

00:00:00.000 --> 00:00:25.239  
So when we go through wisdom, you have the wisdom to know the difference between good

00:00:25.239 --> 00:00:27.040  
and bad and the results of your actions.

00:00:27.040 --> 00:00:30.040  
But in this instance, what does wisdom look like?

00:00:30.000 --> 00:00:33.000  
What will it look like? What will it look like today here?

00:00:33.000 --> 00:00:35.000  
Music.

00:00:35.000 --> 00:00:37.000  
Exactly.

00:00:37.000 --> 00:00:42.000  
The Artists in Residence program really helps with my work

00:00:42.000 --> 00:00:51.000  
in terms of the fact that we use music to be the driving force

00:00:51.000 --> 00:00:57.000  
of helping us with regards to embedding Aboriginal content.

00:00:57.000 --> 00:01:00.000  
Because within the project itself.

00:01:00.000 --> 00:01:07.000  
We have mainstream students, non-Native students, and Native students who work together to make this program successful.

00:01:08.000 --> 00:01:11.000  
The teachings of the Seven Prophets is called the Seven Fires.

00:01:11.000 --> 00:01:14.000  
And it comes from a Meg Dawin person.

00:01:14.000 --> 00:01:18.000  
And he released these teachings in his book, the Mishomis book.

00:01:18.000 --> 00:01:26.000  
And what we're using this teaching for is to help us recreate the teaching in musical form.

00:01:26.000 --> 00:01:30.000  
In the very beginning of the project, we sit down with the students and we...

00:01:30.000 --> 00:01:38.880  
we state these are the learning targets. The students then in groups, they discuss how

00:01:38.880 --> 00:01:43.239  
are these targets going to be met? What are they going to look like? What are they going

00:01:43.239 --> 00:01:48.280  
to sound like? And that's really important in terms of the fact that these students are

00:01:48.280 --> 00:01:53.680  
coming from different courses. They're coming from the grade 9 or the grade 10 Native Studies

00:01:53.680 --> 00:01:58.719  
course or they're coming from a language course either at the secondary or the elementary

00:01:58.719 --> 00:02:00.079  
level.

00:02:00.000 --> 00:02:05.519  
step is how to connect it with music to give that message. The first thing they

00:02:05.519 --> 00:02:11.199  
have to understand is that music comes in very many forms and music is

00:02:11.199 --> 00:02:18.479  
appreciated by different audiences and Glenn provided a variety of music, of

00:02:18.479 --> 00:02:22.959  
music and lyrics and the students discussed them in terms of did it make

00:02:22.959 --> 00:02:28.639  
you know what emotional response did they in fact get from it. One thing about

00:02:28.639 --> 00:02:29.920  
aboriginal culture

00:02:30.000 --> 00:02:38.520  
we've talked about is that Aboriginal culture is the language is so important

00:02:38.520 --> 00:02:45.600  
and in fact is the foundation of our culture and these teachings help us to

00:02:45.600 --> 00:02:50.479  
understand who we are as Anishinaabe people. In September we meet as a

00:02:50.479 --> 00:02:55.959  
planning team and in our case where it's very special we have our Aboriginal

00:02:55.959 --> 00:03:01.799  
language teachers. We have one from our partner schools which is

00:03:00.000 --> 00:03:06.320  
Gina Wolski, we have from our secondary Isidore Toulouse and myself as the Aboriginal Curriculum

00:03:06.320 --> 00:03:17.319  
Consultant and the three of us work very closely with Glen Murray and we decide what is our

00:03:17.319 --> 00:03:24.959  
project going to look like, what do we want from the project in terms of our own programming.

00:03:24.959 --> 00:03:29.959  
For me it means that literacy is that assistance.

00:03:30.000 --> 00:03:36.820  
the students in terms of their oral and the written communication and using a variety

00:03:36.820 --> 00:03:39.039  
of strategies in which to get there.

00:03:39.039 --> 00:03:44.739  
In terms of social studies and then a cultural identity, this project is helping the students

00:03:44.739 --> 00:03:54.979  
to, I guess, build a sense of a stronger connection to their culture by learning about these prophecies,

00:03:54.979 --> 00:04:00.020  
how it applies to their present day life, and how it teaches and reflects on their history.

00:04:00.000 --> 00:04:05.000  
and that sort of charts the progress of Native history.

00:04:06.599 --> 00:04:11.199  
And we're doing that, creating this symphonic piece

00:04:11.199 --> 00:04:15.720  
that charts each step of the prophecy, the seven fires.

00:04:15.720 --> 00:04:18.079  
So seven movements for each fire.

00:04:18.079 --> 00:04:20.479  
I'm here as part of an artist in residence program

00:04:20.479 --> 00:04:23.040  
through the York Region District School Board.

00:04:23.040 --> 00:04:25.239  
So schools select different artists to come in

00:04:25.239 --> 00:04:28.680  
and work with student groups doing various mediums

00:04:28.680 --> 00:04:30.280  
and forms of art, my being.

00:04:30.000 --> 00:04:36.760  
songwriting. With this particular project it's having a theme and a clear set direction

00:04:36.760 --> 00:04:41.420  
right from the onset so that when you bring it to the students there's a higher excitement

00:04:41.420 --> 00:04:45.460  
level to it. It's not like we're going to write a piece of music without a direct purpose

00:04:45.460 --> 00:04:52.139  
to it. It's like we are writing a music that has cultural connections to it. It talks to

00:04:52.139 --> 00:04:58.680  
history to strengthen self-identity and there's a greater sense of ownership in what they're

00:04:58.680 --> 00:05:00.020  
doing so there's a bigger

00:05:00.000 --> 00:05:04.320  
buy it. In this school, we've had a variety of programs, and over the years of progression

00:05:04.320 --> 00:05:08.939  
that we've worked here between Miss Sylvie Smith and I, we've worked in various components

00:05:08.939 --> 00:05:14.199  
to bring Aboriginal culture into the school, be it language, be it Native Studies, grade

00:05:14.199 --> 00:05:19.260  
9, grade 10, grade 11, and grade 12. So in that component, the Ojibwe language program

00:05:19.260 --> 00:05:25.040  
that we have is open to both Native and non-Native kids, so it's recognized as a credit course

00:05:25.040 --> 00:05:30.239  
for a modern language class. The Native Studies class is also open to both Native and non-Native

00:05:30.000 --> 00:05:31.000  
and non-native kids.

00:05:31.000 --> 00:05:34.000  
So we get a mixture of students taking both classes.

00:05:34.000 --> 00:05:36.000  
It creates a great dynamic for the non-native students

00:05:36.000 --> 00:05:41.000  
because it gets them in tune to who we are

00:05:41.000 --> 00:05:43.000  
as Aboriginal people.

00:05:43.000 --> 00:05:46.000  
Okay, I really enjoy this class because I'm learning more

00:05:46.000 --> 00:05:49.000  
about, like, how to play an instrument.

00:05:49.000 --> 00:05:51.000  
I'm learning more about my history and stuff.

00:05:51.000 --> 00:05:53.000  
This is a really great experience,

00:05:53.000 --> 00:05:58.000  
and I like how I can play my native instrument in it.

00:05:58.000 --> 00:06:00.000  
It's a really great experience to learn.

00:06:00.000 --> 00:06:03.200  
about the prophecies and the many different cultures.

00:06:03.200 --> 00:06:12.699  
It's very spiritual, because when I play it I always get this tangle in my hand and

00:06:12.699 --> 00:06:15.119  
it continues out through my body.

00:06:15.119 --> 00:06:19.159  
So it's a really interesting instrument to play.

00:06:19.159 --> 00:06:26.000  
I think the difference here also is I really work strongly on cultural identity and self-identity

00:06:26.000 --> 00:06:29.600  
and focus on that more perhaps than in other programs.

00:06:30.000 --> 00:06:33.000  
but it's the side that I'm most proud of,

00:06:33.000 --> 00:06:39.000  
and I just wanted to learn more about the culture

00:06:39.000 --> 00:06:41.000  
of what I am, you know.

00:06:41.000 --> 00:06:45.000  
I learned about the 7 Fires and the 7 Prophets

00:06:45.000 --> 00:06:46.000  
and their prophecies,

00:06:46.000 --> 00:06:50.000  
and how it's involved with my life today,

00:06:50.000 --> 00:06:54.000  
how we might be the 7th or 8th Fire now.

00:06:54.000 --> 00:06:57.000  
And I have learned about music,

00:06:57.000 --> 00:07:00.000  
which is a huge, huge part of my life.

00:07:00.000 --> 00:07:06.760  
part of any culture, which personally I think that when it comes to culture, the first most

00:07:06.760 --> 00:07:12.060  
important thing is language, and the second is music.

00:07:12.060 --> 00:07:16.280  
In our planning, it's very difficult to come up with the dates, because a good majority

00:07:16.280 --> 00:07:22.680  
of our students in fact travel, live on our First Nations community, which is on an island.

00:07:22.680 --> 00:07:26.360  
So transportation in itself isn't easy.

00:07:26.360 --> 00:07:29.879  
So with that, we have to keep that in mind when it comes to

00:07:30.000 --> 00:07:34.000  
the time of year in which we're going to offer the project.

00:07:34.000 --> 00:07:38.000  
One thing I want to say is I'm really, really impressed with what everybody's done,

00:07:38.000 --> 00:07:43.000  
because I remember when we started, like, I've never written a symphony before, or even tried to,

00:07:43.000 --> 00:07:47.000  
and I think when we say truth, that we started with truth,

00:07:47.000 --> 00:07:51.000  
we all just started on the same foundation, and we're just learning how to do this.

00:07:51.000 --> 00:07:57.000  
And I remember we had a bunch of blank pages, and if you look at what we've done,

00:07:57.000 --> 00:08:00.000  
like, all this.

00:08:00.000 --> 00:08:02.039  
is all our brainstorming, all our work,

00:08:02.039 --> 00:08:05.159  
taking the words of the Seven Fires Prophecy

00:08:05.159 --> 00:08:08.159  
down into this song.

00:08:08.159 --> 00:08:11.800  
And then our hard work in creating the music is over here.

00:08:11.800 --> 00:08:13.600  
We have seven movements of music that's

00:08:13.600 --> 00:08:16.520  
over 12 minutes long from people who have never

00:08:16.520 --> 00:08:18.719  
done a symphony before.

00:08:18.719 --> 00:08:20.280  
And I think that's amazing.

00:08:20.280 --> 00:08:28.559  
So, OK, now, you guys with your drum,

00:08:28.559 --> 00:08:31.319  
do you want to practice that one here?

00:08:30.000 --> 00:08:56.680  
My mom used to play the piano and she played like really old tunes that sounded like old

00:08:56.680 --> 00:08:58.319  
talon music and stuff like that.

00:08:58.319 --> 00:08:59.959  
I don't even know how she did it and I was like

00:09:00.000 --> 00:09:07.000  
thinking of that, so it was like just kind of playing around with the lower notes and it kind of came out like

...

00:09:07.000 --> 00:09:18.000  
a\231\*a\231\*a\231^a

00:09:18.000 --> 00:09:24.000  
We originally created the parts for the beginning of the symphony.

00:09:24.000 --> 00:09:28.000  
So the girls came in here and they've never played flute before

00:09:28.000 --> 00:09:30.000  
and they learned how to play...

00:09:30.000 --> 00:09:34.719  
the flute in this area here. And then they transcribed all the fingerings for the parts

00:09:34.719 --> 00:09:39.359  
that they came up with for the creation. And then when I came in here to rehearse and listen to them

00:09:39.359 --> 00:09:44.800  
what they had come up with, we just heard the natural acoustics in here. So we were just kind

00:09:44.800 --> 00:09:49.600  
of playing around and then we came up with the beginning part and Glenn had come up here to see

00:09:49.600 --> 00:09:53.440  
what we were doing and we showed him and he goes, that sounds really cool. How about we separate

00:09:53.440 --> 00:09:59.120  
the parts? Like you did the very beginning and you do the second part. We ended up staying and

00:09:59.120 --> 00:09:59.920  
writing most of it.

00:10:00.000 --> 00:10:02.839  
first part of the creation in here and then we took it out to the drummers and

00:10:02.839 --> 00:10:08.159  
it somehow just seemed to sync up. But so I wanted to capture that same experience

00:10:08.159 --> 00:10:15.199  
and feel that we had in here. Just come to class with an open mind and and come

00:10:15.199 --> 00:10:19.899  
prepared to learn. I think too often we come with the teaching agenda and we

00:10:19.899 --> 00:10:24.659  
miss out on the learning. And I find if you come in open with an open mind and

00:10:24.659 --> 00:10:29.000  
ready to learn as much as the students that you are expected to teach, that you

00:10:29.000 --> 00:10:32.139  
yourself will grow.

00:10:30.000 --> 00:10:33.039  
and they will grow even faster than if you come in and say,

00:10:33.039 --> 00:10:35.320  
this is my agenda, this is my curriculum.

00:10:35.320 --> 00:10:36.480  
You will follow, you will learn.

00:10:36.480 --> 00:10:39.399  
We have this system in mind.

00:10:39.399 --> 00:10:41.039  
And then they become disengaged.

00:10:41.039 --> 00:10:42.640  
And when we started, I just said to them,

00:10:42.640 --> 00:10:44.960  
I've never written a symphony before,

00:10:46.000 --> 00:10:47.840  
but we're gonna try.

00:10:47.840 --> 00:10:52.079  
And give the avenue for failure, too.

00:10:52.079 --> 00:10:54.440  
Say, you know, I said, it may not work,

00:10:54.440 --> 00:10:56.920

but we're gonna try and we're gonna learn together.

00:10:56.920 --> 00:10:59.840

So that's probably the best advice I have.

00:11:00.000 --> 00:11:06.000

Okay, love. Unconditional love is to know when people are weak, they need your love the most.

00:11:06.000 --> 00:11:12.000

Love can also, another word for love in this instance in terms of what would it look like is what?

00:11:12.000 --> 00:11:16.000

Yes, us all coming together to create a song all together.

00:11:16.000 --> 00:11:17.000

Okay, yes.

00:11:17.000 --> 00:11:19.000

Respecting one another.

00:11:19.000 --> 00:11:24.000

Right, because we're all at different places in our journey in terms of music.

00:11:24.000 --> 00:11:28.000

Okay, and being supportive. Excellent.

00:11:28.000 --> 00:11:30.000

This project.

00:11:30.000 --> 00:11:37.000

Artist-in-Residence really allows a differentiated instruction approach.

00:11:37.000 --> 00:11:45.000

Because of the fact that the students are recognized for the abilities that they come in with,

00:11:45.000 --> 00:11:50.000

we really center on their strengths.

00:11:50.000 --> 00:11:57.000

And then the aspects of their learning that they are challenged with,

00:11:57.000 --> 00:12:00.000

we give them ample opportunities in which to develop.

00:12:00.000 --> 00:12:03.000

to help them work through it.

00:12:03.000 --> 00:12:08.000

So even the strategies that we select in terms of the grouping,

00:12:08.000 --> 00:12:13.000

in terms of the way the information is given to the students,

00:12:13.000 --> 00:12:19.000

we give a wide range so that it allows for all learning styles

00:12:19.000 --> 00:12:23.000

to be acknowledged and be honoured.

00:12:23.000 --> 00:12:25.000

Students are always involved.

00:12:25.000 --> 00:12:27.000

That's the neat thing about this project in itself,

00:12:27.000 --> 00:12:29.000

is that it's student-generated.

00:12:29.000 --> 00:12:30.000

So...

00:12:30.000 --> 00:12:33.440

The students right up front know what's going to be expected.

00:12:33.440 --> 00:12:37.679

They know that what the responsibility in the project is

00:12:37.679 --> 00:12:41.600

and they also know how they're going to be assessed

00:12:41.600 --> 00:12:43.600

and where they're going to be assessed.

00:13:00.000 --> 00:13:09.319

It's that same thing, with your shakers I want you to over-dramatize it a bit, so get

00:13:09.319 --> 00:13:14.560

your left arm around that cord or whatever is comfortable, and just so you can really

00:13:14.560 --> 00:13:18.440  
just go...

00:13:18.440 --> 00:13:25.600  
What really drives me, that I'm passionate about, is students, and our Aboriginal students.

00:13:25.600 --> 00:13:29.680  
I want to make sure that they have all the opportunities, and some.

00:13:30.000 --> 00:13:34.800  
that our mainstream students have because they're our future.

00:13:34.800 --> 00:13:39.279  
They, in fact, come in many faces, many sizes,

00:13:39.279 --> 00:13:41.880  
and from very, very diverse backgrounds.

00:13:41.880 --> 00:13:44.539  
They may come from a First Nations community.

00:13:44.539 --> 00:13:47.920  
They may come from living on the mainland.

00:13:47.920 --> 00:13:53.760  
They may have had exposure to their cultural background

00:13:53.760 --> 00:13:57.100  
early in life, or they may, for the very first time,

00:13:57.100 --> 00:13:59.959  
hear about who they are as.

00:14:00.000 --> 00:14:07.000  
as a people in this room, in the First Nations Studies Centre.

00:14:21.079 --> 00:14:23.280  
The Artists in Residence program

00:14:23.280 --> 00:14:26.180  
allows these students to come together

00:14:26.180 --> 00:14:29.079  
as a circle and feel equal.

00:14:30.000 --> 00:14:33.839  
Each of them, every one of them, brings a gift.

00:14:33.839 --> 00:14:37.320  
And we as teachers are the facilitators

00:14:37.320 --> 00:14:40.159  
to bring out those gifts so that all of those gifts

00:14:40.159 --> 00:14:43.279  
can be enjoyed by everyone involved in the program

00:14:43.279 --> 00:14:44.680  
in the future to come.

00:14:44.680 --> 00:14:47.440  
Because the students that come here realize,

00:14:47.440 --> 00:14:50.959  
once the program is finished, it doesn't mean that it's finished.

00:14:50.959 --> 00:14:53.600  
It means that they are going to produce something

00:14:53.600 --> 00:14:58.360  
that can be listened to or viewed in years to come.

00:14:58.360 --> 00:15:01.399  
And they'll be very, very.

00:15:00.000 --> 00:15:04.000  
and you're proud of it.

00:15:04.000 --> 00:15:08.000  
flute plays softly

00:15:08.000 --> 00:15:14.000  
whistle plays softly

00:15:14.000 --> 00:15:18.000

guitar plays softly

00:15:18.000 --> 00:15:25.000  
flute plays softly

00:15:25.000 --> 00:15:29.000  
guitar plays softly

00:15:29.000 --> 00:15:30.000  
guitar plays softly

00:15:30.000 --> 00:15:34.000  
a\231<sup>a</sup>

00:15:34.000 --> 00:15:38.039  
a\231<sup>a</sup>

00:15:38.039 --> 00:15:42.039  
a\231<sup>a</sup>

00:15:42.039 --> 00:15:46.040  
a\231<sup>a</sup>

00:15:46.040 --> 00:15:50.079  
a\231<sup>a</sup>

00:15:50.079 --> 00:15:54.120  
Scene 1

00:15:54.120 --> 00:15:58.159  
2, 3, 4

00:15:58.159 --> 00:16:00.319  
a\231<sup>a</sup>

00:16:00.000 --> 00:16:05.000  
a\231<sup>a</sup>

00:16:05.000 --> 00:16:10.000  
a\231<sup>a</sup>

00:16:10.000 --> 00:16:15.000  
a\231<sup>a</sup>

00:16:15.000 --> 00:16:20.000  
a\231<sup>a</sup>

00:16:20.000 --> 00:16:25.000  
a\231<sup>a</sup>

00:16:25.000 --> 00:16:30.000  
a\231<sup>a</sup>

00:16:30.000 --> 00:16:33.000  
One more.

00:16:41.000 --> 00:16:44.000  
Start to bring it down.