leading. Next, each student takes a turn leading the class within the circle. This is followed by working with partners, switching partners and then working in groups of four. Students can hold a scarf in each hand to help with flow.

Musical Piece

Mahler's Symphony no 2 in C Minor (*Resurrection Symphony*) (V. Im Tempo des Scherzos [In the tempo of the scherzo])

Mahler 2. Chicago Symphony Orchestra, conducted by B Haitink, and Chicago Symphony Chorus. Recorded at Orchestra Hall, Chicago. CSO Resound, 2009, 2 compact discs.

Cross-Curricular Connection

- Religion—Advent (all grades)

Activity Description

Creating begins with teacher-led mirroring. Next, each student takes a turn within the circle, followed by working with partners and then working in collaborative groups. You can add props, such as scarves, lights and ribbons.

We eventually created a 110-student-led finale for an Advent concert, which depicted a battle for souls, Mary's visit from Gabriel, her doubt, her decision, her visit with her cousin Elizabeth, all the people praying and a celebration. We used black lights, little lights, ribbons, fabric and white gloves as props for the show.

Shadowing—Follow the Leader

Musical Piece

Ravel's *Miroirs*, M 43 (III. Une barque sur l'océan)

Ravel: Daphnis et Chloé, Une barque sur l'océan, and Pavane pour une infant défunte. Orchestre Philharmonique du Luxembourg, conducted by G Gimeno. PentaTone, 2017, compact disc.

Cross-Curricular Connection

- Science—needs of animals and plants (Grade 1); undersea creatures, floating, buoyancy and boats (Grade 2)

Activity Description

Students play follow-the-leader, beginning in pairs. One child at a time is added until chains of five or six children are travelling around the room. Characterizations include undersea creatures or floating objects. Children lead with their own choice of creature or object and use their own movements. The teacher signals with a jingle bell for the children to freeze, and the leader goes to the back of the line. The teacher then signals with a triangle for the children to begin moving again (with a new leader).

Flocking

Musical Piece

Arvo Pärt's *Cantus in Memoriam Benjamin Britten*

The Very Best of Arvo Pärt. Estonian National Symphony Orchestra, conducted by P Järvi. Recorded at Estonia Concert Hall, Tallinn, November 2000. EMI Classics, 2010, 2 compact discs.

Cross-Curricular Connection

- Science—seasonal changes—fall (geese leaving, leaves falling, cloudy skies) (Grade 1)

Activity Description

The activity begins with groups of three in stationary goose formation triangles. The group size increases until the whole class is included.

Musical Piece

Stravinsky's *Pétrouchka* (1911 version) (Tableau I. The Shrovetide Fair)

Igor Stravinsky: Le Sacre du Printemps, Pétrouchka. Chicago Symphony Orchestra, conducted by G Solti. Decca, 1995, compact disc.

Activity Description

With scarves in hand, the whole class follows a leader in a stationary flock formation. Each child takes a turn leading.

Charades

Musical Piece

Stravinsky's *Pétrouchka* (1911 version) (Tableau I. The Shrovetide Fair)

Igor Stravinsky: Le Sacre du Printemps, Pétrouchka. Chicago Symphony Orchestra, conducted by G Solti. Decca, 1995, compact disc.

Cross-Curricular Connections

- Social studies—historical thinking (Grade 1); a community in the past (Grade 2); communities in the world (Grade 3)
- Drama—creating an action (all grades)
- Field trip—Heritage Park (Grade 1)

Activity Description

Photos of historical fairs are used to inspire students. In groups of four, children pantomime a fair activity together, considering the contours of the music. Guessing is done as a class.

Puppet Creations Using Nursery Rhymes, Fables, and Fairy and Folk Tales

Musical Piece

Stravinsky's *Pétrouchka* (1911 version) (Tableau III. The Moor's Room)

Igor Stravinsky: Le Sacre du Printemps, Pétrouchka. Chicago Symphony Orchestra, conducted by G Solti. Decca, 1995, compact disc.

Cross-Curricular Connections

- English language arts—nursery rhymes and fairy tales (all grades)
- Drama—storytelling using puppets (all grades)

Activity Description

In groups of two or three, children use puppets to create their own piece based on a nursery rhyme or fairy tale, respecting the conversational qualities of the music.

Creating a Game Using Sticks or a Ball

Musical Piece

Bartók's Concerto for Viola and Orchestra (III. Allegro Vivace)

Bartók: Violakonzert and Hindemith: Der Schwanendreher. T Zimmermann (viola) and Bavarian Radio Symphony Orchestra, conducted by D Shallon. EMI Classics, 1992, compact disc.

Cross-Curricular Connection

- Drama—creating an action (all grades)

Activity Description

As a whole class (younger students) or in groups (older students), students create passing or rhythm games.

Themed Creations—Solar System with Props

Musical Piece

Sibelius's Symphony no 2 in D Major, op 43 (second movement)

Symphony No 2, Finlandia. New York Philharmonic, conducted by Z Mehta. Recorded at Manhattan Center, New York, January 1990. Teldec, 1990, compact disc.

Cross-Curricular Connection

- Science—light and shadow (Grade 4)

Activity Description

In groups of their choice (size and people) and with props of their choice, older students create pieces about the solar system.

Music-Based Creations—Open-Ended

Musical Piece

Bartók's Concerto for Viola and Orchestra (I. Moderato)

Bartók: Violakonzert and Hindemith: Der Schwanendreher. T Zimmermann (viola) and Bavarian Radio Symphony Orchestra, conducted by D Shallon. EMI Classics, 1992, compact disc.

Beyond the Classroom

Activity Description

In groups of four, students discuss what they have heard in the music and together create a piece using props and themes of their choice.

These are simple and quick ideas one could develop with students. If you would like more details, e-mail me at ccharltonbrennan@gmail.com. My dream is to fill our symphony halls with children. I hope you can Meet Me at the Symphony with your students!



Mahler's Symphony no 2, Grades 1–3 finale, 2019

As symphony programming becomes increasingly diverse and inclusive, I encourage everyone to explore Alberta's orchestras with students. While fine arts teachers are working to decolonize classrooms, our symphony orchestras are working to decolonize concert halls. For example, in February 2022, the Calgary Philharmonic Orchestra collaborated with Tom Jackson to create *The Bear and the Wild Rose*, a four-part online series, featuring four new works by Indigenous composers.

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Cathy Charlton-Brennan is an elementary music educator who has been teaching in Calgary and the surrounding area for 17 years. She has a background in orchestral performance, with a BMus in tuba performance from McGill University and an MMus in brass performance pedagogy from Arizona State University, in addition to a BEd from the University of Alberta and Level III Carl Orff Canada teacher training.

Indigenous Programming at the Calgary Philharmonic Orchestra

Alysha Bulmer

The Calgary Philharmonic Orchestra has had an interesting couple of seasons—journeying and learning through the pandemic. Much of our work has been moved online, and we are pleased to offer content featuring Indigenous artists and creators.

Napi and the Rock (<https://calgaryphil.com/napi-and-the-rock/>) is a free production available online. The Calgary Phil partnered with the Making Treaty 7 Cultural Society to learn about the teachings of the land and Napi, the Blackfoot shapeshifter who teaches life morals through story and adventure. The production features original music by Sonny-Ray Day Rider and Cris Derksen, as well as performances from local actors Marshall Vielle and Cory Beaver.

The Bear and the Wild Rose (<https://calgaryphil.com/concerts/highlights/the-bear-and-the-wild-rose/>) is a free four-part online series exploring themes of love, home, magic and resilience. This collaboration with much-loved Canadian musician and humanitarian Tom Jackson aims to uplift communities everywhere through music, storytelling, dance and visual art.

The series premieres four new works by Indigenous composers Cris Derksen, Jessica McMann, Sonny-Ray Day Rider and J Alex Young. Tom Jackson is the artistic guide and narrator of the series. Each episode includes his original stories and songs, a new work performed by the orchestra, and artwork by Rita Wildschut. The first and last episodes also feature choreography by Alejandro Ronceria.

The Calgary Phil remains committed to learning and building community in our artistic programming. Most important, the Calgary Phil celebrates teachers who seek out diverse programming and enriching experiences for their students.

Alysha Bulmer is the manager of Education and Outreach, Calgary Philharmonic Orchestra.

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Enjoy reading *A Fine FACTA*? We appreciate submissions from our Fine Arts Council members.

About A Fine FACTA

A Fine FACTA is a recognized scholarly journal published for the Fine Arts Council by the Alberta Teachers' Association (ATA) to help the council achieve its objective of improved education in and through the fine arts.

A Fine FACTA invites articles of general interest and articles on theoretical, experimental or methodological topics. A combination of peer-reviewed (research-based) and non-peer-reviewed (practice-based) articles are published in the journal.

For more information, including submission requests, contact the journal editor, Kim Friesen Wiens, at editor@fineartsata.ca.

How to Submit

A Fine FACTA invites authors to submit manuscripts for consideration. Both peer-reviewed and non-peer-reviewed articles will be considered. If you want your manuscript to be considered for peer review, please indicate that in the e-mail sent to the editor. Manuscripts will be reviewed by a panel of recognized leaders in the fine arts.

Submissions may include the following:

- Scholarly articles
- Practical classroom tips, lesson plans and rubrics
- Resource reviews
- Movie and book reviews
- Conference reviews
- Personal reflections on classroom experiences
- Student artwork
- A project or lesson that had an impact on students, the school or the community

Pieces should be 1,000–4,000 words long and should be accompanied by a brief (50 words) author biography. Submit signed permission forms for student work or photographs of students, as well as permission to use any photos that are not yours.

E-mail submissions to the editor, Kim Friesen Wiens, at editor@fineartsata.ca. The editor will confirm by e-mail that the submission has been received. If you do not receive a confirmation e-mail after one week, please follow up with the editor.

Submissions may be edited for correctness, style, clarity and length.

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- Submissions should be written in a clear and concise style, avoiding technical jargon.
- Submissions are not to exceed 4,000 words, although exceptions may be granted.
- Photos and other illustrations are welcome but must be submitted in a high-quality format. If photos are not accompanying an article, a brief description (50–150 words) is required.
- Submissions must be in MS Word format and single-spaced.
- Use author–date style for in-text citations and the reference list.
- Do not use running heads.
- Use endnotes instead of footnotes.

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Peer-reviewed articles—November 30, 2022

Non-peer-reviewed articles—January 31, 2023

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