

## Indigenous Resource Plan

### What is the resource and how is it meant to be used?

“Songwriting Workshop Series with Ila Barker” (English)

(<https://nac-cna.ca/en/video/series/songwriting-workshop-series-ila-barker>)

“Atelier d'écriture de chansons avec Andrina Turenne” (Français)

(<https://nac-cna.ca/en/video/series/atelier-ecriture-chansons-andrina-turenne>)

- Both resources include a four part video series that introduce and explore the fundamentals of songwriting including rhyming, freewriting, melody and more.
- Meant to serve as an introduction to songwriting from an Indigenous perspective.
- Students can use the videos as a “guiding resource” as they explore songwriting/composition and create their own songs throughout the class.

### Write a brief description of the Indigenous Content in the lesson:

- This resource appropriately and respectfully addresses the topic of storytelling through songwriting. The Indigenous concept of storywork almost seamlessly connects to the topic of songwriting. The videos in this resource aim to use songwriting as a means to share Indigenous knowledge, practices, and perspectives.

### Connections to Curriculum:

- Can connect either video series to the topic of Songwriting / *L'écriture de chansons* which is a main topic of exploration in a Contemporary Music Class (9e à 12e)
  - Below are connections to Contemporary Music 12
- Big Ideas / *Grandes idées*
  - Music communicates traditions, perspectives, worldviews, and stories / *La musique permet de communiquer des traditions, des perspectives, des visions du monde et des récits*
  - Purposeful choices enhance the quality, artistry, and authenticity of musical processes / *Des choix artistiques réfléchis rehaussent la qualité, la finesse et l'authenticité de la démarche musicale*
- Curricular Competencies / *Compétences disciplinaires*
  - Improvise and take creative risks in music / *Improviser et prendre des risques créatifs en musique*
  - Analyze and interpret musicians' use of technique, technology, and environment in musical composition, arranging, and performance, using musical language / *Analyser et interpréter, en se servant du vocabulaire propre à la musique, comment le musicien se sert de la technique, de la technologie et de l'environnement lorsqu'il compose, arrange ou interprète de la musique*
  - Collaborate to express personal voice, cultural identity, and perspective through music / *Collaborer en vue d'exprimer son regard personnel, son identité culturelle et sa perspective par la musique*
  - Demonstrate personal and social responsibility associated with creating, performing, and responding to music / *Faire preuve de la responsabilité*

*individuelle et sociale associée à la création et à l'interprétation d'œuvres de musique ainsi qu'à la réaction à ces œuvres*

- Content / Contenu
  - Contemporary First Peoples worldviews and cross-cultural perspectives, as communicated through music / *Visions du monde contemporaines des peuples autochtones et perspectives interculturelles véhiculées par la musique*
  - Musical elements, principles, vocabulary, symbols, and theory / *Éléments, principes, vocabulaire, symboles et théorie de la musique*
  - Creative processes / *Démarche de création*
  - A variety of musical styles, genres, and traditions (including those from First Nations, Métis, Inuit, Canadian, and world contexts) / *Traditions, genres et styles musicaux (notamment ceux qui sont issus des cultures des Premières Nations, des Métis et des Inuits, du Canada et du monde entier)*
  - Innovative artists from a variety of genres, movements, and cultures / *Artistes novateurs appartenant à divers genres, mouvements et cultures*
  - History of a variety of musical genres / *Histoire de divers genres musicaux*
  - Ethics of cultural appropriation and plagiarism / *Considérations éthiques concernant l'appropriation culturelle*

#### **FPPoL Connections**

- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place) / *L'apprentissage soutient ultimement le bien-être de l'individu, de la famille, de la communauté, de la terre, des esprits et des ancêtres*
- Learning is embedded in memory, history, and story / *L'apprentissage est enchâssé dans la mémoire, le passé et les récits*
- Learning involves patience and time / *L'apprentissage exige du temps et de la patience*
- Learning requires exploration of one's identity / *L'apprentissage exige une exploration de sa propre identité*

#### **What background knowledge is required for educators to use this resource?**

- It would be helpful for educators to be aware of the idea of storywork and storytelling in Indigenous Cultures in order to connect songwriting to storytelling and explain its significance and importance among Indigenous communities and generations.
- “In addition to knowing the cultural protocols and rules pertaining to the telling of stories, one must know how to make meaning with stories. It is important to appreciate the diversity among Indigenous cultures and to recognize that there are different story genres, purposes, protocols, and ways to make story meaning” (Archibald, 2008, p. 83).

**How will you engage with Indigenous community members to support planning or teaching with this resource? How will you engage with the People whose land you are teaching on?**

- I will invite local Indigenous Storytellers and Songwriters into our classroom to talk about their experience with the process, both musically and spiritually/emotionally.
- If possible, I would love to invite a local Indigenous Songwriter to come in and do a “workshop” and work through the songwriting process with us collaboratively. I feel that this would be the most authentic way to connect with the Indigenous community and engage in the music-making process for this unit.
- Our local Indigenous Storytellers and Songwriters could share their experiences in order to give the students a new perspective to think through and help us become more aware of whose land we are learning and playing on.
- On pourrait établir des liens entre la narration et l'écriture de chansons pour mieux comprendre le processus et développer une compréhension et une appréciation des deux.
- Together, we could examine/explore various narrative techniques, musical form, and the creative process from an authentic Indigenous perspective.
- At the end, we could share our compositions/creations with the local Indigenous Storytellers and Songwriters.
- Additionally, I want to incorporate the idea of “Increasing Community Connection through Curriculum” (Nelson, 2017). To compare to the project listed in Nelson (2017), this idea could also span much of the school year, incorporate multiple curricular areas, and bring together staff, students, families, and community members. The goal would also be to “increase student sense of pride and belonging by helping to “develop classrooms that increase the students’ sense of belonging by encouraging the sharing of their lived experience, and by using empathy-building and cultural awareness activities,” (Vancouver School Board, 2009, p. 12)” (Nelson, 2017, p. 150).

**List three additional resources that could be used to support your chosen resource:**

- First Nations Pedagogy: <https://firstnationspedagogy.ca/storytelling.html>
  - This resource could be used to introduce the idea of “Storytelling” in Indigenous communities and further explain its significance and importance. From here, we could begin to open up the conversation (with the guidance of local Indigenous community members) about connecting storytelling to songwriting and how we might use stories to make music and vice versa.
- The Canadian Encyclopedia: <https://www.thecanadianencyclopedia.ca/en/article/first-peoples-music>
  - This resource could be used to dive deeper into the background and history on the music of Indigenous Peoples in Canada. It speaks about both traditional and contemporary music and could be useful to introduce Indigenous Music as a whole (and how it has evolved), and then narrow the scope to discuss Contemporary Indigenous Music and move more specifically into songwriting.
- CBC Music: <https://www.cbc.ca/music/read/23-indigenous-musicians-who-are-finally-getting-some-long-overdue-grammy-recognition-1.5014602>

- This resource could be used as an introduction to Indigenous Songwriters to gain some insight into their journeys, perspectives, challenges, and successes.

**Suggested Supporting Learning Activities**

- **Jam Sessions:** Students bring in any instruments they may have and/or their voice to participate in class “jam” improvisation sessions. These jam sessions will help promote a sense of play and exploration, which is a FPPoL and an important step in the music-making process. Jam sessions could be done as a stand-alone activity repeated throughout the unit, or planned in conjunction with local Indigenous songwriters.
- **Reflection Videos:** Students will record weekly videos in order to reflect upon their experiences thus far in regards to storytelling, the songwriting process, and their learning/thinking. Seeing as learning is reflective and reflexive under the FPPoL and requires exploration of one’s own identity, these reflection videos will allow students to engage with their own thinking and provide a space to question their understanding and learning.

**Contribution to Decolonization, Reconciliation or Self-Determination:**

- This resource supports and contributes to the goal of integrating reconciliation into the music classroom. By exploring songwriting through Indigenous perspectives, we are giving them back the voice (metaphorically and literally speaking) that they had otherwise been denied throughout history. These Indigenous songwriting videos shine a light on Indigenous artists who have otherwise been dismissed or overlooked and provide a new perspective on songwriting and storytelling. By bringing in local Indigenous Storytellers and Songwriters, we are opening the door to catalyze meaningful relationships through values-based dialogue, leadership and action. We are not simply “talking about” Indigenous values; we are actively seeking them out and taking part in them with the guidance of the local Indigenous Peoples, creating an authentic environment for learning. We are putting into practice the Indigenous idea of ‘Namwayut, meaning “We Are All One”, by coming together to share our stories and make music together!

**References**

Archibald, J. (2008). *Indigenous storywork: Educating the heart, mind, body, and spirit*. Chapter four: The power of stories to educate the heart (pp. 83-100).

Vancouver: UBC Press.

Nelson, M. (2017). Increasing community connection through curriculum. In J.

Archibald & J. Hare (Eds.), *Learning, knowing, sharing: Celebrating successes in K-12 Aboriginal education in British Columbia*, (pp. 144-154). Vancouver,

BC: Office of Indigenous Education, UBC & The British Columbia Principals' & Vice Principals' Association.