

**THE INCLUSION OF MUSICAL KNOWLEDGE AND PERSPECTIVES
OF A FIRST NATION IN THREE ONTARIO MAINSTREAM SCHOOLS**

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ABSTRACT

Ministry of Education policy guidelines (e.g., 2007) call upon educators in Ontario to include cultural knowledge and perspectives of First Peoples in their school practice, and recent provincial arts curricula encourage inclusion of and instruction on music and related knowledge of Aboriginal Peoples. But mainstream music teachers commonly lack knowledge about music of Native North American cultures and culturally appropriate ways of teaching it, instead using approaches and materials that are predicated upon Western notions of music, musicianship, and instructional method (Bowman, 2007).

This study, grounded theoretically in critical pedagogy (Kincheloe, 2008) and a constructivist dialogic approach to understanding (Gadamer, 2004/1975), had two purposes: (1) to construct understandings about the school teaching of music of one First Nation cultural group that were voiced by cultural practitioners from that group, and (2) to critically examine changes in teachers' practices as they engaged with music and related knowledge following their mentoring with these practitioners.

Case study method was used in a survey of five mentoring events in which First Nations mentors, most of whom were associated with the Iroquoian cultural group, shared music and related knowledge in mainstream school classrooms. Mentors communicated six clusters of interconnected values—characterized as “who we are and where we come from,” keeping knowledge alive, responsibility, relationship, respect, and “connection and wholeness”—associated with their school sharing of music and related knowledges. They suggested that teachers learn local music from a community cultural teacher and teach music in context with other cultural, historical, and place-based knowledge. The teachers found that accuracy, the importance of story and teachings, and the notion of connection, particularly connection to nature, were significant. While some teachers focused on musical

understandings, the teacher who interacted most with community members communicated values that more closely reflected values shared by the mentors. Openness, initiative, and continued interaction with community members promoted change in her practice and her consideration of epistemological, decolonizing, and restorative functions associated with teaching music and knowledge of a First Nation. Through personal reflective ethnography, the researcher examined changes in her own understanding as she engaged in this research.

PREFACE

The research presented in this dissertation was approved by The University of British Columbia, Office of Research Services, Behavioural Research Ethics Board.

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CHAPTER 1: INTRODUCTION

1.1 Questions without Answers

During the many years that I have taught elementary school music in Ontario I have included in my teaching the music of Aboriginal peoples who live in Canada and elsewhere in North America. Yet, as a non-Aboriginal person, I have increasingly experienced a variety of insecurities about this teaching. Native Studies were not part of my education as a school music teacher, and I had minimal knowledge about First Peoples in North America.

I shall begin by sharing personal anecdotes that expose some of the conflicting messages that both incited and reflected these insecurities and ultimately prompted me to begin research into Indigenous musical knowledge. These brief narratives provide entry points from which several issues connected to the teaching of music of First Peoples in the mainstream school classroom in Canada can be considered.¹ They also serve to situate my background, my perspectives, and my motivations to conduct this research. The first anecdote derives from an experience that I had while studying at a music education summer course focusing on the Kodály method of music instruction.²

Our class was assigned to orally teach a relatively unknown folk song that came from some part of Canada. I chose “Hani Kouni,” which I understood to be an Iroquoian song from a reserve in Quebec. I had reasoned that my choice of this song was compatible with Kodály’s definition of a folk song: It was a song of the people; the ‘composer’ was not

¹ I define the “mainstream” school or classroom one that reflects prevailing educational directions as provided by the provincial Ministry of Education. All publicly funded schools in Ontario are administered by the Ministry of Education, and, for the purpose of this study, these are considered mainstream schools.

² The Kodály music education method, based on the philosophy and teachings of Hungarian composer and music educator Zoltan Kodály, is a music teaching method that has, as its primary goal, the teaching of music literacy. In Kodály pedagogy, music is taught largely through singing; music-reading skills gradually develop in conjunction with the development of aural skills. This method has a strong focus on the use of folk songs.

known; it emanated from the daily life of a culture; it was part of an oral tradition; it represented music of a local region. As it turned out, Hani Kouni was not known by any other students or the instructors in the class. I taught Hani Kouni in the language that I had learned it, which I only knew to be “Iroquois.” The adult students and instructors in the course had considerable difficulty aurally learning the song, even though it was only three phrases long.

Hani Kouni was the only Native song shared during this, or any of the other Kodály courses I studied in the early 1990s. Native music was not included among the “folk songs” in the repertoire or method books that I studied in these courses.³ I puzzled about whether my classmates and instructors questioned my choice of a Native song, and later wondered at my lack of awareness about the apparent but unwritten rule that North American and Canadian “folk songs” did not seem to include Native music.⁴ I knew little about the music, the people, or what I thought was the language that I taught that day.

A few years later I discovered a strange contradiction. During the same decade that I took the Kodály courses, a long-term study was being conducted in which music curricula from across Canada were collected and analyzed and inclusion of Canadian content assessed (Shand, Bartel, & Dolloff, 1999). Ironically, music of North American Native people was classified under the category of “folk songs” (if the “composer” was not known) in this

³ E.g., Choksy, L. (1988). *The Kodály method* (2nd Ed.). Englewood Cliffs, NJ: PrenticeHall; Choksy, L. (1981). *The Kodály context*. Englewood Cliffs, NJ: PrenticeHall; Fowke, E. (1986). *The Penguin book of Canadian folk songs*. Toronto: Penguin. Most of the English- and French-Canadian folk songs are rooted in the “old land” (Barbeau, in Fowke, 1986, p. 11). The Penguin folk song collection is described as containing “expressive and lyrical folk songs [that] are an important part of Canadian tradition” (Ibid., back cover).

⁴ Kodály revered the folk song heritage of Hungary and stressed the importance of the “mother tongue” in children’s musical learning. I reasoned, recognizing place names, the “mother tongue” of First Peoples are firmly embedded within the linguistic and cultural fabric of Canada.

analysis.⁵ I puzzled about this: Why was Native music categorized as “folk” music by music education researchers (albeit, there were few inclusions in the curricula) yet omitted in collections of Canadian folk music used by Kodály pedagogues?

As a White, female, middle-class teacher, I exemplified the norms of race, gender, and socio-economic status typical of those in my profession.⁶ With my French, English, and Scottish heritage, I embodied, through my lineage, Canada’s “founding” nationalities, English and French. I always considered my background to be quintessentially Canadian. I have also felt, in a subconscious way I think, that identity and culture in Canada are ingrained by the Indigenous nations that preceded the arrival of my ancestors.⁷ While teaching in Canadian schools, I practiced my assumption that music of Aboriginal people was a natural inclusion in the school music curriculum.

In 1995 I directed my school choir in a performance at a public event intended to raise awareness of the upcoming Quebec referendum.⁸ The concert promoted solidarity for Canadian unity at a time when the separation of Quebec from Canada was a distinct

⁵ The collection of curricula gathered as a result of this study is housed in the Canadian Music Education Research Center at the University of Toronto. The study was conducted in the 1980s and 1990s by Patricia Shand and Lee Bartel, and later Lori Dolloff, of the University of Toronto.

⁶ White: This term is most often associated with members of dominant society as opposed to members of marginalized racial groups. “White” society denotes Canada’s historically, politically, and socially dominant group, and usually refers to people of western European origins; however, it is not exclusive to them. The two main categories of racial categorization used in Canada are White and “visible minority” referring to people of colour.

⁷ Kymlicka (2003), Moodley (1995), Saul (2009), and other theorists have more recently supported these intuitions.

⁸ The Quebec Referendum, directed by Parti Quebecois leader Jacques Parizeau, offered voters in Quebec, including First Nations and Inuit citizens, the opportunity to vote on whether Quebec should secede from Canada. A high voter turnout among Cree and Inuit in Northern Quebec, who voted almost unanimously against separation from Canada, influenced the overall outcome of the referendum. Aboriginal communities contributed to the tense debate on the hypothetical partition of Quebec. The results of the referendum, 50.58% against secession, and 49.42% for secession, narrowly prevented the separation of Quebec (Retrieved November 14, 2010 from http://en.wikipedia.org/wiki/Quebec_independence_referendum,_1995).

possibility. For this performance, I arranged a medley of French and English folk songs from various parts of Canada. The medley was framed with an introduction and coda based on the Iroquoian song “Hani Kouni,” with accompaniment of imitations of sounds of nature, such as a loon call. I thought this musical arrangement to be an appropriate artistic representation of a united Canada, with its musical enclosure of a natural soundscape and Indigenous music. The concert organizers later told me that members of the nearby Six Nations community had attended the concert and that they expressed delight that music representing Native people was included in the program. This was the only inclusion of Native music at the event.

My arrangement was a musical representation of Canada’s two (European) founding cultural groups aurally framed by what I understood to be music of a First Nation. I never considered the irony that the folk songs also represented aspects of our history that included colonization of lands and peoples and that these songs were juxtaposed with the music of the colonized. This musical arrangement I believed, carried a notion of inclusiveness that embraced Aboriginal people. I was quite proud of it, as was the choir.

Looking back on this arrangement however, I question whether it was, with its prominent Native component and nature sounds, more an expression of nostalgia; a musical portrayal not dissimilar from representations of the pure, the exotic, and the “imaginary Indian” that are described by Francis (1992). Such renderings typify the ways that First Peoples’ identities have been constructed by members of White society (King, 2005; Clarke, 2007; Dion, 2004) to suit and sustain a romantic and comforting image. Such representations neglect counter-narratives which present a contemporary portrayal of Aboriginal identities in Canada (Courtland et al, 2009). Music and music teaching carry values, and I puzzle whether my arrangement exemplified White, dominant values and nostalgia.

All teaching, says Kincheloe (2008a), is political. The fact that this arrangement, with its “First Nation” music, which opened and set the tone for the concert, provided a political statement that apparently was appreciated by members of a First Nation community has left me contemplating my musical rendition. I question whether some inclusion, even though done through a romanticized depiction, is better than none. The insecurities continue. At the time of the performance, I did not consider the consequences that Quebec separation would have for Aboriginal people. I also did not see the presentation of this music as a possible propagation of a stereotype.

In 1999, I taught a Grade 6 history course in addition to my regular music classes. This course, with a large Native Studies component, focused on the early European “exploration” of Canada and included learning about various legacies and enactments of colonization. I noticed my students’ strong interest in discussing topics of concern to Native people, such as residential schools. They vigorously argued their cases in mock debates about land claims. One particular incident early in the school year persists in my memory.

A father, whose daughter had recently enrolled at our rural school (whose faculty and student body were predominantly White), paid an unexpected visit at the end of a busy October day. He said that he was of Mi’kmaq background and had learned that I was teaching his daughter Native studies and music. He brought and shared with me a book called the “Medicine Wheel.” As he leafed through the book, he pointed out graphic representations of a circle divided into four, and pictures of plants and trees that grow in the natural environment that provide medicinal remedies. I borrowed the book for a couple of weeks, hastily looked through it, and returned it to him.

I felt somewhat discomfited at the end of this meeting. Was this provoked by my lack of knowledge about the topics in the book? What did the Medicine Wheel, or natural

remedies, have to do with teaching history, or music? I regret now that I did not take advantage of the opportunity to learn from this parent and the book he shared with me. Instead, I relied upon authorized curriculum materials. The teachings of the Medicine Wheel were not a “learning expectation” in the history or the music course.

Over the course of that year, however, two issues came to my mind. My Grade 6 history students were interested in discussing current political issues, yet such issues were not included in the music curriculum with its detached and seemingly a-political representations of First Peoples and their music. The music that I taught was disconnected from real issues and realities facing First People. Second, these songs, chants, and other music were separate from teachings and values, such as those that my student’s father considered important for me to learn. I had regarded the teachings provided by this father as secondary to those I found in curricular materials.

I did go on, over the following few years, to attend First Nation “learning circles” and other cultural programs (where I learned more about the teachings of the Medicine Wheel); I wrote and then co-directed a children’s play that I entitled *The Dream*. The plot and characters were based on the children’s book *And Still the Turtle Watched*, and the play involved all the students in the Junior and Intermediate grades at our school.⁹

I was pleased with this production, which I considered to involve process-based and student-centered learning. The story was built upon a narrative about an ancient rock carving of a turtle, determined by archeologists to have been carved in the rock by members of a community of the Delaware people. Much of the story was recited by a storyteller along with

⁹ This story (MacGill-Callahan & Moser, 1996, NY: Puffin) is based on a narrative about an archeological study of an ancient carving in a rock of a turtle, a sacred symbol in Eastern Woodlands cultures. The story relates that the carving was cut out of the rock, removed from its site, ‘cleaned up’ after years of vandalizing, and re-placed in a public location. The children’s book is written by a non-Indigenous children’s author; the removal of the turtle as a sacred object is not questioned.

the “voice” of the turtle, a voice that provided narration about, and emotional tone related to, the degradation and colonization of the landscape and community. For me, this story conveyed important teachings: messages about the values of an Indigenous culture, environmental consciousness, and colonization. The musical play had original choreography, and we added four ethereal characters: Earth, Air, Fire, and Water. Musically, a folksong montage reflected settlement and colonization around the turtle, and Stravinsky’s Rite of Spring set an emotional climate for scenes portraying environmental destruction. I chose a choral composition by Canadian composer Nancy Telfer, “The Dream,” for the main musical theme. But there were no Native songs or dances in the production.

By omitting Native music, I avoided having to take responsibility for any offense that its inclusion might cause. I was unsure whether inclusion of such songs and dances would be considered inappropriate, but I also did not want such music to be undervalued or misconstrued.¹⁰ I decided to focus on creating an emotional climate through music, rather than representing the music of the Delaware or any other First Nation people.

I wondered whether music of a First Nation should be performed at public educational events, especially if it was directed by a non-Native person. Although I thought the play was well received by the students and the community, one parent told me, after seeing it, about the inconvenience her family experienced when Native protesters blockaded the entrance road to their vacation home on Parry Island in Ontario. I had not anticipated that anti-Native sentiments might be aroused in conjunction with the presentation.

¹⁰ These concerns now seem particularly relevant as I recall a recent incident at a local school district’s Aboriginal education conference attended by teachers and secondary school students. Some secondary students, perhaps non-participants in the conference, made light of a drumming, singing, and dancing presentation of Native music by non-Native students, by putting their hands up to their mouths and making a typical “whooping” motion during this performance.

These anecdotes bring to light my personal experience with insecurities related to unanswered questions and a growing awareness of my own knowledge deficits. These and other “questions without answers” have motivated me to conduct this research.

1.2 Music Teaching as a Colonizing Practice

As illustrated in these anecdotes, questions emerged for me: Did folk music include music of Aboriginal peoples? Was I “being inclusive” when I taught a “Native” song? Was the “Native” music I taught appropriate? Did knowledgeable “experts” endorse it? Who were the experts? My later participation in Aboriginal awareness programs incited some awareness of the limitations in my thinking; however, these programs still did not offer the specific direction about the inclusion and teaching of music that I was also searching for. As I developed increasing awareness of values that were taught and demonstrated in these programs, I became more alert to social issues and political conflicts. I considered whether events such as the blockading of the road to Parry Island and other current issues should be discussed in my music class. I came to question my teaching practices and to consider alternatives, but I had little direction.

Before beginning this research I began to realize that my earlier teaching practice, though well intentioned, had presented Aboriginal people and music in ways that are defined by dominant groups in society but not by Aboriginal people themselves. Bradley (2006) argues that the notion of “moral superiority, intertwined with related notions of ‘aesthetic value’” continues to be ingrained in European and North American thought and is exemplified in a bias among music educators towards European art music (p. 4). Bradley holds that colonial and imperial attitudes still linger as some music educators use language that privileges certain forms of (Western) music and thus imply to their students that other forms of music have less worth.

Teachers' knowledge deficits concerning Aboriginal people (Hodson, 2007), the use of dominant pedagogies and methods which do not acknowledge Indigenous values, the decontextualized and romanticized inclusion of music (such as *Hani Kouni*) in curricular materials (much of which is relegated to the past), and the underlying values that center around Western music (Bradley, 2006), all serve to undermine appropriate teaching and inclusion of music of Aboriginal people and sustain colonizing attitudes towards them.¹¹ Additionally, music of Indigenous peoples is commonly categorized under the rubric of "multicultural" or "world" music education (Volk, 1998); this categorization further denies the consideration of Aboriginal people in Canada as sovereign and First Peoples (Hodson, 2007) and disconnects them as original North Americans. Simultaneously, the exclusion of these musics in school teaching, because of teacher discomfort due to lack of knowledge (Dion, in Clark, 2007) or other reasons, is commonplace. It is apparent that the teaching or sharing of music of First Peoples (or lack thereof) is problematic at many levels. Such teaching (or omission) continues to represent, misrepresent, or make invisible Aboriginal people in the Canadian musical landscape, while assumptions and practices continue unchecked and knowledge about Aboriginal cultures and people remains deficient among music educators.

Indigenous scholar Linda Smith (1999) defines decolonization as a process that seeks to analyze the "complex ways in which the pursuit of knowledge is deeply embedded in the multiple layers of imperial and colonial practice" (p. 2). She emphasizes that Western knowledge has been privileged over Indigenous knowledges¹² and has been used as a tool by

¹¹ I examine the inclusion of Aboriginal music in Canadian music materials in Chapter 2.

¹² I use the term Indigenous knowledges in the plural, to accentuate the fact that these knowledges are distinct to each culture, group, and community. Western knowledge is commonly understood as knowledge "steeped in or stemming from the Greco-Roman tradition" (Merriam-Webster).

Europeans in the process of colonizing Aboriginal peoples after contact. Decolonization is a process that involves developing a more critical understanding of the underlying assumptions, motivations, and values informing various practices (Ibid., p. 20).

My research came about because of unanswered questions but was propelled by complementary goals. I considered that I would set out to develop awareness of ways that music teachers might unknowingly continue colonizing practices, and to listen to and learn from those who practice and value music of a particular First Nation cultural group. Celia Haig-Brown (2008) advises that one must engage in deep and thoughtful listening and face some of the discomforts that accompany self-reflection as one seeks to integrate or appreciate new learnings and epistemologies. Through attending to both of these goals, I considered that teachers, including myself, may be better able to develop more insightful, and thus respectful, practices as they learn and share knowledge about the music and culture of a First Nation with their students.

1.3 Examining Music Education: the Status Quo

Native Studies scholar Peter Kulchyski makes the critical point that Aboriginal cultures originated in places within the political boundaries of Canada (interview, in Mackenzie, 2008). These “places” are the cultural and physical homeland where music “lives” as an expression of values, beliefs, and experiences. Kulchyski points out that First Peoples do not go elsewhere, as do many Canadian immigrants, in order to locate the place of their cultural origin. Yet, I considered, the music of First Peoples is often allocated as music of “diverse cultures,” to be included in a “multicultural curriculum” if they are included at all within Canadian curriculum guidelines and materials. The music of my ancestors, European music, is centralized and prioritized due to an unconscious and racialized sense of Western

superiority among the music education community (Bradley, 2006). Meanwhile, songs from First Peoples' cultures are included in commercially produced textbooks in Canada, but the pedagogies used to teach them are based on Western understandings of music.¹³ This contrasts with the functions of music from the perspective of those who practice music within a Native American community (Boyea, 1999b). In curricular materials, most song selections have little or no contextualization linking them with the community or culture from which they came. This aligns with Judy Iseke-Barnes' (2009) observation (in children's literature) that aspects of Indigenous knowledge and cultural life are "taken out of cultural context, stripped of their cultural location, and given new meanings as cultural commodities" (p. 32). Teachers using these materials teach using a few replicated songs, many of which were "collected" well in the past, continue to fix Aboriginal cultures to the past, and displace their music from its place and culture of origin.¹⁴

National music education documents in Canada exclude specific reference to, or naming of, First Peoples in Canada.¹⁵ This omission, and the Western pedagogical approach used in commercially produced materials, supports Owen's contention that "there is a compulsion amongst mainstream culture to erase and consume the Indigenous 'other'" (in Iseke-Barnes, 2009, p. 30).

¹³ See Chapter 2, section 2.2.6 for examples.

¹⁴ For example, *Iroquois Lullaby* was "found" at the Kahnawake Mohawk reserve in Quebec by folksinger Alan Mills in 1955. (Lullabies. *Encyclopedia of Music in Canada* [online]. Retrieved June 1, 2011 from <http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=U1ARTU0002123>)

Since being recorded by Mills on the Smithsonian Folkways (1956) album *O Canada: A history in song*, it has been included in the four most prominent music text series used in Canadian schools (see Chapter 2, section 2.2.6). There is no explanation of origin or related cultural knowledge provided in these texts.

¹⁵ See Chapter 2, section 2.2.6 for further explanation.

The “status quo,” as evidenced in music education curricular materials and documents in Canada manifests a non-Indigenous perspective about the ways that this music should be taught and the purposes of such teaching. In commonly used teaching materials, Canada’s musical heritage begins with the music of Canada’s European “founding fathers” (e.g., Fowke, 1986). Music of First Peoples is allocated to the margins of Canada’s musical heritage, and it is most often used to serve the teaching of valued (i.e., Western) musical understandings.

Cultural representations of a First Nation that preserve stereotyped understandings and exclude culturally relevant knowledge may promote an experience of epistemological discontinuity for Indigenous students, generally described as “epistemological violence” by Battiste (1998). As Hodson (2007) argues, these may have unsettling or severe implications for students who grow up within a particular Native cultural tradition. Non-Native curriculum writers who have a limited understanding of a cultural tradition may unknowingly be disrespectful in their writing.¹⁶

How can a music educator reconcile the disparity between the practice and pedagogy of (school) music education and values and notions relating to music and its teaching as practiced in a Native culture? How might the voices and the perspectives of members of a Native community or culture be represented in a music curriculum in Canada in a respectful way? Is it possible for music educators to develop sufficient awareness to discern when, and to some extent why, specific music of a Native community should or should not be included in a mainstream classroom? There is little research pertaining to such questions. Burton and Dunbar-Hall (2002) are among the few music educators who have addressed pedagogical and

¹⁶ Montgomery (2002) for example, suggests listening exposures to various “styles” which might include First Nations “ceremonial music” (p. 10). Among those who practice Haudenosaunee cultural traditions, ceremonial music is not to be shared outside of the Longhouse.

philosophical questions associated with “the contradiction between the current ways of teaching and a futurist, post-colonial pedagogy” (p. 57). They assert that the teaching of “music of diverse cultures” focuses on the global and the universal (which is defined through Western norms that marginalize distinctive characteristics of a cultural group) and not the local and particular (Ibid.). Similarly, economic historian Harold Innis states, power is asserted “by monopolizing and categorizing information and by routinely silencing local traditions that don’t fit official categories” (in Cruikshank, 2005, p. 62). Words such as monopolizing, categorizing, and silencing seem to describe the simultaneous control of Indigenous musical knowledge by non-Indigenous others and the omission of it. Perhaps some awareness of this contributed to the sense of uneasiness and insecurity that I felt as a music teacher who was not sure how to appropriately include musics of First Peoples in my practice and who knew little about them.¹⁷ As I began to explore music educators’ and Indigenous theorists’ perspectives about this teaching, I was unaware that a policy directive, at the provincial level, was coming to fruition that had direct relevance to these perspectives and issues.

1.4 A Provincial Imperative

About one year after I began my studies, a provincial mandate was launched in 2007 by the Ontario Ministry of Education (OME). Its primary purpose was to “improve achievement among First Nation, Métis, and Inuit students and to close the gap between Aboriginal and non-Aboriginal students in the areas of literacy and numeracy, retention of students in school, graduation rates, and advancement to postsecondary studies” (OME, 2007,

¹⁷ I occasionally use the plural “musics” to refer to diverse “musical practices” that members of one culture may participate in or that exist among many cultures. Elliott (1995) states, “Each musical practice pivots on the shared understandings and efforts of [music practitioners] of that practice” (p. 43). Music practitioners share principles and standards of practice (pp. 43-44) that differentiate these practices from other musical practices.

p. 5).¹⁸ The *Ontario First Nation, Métis, and Inuit Education Policy Framework* calls for the incorporation of Aboriginal perspectives, histories, and cultures in the Ontario school curriculum (OME, 2007, p. 6). Teachers are expected to strive to “employ instructional methods designed to enhance the learning of all First Nation, Métis, and Inuit students” (p. 12). The *Policy Framework* states that “the over riding issues affecting Aboriginal student achievement are a lack of awareness among teachers of the particular learning styles of Aboriginal students, and a lack of understanding . . . of First Nation, Métis, and Inuit cultures, histories, and perspectives” (p. 6). With this policy, Ontario schools would be expected to provide a more culturally responsive curriculum and pedagogy and a more culturally relevant learning environment for Aboriginal students. They would integrate “educational opportunities to significantly improve the knowledge of all students and educators in Ontario about the rich cultures and histories of First Nation, Métis, and Inuit peoples” (p. 17). The *Policy Framework* stipulated that First Nation, Métis, and Inuit students must “see themselves and their cultures in the curriculum and the school community” (p. 6). As a result of this policy, professional development programs would be instituted to broaden educators’ understandings about cultural knowledge, curricular inclusion, and culturally specific learning styles. Mentors from First Nation communities and Aboriginal scholars would be called upon to provide guidance to educators.

I was overwhelmed with the possible implications of this policy for music educators. I had become aware of concerns associated with applying universalized mandates to local situations. Burton and Dunbar-Hall (2002) observe that, despite policy directions that call for cultural sensitivity, musical competency, and acknowledgment of cultural perspectives, learning music of a Native culture as “local and particular” may be at odds with such

¹⁸ Among Aboriginal students, school dropout rates are, on average twice as high as those for non-Aboriginal Canadians (Hodson, 2007).

expectations.¹⁹ This tension between the universal and the local, I expected, might emerge as a theme of investigation in my research.

1.5 Goals and General Description of the Study

The overall goal of my research was to develop understandings about culturally appropriate ways in which the teaching of music and related knowledge of one cultural group might be included in school music classrooms, and in conjunction with this, to study the processes by which teachers would develop insight in order to accommodate or include these ways in their practice.²⁰ This goal, I considered, necessitated investigating the knowledge that teachers would need in order to provide such instruction and the knowledge they would develop as they became self-aware of their own learning. I planned to dialogue with “mentors”²¹ from Iroquoian nations who worked with teachers in schools about the knowledge and values they considered important and to investigate the ways that teachers internalized and applied this new knowledge in their teaching practice. I would investigate the process of change among teachers as they learned and experienced music and related teachings from their mentors. I expected that this study would illuminate intersections and also incongruities that characterize the teachers’ and the mentors’ understandings about the teaching of music in schools. As I entered into this study I was influenced by preliminary

¹⁹ These are articulated in the policies of the (American) Consortium of National Arts Education Associations (Burton and Dunbar-Hall, 2002).

²⁰ I use the term “group” here to refer to members of a group that share cultural traits and history, although members of that group may come from a number of communities in differing geographic locations. The Haudenosaunee, as a cultural group and also as a political confederacy (comprised of six Nations), are described further in Chapter 2.

²¹ These would be people who practiced music of their culture and taught this music and related knowledge to teachers and their classes during designated mentoring events in schools. I chose the word “mentor” for two reasons. First, as a “trusted counselor or guide” (Merriam-Webster) the word mentor seemed appropriate. (Retrieved April, 13, 2011 from <http://www.merriam-webster.com/dictionary/mentor>) Second, the “mentors” in this study were variously musicians, artists, and cultural teachers, several of whom had other primary occupations; this word pointed to their role in these projects.

research I had conducted between April 2008 and January 2009, a year after the release of the *Policy Framework*. I was indeed fortunate that this research “found me.” At the time of the preliminary research, I did not anticipate the present study; however, this research influenced the present study in several ways.

1.6 Preliminary Research

The preliminary research came about as a result of an invitation to study mentoring projects being organized by the education department of a First Nations cultural facility in Ontario. A facilitator in the education department invited me to observe and document an upcoming project at two schools near the Woodview community, one of several Iroquoian communities in southern Ontario. She explained that Iroquoian artists, including musical artists, would be sharing their arts and cultural understandings with teachers and students for one week in the spring of 2008. She requested that I conduct research and prepare a report that included both descriptive and evaluative information about the project, asking me to “find out what worked and what didn’t work.” We determined together that I would observe classes, interview participants, and administer a questionnaire to the teachers. I developed the general research question: “How does the Woodview ArtsAlive²² project foster public school teachers’ understandings and support culturally acceptable inclusion of Iroquoian cultural knowledge in the classroom?”

I studied mentoring provided by a total of thirteen artists and cultural teachers at Linden High School and Ash Grove Public School in the project and also during an additional project in the fall of 2008.²³ During the spring project, eight First Nation artists led classes in a variety of artistic activities based on the theme of the Haudenosaunee Thanksgiving

²² Woodview and ArtsAlive are pseudonyms, as are the names assigned to the two schools.

²³ These include five volunteers who assisted in drum-making classes.

Address.²⁴ Seven of the artists were originally from, or then living in First Nation communities, including Woodview.²⁵

Three artists led the fall project, which was based on the theme of the history of Woodview.²⁶ In these two projects, members from the Woodview community provided key cultural and historical knowledge that integrated with the artistic knowledge provided by artists. Following my observation of classes, I interviewed most of the artists (mentors) and several of the teachers at both schools. (See Appendix A for a more detailed description of the preliminary research.)

I collected descriptive and evaluative information from mentors and teachers about their teaching and learning and about the project organization. For the most part, they indicated that the mentoring projects had successfully met their expectations of achieving one or more of the goals that they collectively identified as being affiliated with the projects.²⁷ Most of the teachers indicated that their understanding of Iroquoian culture had improved. However, the effectiveness of the projects in teaching cultural knowledge was rated higher by the elementary teachers than by the secondary teachers. Several artists and a few teachers

²⁴ The Thanksgiving Address is an oral expression of core beliefs and values; it is usually recited at the opening and closing of social and ceremonial events.

²⁵ They were singers and dancers, a leatherworker, craftsperson, a storyteller, a drum-maker, and a cultural teacher. For example, a visual artist taught various design and painting techniques to express meanings of the Thanksgiving Address at the secondary school, while craftspeople taught crafts such as wampum making and corn-husk doll making plus traditional sports at the elementary school.

²⁶ One of the artists wrote a children's version of a play based on one aspect of the history of Woodview; this play served as the focus for the artistic program at both schools. At the elementary school, two visual artists taught mixed media techniques to the three participating classes; students from these classes created illustrations depicting scenes from the play. These illustrations were integrated with the narrative and published as a children's book.

²⁷ These goals were: improving understanding about a First Nation culture, building communication between the Woodview community and the school community, supporting the teachers' curricular inclusion of a First Nation's cultural knowledge, fulfilling the ArtsAlive mandate of providing artistic knowledge, providing knowledge about the Woodview community and its history, and providing understanding about racial issues.

qualified their evaluations of the program with comments such as “it’s an ongoing process” and “this is a beginning.” The elementary teachers rated the overall effectiveness of the projects higher than the secondary teachers; similarly, the elementary teachers indicated, to a greater degree, that they now had more confidence or “comfort” about including knowledge of First Nations in their arts programs. Four secondary school teachers responded negatively about aspects of the second project.

As I completed this preliminary research several questions lingered. Why did the elementary teachers evaluate these projects more positively? In what ways were the expectations of the secondary school arts teachers incongruous with the expectations of the mentors and/or the program they provided? In what ways would this mentoring impact the teachers over the longer term? While the mentors taught traditional and contemporary arts, they did so with a focus on the teaching of cultural and historical knowledge, as represented by the Thanksgiving Address and the history of this community.

The preliminary research influenced the present study in a number of practical, theoretical, and methodological ways. I concluded, similar to Kanu (2005), that mentoring was an effective means of sharing cultural and other related knowledge. The face-to-face interaction provided comfort that teachers might not obtain from other forms of professional learning such as teacher workshops. I found the two schools to be ideal sites for future research since both schools’ administrators supported such mentoring events and they were located near a First Nations community. I considered that the secondary school music teacher was an ideal candidate for future research involvement, owing to her having participated in these two music-mentoring events; she seemed potentially able to offer knowledge about longer-term effects of her learning. I had recorded observations from several of her music classes during the two projects.

I valued the experiential and cultural knowledge I gained, thinking of these projects as opportunities for rich cultural learning. Assisting students as they made drums provided me with the physical experience of making a drum.²⁸ I *knew* how difficult it was to make a drum, finding myself barely able to cut through the hide or tighten the hide lacing. I *felt* the emotional climate in the class as the mentors who led this class guided the students and as one began singing and drumming to support the last student finishing her drum. I *experienced* an atmosphere of respect in the classroom, impressed that some of these officers had traveled several hundred kilometers to volunteer in this project. These sensed understandings, recorded in my field notes and in my memory, are still vivid. This experience, in conjunction with others during these mentoring projects, contributed to my awareness, not only of cultural knowledge that mentors taught, but also of an underlying sense of significance of these mentoring events to the mentors and project organizers.

The preliminary research provided a foundation of knowledge as I conceptualized the present study. My experiences while participating in the classrooms, my learning about positive and negative impressions of the participants following the mentoring, and my realization of differences in some teachers' and mentors' expectations or values in the second project all contributed to this foundation.

I became aware of my prejudice as a researcher; what I "looked for" influenced what I "saw" and reported on. The education facilitator directed my attention to the centrality of the Woodview community and its interest in these projects which I had not taken into account as I conducted the research and analyzed data. She alerted me to the significance of relationship-

²⁸ This drum-making program was conducted by members of the Ontario Provincial Police (OPP). They were all First Nations members of Aboriginal units from the OPP, several of whom are practicing musicians. Jim, the leader of the OPP group, would later lead a similar drum-making program at Ash Grove School that became one of the mentoring events included in the current study.

building—between Woodview, the surrounding communities, and the school—to that community. My collaboration with the education facilitator provoked me to consider my perspective while engaging in research and analysis.

Practically speaking, the connections I made with mentors and teachers in the preliminary study influenced my choices of potential participants in the current study. I continued to remain in contact with a teacher at Ash Grove school; her notifying me of continuing mentoring events influenced my choice of her school and the timing for the present study.

The mentoring I studied during the preliminary research was provided by First Nations artists and cultural teachers who participated in school programs within Forest School District (FSD). The music being taught in these mentoring programs was the music that the mentors had chosen for use in schools to represent their culture. These sites and types of mentoring programs were ideal for further study specific to my research relating to the teaching of music. For the current study, I planned to continue to study mentoring, particularly related to music of Iroquoian cultures, as opportunities arose in these schools, or other schools that might feature similar programs.

1.7 Research Questions

My general research question was: What do school teachers need to know in order to teach music of a Haudenosaunee²⁹ culture in culturally respectful and appropriate ways to students of diverse cultural backgrounds in mainstream schools? My specific research questions were 1. What knowledge do mentors and artists communicate as valued and significant in relation to the teaching of music of Haudenosaunee people in the mainstream classroom and in what ways do mentors share this knowledge? 2. What knowledge and

²⁹ Haudenosaunee, spelled variously according to the language of Iroquoian nations, is the name the people give to themselves.

teachings do teachers communicate as valued and significant as a result of their mentoring (and other related learning experiences if applicable) and what factors have the greatest impact in terms of increasing teachers' understanding of Haudenosaunee music and culture?

3. In what ways does the knowledge communicated as valued by Haudenosaunee mentors and artists compare to that which teachers communicate as valued and significant? 4. In what ways have aspects of a teacher's pedagogy and practice been challenged and/or changed as a result of this mentoring (and other related learning experiences), and what are the factors that have given rise to these challenges or changes?

1.8 Description of the Method

I would use *case study* method to study five music-mentoring events that took place at three schools in the Forest School District. I observed an extended mentoring event that took place while I was in the schools during this study, between April and June 2010, and I investigated four other events that occurred previous to this time. Among the prior events were a drum-making/song-learning program, a one-session song-dance teaching program, and the two weeklong mentoring events that took place at Linden High School during the preliminary research. All events were led by mentors of Iroquoian background.

I would also use a method I call *personal reflective ethnography* in which I examined my own changing understandings resulting from my experiential and observational interactions over an extended period. I refer to the combined method as a case study/personal reflective ethnography. Because of the temporal and physical boundaries around case study as a method (Stake, 1995) and contentious elements related to cross-cultural study, I added the personal ethnographic component in order that I might examine my own changing understandings and possibly provide perspectives to enrich, augment, or challenge representations provided in the cases. These "different voices, different perspectives, points of

views, angles of vision” (Denzin & Lincoln, 2003a, p. 7) would contribute to the knowledge that I sought by asking the general research question.

In the following paragraphs I discuss my use of case study and personal reflective ethnography. Using the case study *process* (Merriam, 1998, p. 27), I would employ observation, participant-observation, and interview with the mentors and teachers who were mutually involved in mentoring experiences, in order to examine the teaching of music and the perceptions of this teaching from their contrasting positions. I would also administer a brief questionnaire to the teachers to learn their perspectives of other sources of knowledge that influenced their learning. In this case study process, I would also investigate, when possible, the teachers’ follow-up teaching after mentoring. As a *product* of investigation, the case study method provided snapshots of the mentoring process and follow-up teaching, addressing the four specific research questions.

My use of personal reflective ethnography was intended to serve several functions. First, it was *personal*. It would provide for the expression and investigation of my perspectives, interpretations, and evolving questions as I engaged in the case study and experienced other dimensions of knowledge and knowledge production. My personal reflection about the impact of these would provide an added dimension that would complement knowledge provided by the case study participants.

Kisliuk (2008) stresses the importance of “self-confrontational honesty” and a focus on experience (p. 193). My personal reflections were aimed to illustrate growth, complexity, and challenges rather than become a “confessional” or self-indulgent (Titon, 2008, Kisliuk, 2008) exposé of personal learning. Kisliuk states, “The way to distinguish [between these] . . . is to ask ourselves whether an experience changed us in a way that significantly affected how we viewed, reacted to or interpreted the ethnographic material” (p. 199). I was compelled to

identify and examine influences that might reaffirm, further problematize, or add new dimensions to the findings.

Second, the research was *reflective*. The “field” of ethnographic study (Rice, 2008; Cooley, Meizel, & Syed, 2008) encompasses reflection about one’s observations and experiences, which is particularly helpful when seeking to make meaning and coherence from seemingly disparate observations (Beaudry, 2008; Kisliuk, 2008). From a critical perspective it would be necessary to reflect upon my assumptions, motivations, and values. Kincheloe and McLaren (2003) similarly state, “Research in the critical tradition takes the form of self-conscious criticism—self-conscious in the sense that researchers try to become aware of the ideological imperatives and epistemological presuppositions that inform their research as well as their own subjective, intersubjective, and normative reference claims” (p. 453).

Third, the research is *ethnographic*. Because my research would bridge the fields of education and music, it would be necessary to proceed with a framework of knowledge about music of Haudenosaunee/Iroquoian people as they shared it publicly with outsiders. Thus, I planned to attend powwows, Aboriginal music festivals, cultural conferences, local music gatherings, as well as educational conferences relating to Aboriginal education. Titon (2008) stresses the importance of circling hermeneutically between “texts” (which may take many forms, including music) and experience. My physical participation at community events provided experiences that promoted such hermeneutic traversing. “Personal,” “reflective,” and “ethnography” are terms that, used together, capture the interrelated and critical nature of my research and evoke goals associated with my personal learning that might illuminate or problematize observations in the case studies.

I began this research with the belief that my use of case study complemented by personal reflective ethnography would “[add] rigor, breadth, complexity, richness, and depth”

(Flick, in Denzin, & Lincoln, 2003, p. 8) in this cross-disciplinary and cross-cultural inquiry. In attending to contrasting voices, I aimed to produce a quilt-like *bricolage*: “a pieced-together set of representations that are fitted to the specifics of a complex situation” (Denzin & Lincoln, 2003a, p. 5). My research would use practices that are “pragmatic, strategic, and self-reflective” and that draw “from whatever fields are necessary to produce the knowledge required for a particular project” (Nelson, Treichler, & Grossman, 1992, p. 2). The use of research that creates a bricolage coheres with, and is informed by, the constructivist and critical theoretical frameworks of this study.³⁰

1.9 Significance of this Study

The need for this research is based on the premises that music of First Nations in Canada is often taught inappropriately (if at all); that music educators lack understanding of how to teach it in appropriate ways or lack the conceptual awareness to consider this; and, that change in music education practice pertaining to this is needed. There is little research on the topic of the teaching of music of First Peoples in mainstream schools in Canada and no research about the process of teacher change that might promote culturally appropriate and more socially just teaching. Given the current knowledge deficit of many teachers concerning First Peoples’ music and cultures, the knowledge provided by this research may contribute to understandings that will support positive change in music education in mainstream schools.

Why is change needed? St. Denis (2007) asserts that public school teachers are unequipped to employ pedagogy and curricular practices that are culturally appropriate for Aboriginal students. Scholar Susan Dion observes that teachers are “paralyzed with fear” when it comes to teaching about Aboriginal people, both afraid of offending and afraid of challenging the official curriculum which, she argues, is often culturally inappropriate (in

³⁰ The theoretical frameworks are discussed in Chapter 3.

Clark, 2007, p. 82). My findings in the preliminary study supported this; the teachers indicated that their level of comfort with teaching knowledge of First Nations was a significant consideration. As Hodson (2007) states, where education in Ontario is largely a mono-epistemic and mono-cultural experience that privileges idealized Western understandings, Aboriginal children and youth experience cultural incongruities and are not able to relieve “the tension that exists between the epistemology that they innately know and that which underpins what they are taught and exposed to in their education” (p. 32). As a result, Hodson notes, “the clear but subconscious message . . . is one of cultural inferiority and second-ratedness, which encourages powerlessness, self-hatred, anger, and worse” (p. 36).

A host of negative outcomes among Aboriginal young people is the result of a complex mix of historical, social, economic, and sociocultural factors (Banks, 2008; Battiste & Barman, 1995; Cajete, 2000, 2008; Castellano, Davis & Lahache, 2000). Citing the work of Chandler (2005), Hodson notes the mounting body of evidence suggesting a connection between inappropriate education and the high levels of youth suicide (2007, pp. 37-38) among Aboriginal youth. Based on this and other research, Hodson argues that a weakened sense of cultural identity is compounded by epistemic discontinuities and exclusions across the school curriculum.

The impacts of these discontinuities on the lives of Aboriginal students provide compelling motivation for fostering culturally appropriate teaching in all curriculum subjects, including music. The approaches that currently dominate in the teaching of and about Native cultures in the mainstream music class may support barriers to cross-cultural understanding and may contribute to epistemic incongruities that Native students experience in school. The key to success for First Nation students, as emphasized by First Nations leaders, is education (e.g., Assembly of First Nations Chief Shawn Atleo, interviewed in Stroumbolopoulos,

December 8, 2009; see also, Alfred, 1999; Battiste & Henderson, 2000), yet, as Hodson (2007) argues, educational approaches need to be more congruent with cultural needs.

The report of my research in the following chapters provides insights about the process of change that supports the adoption of more appropriate pedagogy and practice according to members of one cultural group and illuminates potential barriers to such change. It provides knowledge about considerations that teachers may not be aware of when teaching music of a First Nation. It supports reflective practice, for example, through inviting teachers to reflect upon their own habits, assumptions, and the language that they use (Bradley, 2006).³¹ Knowledge gained from my research supports the potential “infusion”³² of cultural knowledge in line with more holistic epistemological frameworks; it supports the development of relational practices that promote the teaching of music within the overall curriculum as a connected sphere of learning.

Current demographic trends further intensify the need for, and significance of, research like mine.³³ In Canada, about seventy percent of First Nations students live off-reserve, mostly in urban areas (Canwest, 2008). Most off-reserve students in Ontario attend publicly funded schools (Hodson, 2007, p. 31). Relocated students experience a syndrome that Hodson (2007) identifies as the “epistemic separation” that accompanies separation from their communities (p. 38).

³¹ One example is the term “Canada’s Aboriginal Peoples” with its possessive connotation.

³² The term *infusion* (as compared to *inclusion*), as used by Ontario Ministry of Education Aboriginal Education Officer Bryon Brissard during his conference presentation (Circle of Light Conference, Toronto, November 2009), means knowledge is infused regularly throughout the curriculum and not taught in isolated units or projects.

³³ The overall Aboriginal population is growing approximately five times faster than the non-Aboriginal population (Canwest, 2008). According to the 2006 Statistics Canada census, almost 250,000 Aboriginal people live in Ontario (Canwest, 2008) and more than 50,000 Aboriginal students attend publicly funded schools (Ontario Ministry of Education, 2009a).

Students and teachers alike suffer from a knowledge deficit that leads to continued stereotyping and misunderstanding (Hodson, 2007). Hodson advises that educators must begin by acknowledging that they are a product of an education system which has omitted or under-represented Aboriginal peoples, their perspectives, and their contemporary realities “except perhaps as a historic footnote” (p. 4).

Where Bradley (2006) argues that music educators are well centered in the hegemonic core of “white privilege” and that their use of racialized discourses and the thinking that underlies them are not apparent to teachers (p. 8), Hodson (2007) holds that a new consciousness will allow teachers to act outside the “unconscious role they play in the existing cycle” (p. 4). Students from a First Nation may often “hide” their racial identity and heritage (Kanu, 2005). This is an intergenerational consequence of long-term “colonial residues” and the related mistrust of the school system (OME, 2007, p. 6). As a result, teachers may not “see” their Aboriginal students just as Aboriginal students have not “seen” themselves in the school curriculum.³⁴ In this report of my research, I have sought to provide a critical awareness with which teachers may reflect upon their own practice and have improved sight of all of their students, and I have sought to provide insight into the process of developing a teaching practice where Aboriginal students “see themselves and their cultures in the curriculum” (OME, 2007, p. 6).

³⁴ As of June 30, 2009, 28 school boards have approved self-identification policies and 41 boards have begun the process of consultation and policy development; fewer than 10 boards had self-identification policies in 2006. As well, the Ontario College of Teachers has begun preliminary discussions with members to encourage more First Nations, Métis, and Inuit teachers to self-identify (OME, 2009b, p. 10).

1.10 Terminology

First Peoples, as individuals and as communities across Canada, redefine, self-define, and/or self-name following centuries of externally imposed defining and naming and the ideologies and political controls affiliated with this. In some cases, self-naming, or the choosing of a political affiliation that defines a group's identity is a counteraction to the external defining and naming imposed upon First Peoples by dominant political forces and/or because of the legal and political implications of laws (Chretien, 2008). Such defining and naming is complex.³⁵ The following are working definitions to provide, at a basic level, common understandings of concepts and names used in this study.

When referring to specific nations I use the self-identification and English spelling that I have found to be most commonly used by members of that nation. I am conscious of Linda Smith's (2005) comment, "the desire for pure, uncontaminated, and simple definitions of the native by the settler is often a desire to know and define the Other, whereas the desires by the native to be self-defining and self-naming can be read as a desire to be free, to escape definition . . . and to be fully human" (p. 86). I provide the following definitions of terms and names with the intention to provide clarity but not to "define" particular communities or people.

- *Aboriginal*: In Canada, "Aboriginal" refers to all First Peoples whose ancestors are indigenous to, or live in, the lands that Canada now occupies. According to the Canadian Constitution Act of 1982, this includes, and is defined as, people of Indian (First Nations), Métis, and Inuit origins. I use the term "First Peoples" and "Native" interchangeably with the term Aboriginal depending on the context of the writing and/or the term used by the person being referred to.

³⁵ As Marker (2000) notes, "a thorough discussion of terms and their evolution is a separate treatise" (p. 412).

- *First Nations*: Indian and Northern Affairs Canada states, “First Nations refers to Status and Non-Status ‘Indian’ peoples in Canada. Many communities also use the term ‘First Nation’ in the name of their community” (INAC). This term is widely used to replace the term “Indian” in Canada, and, it “refers to a group that identifies itself as having been a nation living in Canada at the time of European arrival, that is, a group of people with a shared language, territory, way of life, and government” (Clarke, 2007, p. 83). There are currently 615 First Nation communities in Canada. Among them, fifty languages are spoken (INAC).
- *Indian*: The legal term “Indian” is used to refer to Native people who are registered under the Indian Act in Canada (Chretien, 2008, p. 111). As the term “First Nations” is generally the preferred term in Canada, I will most often use this term unless using a direct quote or referring to a title such as *Indian and Northern Affairs Canada*. In the United States, the terms “Native American,” “Indian,” and “American Indian” are used interchangeably; I use these terms as they apply according to the geographic location of the group or nation and according to the language of a participant.
- *Indigenous*: This term is used to refer to the original inhabitants of any land or politically defined geographic region or country and their descendents. I use the term Indigenous when referring to Indigenous people globally as well as locally and note that “Indigenous” also refers to people who have “experienced the imperialism and colonialism of the modern historical period” (Smith, 2005, p. 86).
- *Inuit*: Aboriginal people from the northern areas of Canada, primarily from Nunavut, Northwest Territories, Labrador, and Northern Quebec (INAC) are called “Inuit.” They speak various dialects of the Inuit language of Inuktitut and are now resettled in fifty-three communities across northern regions which cover one third of Canada’s land mass (Ibid).

- *Métis*: Generally considered to be people who are of mixed European and First Nation ancestry, the Métis were recognized in the Constitution Act of 1982 as one of the three distinct Aboriginal peoples in Canada (INAC). Since this time, because of the legal, social, political, and cultural implications of Métis identification, many Métis political organizations and groups have emerged as they consider it urgent to identify and define themselves as Métis people for politically expedient reasons (Chretien, 2008, pp. 92-93). Several groups across Canada having diverse cultural, historical, language, and colonial experiences define themselves as Métis Nations; however, as Chretien notes, they may use differing criteria for this identification. The number of people identifying as Métis is increasing, and approximately one-third of Aboriginal people in Canada identify themselves as Métis (INAC).

It is important to recognize that the names above are politically implicated. Mohawk lawyer and scholar Patricia Monture emphasized that the terms First Nations, Aboriginal, Indigenous, Native, and Indian are all “imposed words.” She is quoted as saying, “None of them are our words. None of them express who we are . . . They’re all wrong. They’re all colonial.”³⁶ Multiple perspectives exist within and outside Native communities on preferences about naming and self-naming. Indigenous peoples are increasingly using the name of their people in their own language to self-identify.

The following words are also frequently used or referred to in this study:

- *Pedagogy*: A term derived from the Greek *pedae*, meaning “children” and *agogue*, meaning “to lead;” pedagogy literally means “leading children.” Pedagogy and its related term “teaching” have been interpreted, studied, and defined through a variety of

³⁶ Csillag, R. (2010, December 2). Aboriginal, indigenous, native? She preferred Haudenosaunee, or ‘People of the Longhouse’. *Globe and Mail*[online]. Retrieved April 13, 2011, from http://v1.theglobeandmail.com/servlet/story/LAC.20101202.OB_MONTUREATL/BDASStory/BDA/deaths/?pageRequested=all

conceptual lenses (Aoki, in Pinar and Irwin, 2005, pp. 187-197). For the purpose of this dissertation, I draw from Aoki's exploration of pedagogy, and I define it as a teacher's "tactful leading" (p. 191) and daily "walking with" her students as she is guided by her beliefs and values about teaching and learning. Pedagogy represents a teacher's overall daily guidance, relationship, and interaction with her students.

- *Practice (or teaching practice)*: The instructional method(s) a teacher incorporates are described as "practice." Instructional practices typically utilize theoretical and technical elements aligned with notions about the development of understanding of the subject being learned. In music instruction, these elements may reflect a particular music education philosophy or a particular instructional approach. For example, the Kodály method of teaching music, as conceptualized by Hungarian music educator/composer Zoltan Kodály, is focused on the development of music literacy primarily through singing.
- *Stereotype*: I use the definition of stereotype offered by Iseke-Barnes (2009): "a reduction of the 'other cultural group' to a few essential characteristics which are fixed in meaning" (p. 30). These meanings are often derogatory.
- *Traditional Music*: In this study, "traditional music" refers to social, ceremonial, and healing music that is believed by practitioners to have been practiced for centuries, though it may have evolved. "Traditional music" however, is a contested notion (Diamond, Cronk, & von Rosen, 1994) as "traditional" can take on various meanings and incorporate the fusion of many "traditions" including Western musical traditions (Diamond, 2008).

Several terms (e.g., *White*, *Western*, and *Indigenous*) may not be defined by writers that I refer to in this dissertation; therefore, one must derive meanings from the context in which these terms are used. The spelling of terms and names varies according to local orthographies and language variances, and in some cases, personal preferences of an author. I

will spell names and terms according to the spelling given by a particular writer or research participant, and, in other cases, according to commonly used Canadian English spelling. Capitalizations are given according to the practice of particular writers (e.g., Earth, canadian, Place, Tribal, white). Some authors or research participants use the term “Canadian Aboriginal” but most do not. I will refrain from using this phrase unless it is part of a direct quote.

I will discuss other terms when necessary as they occur throughout this report of my research.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

In the first part of this chapter (section 2.2), I review literature from fields that are intersected by my research: education, music education, and ethnomusicology. I provide background related to theorizing the school teaching of music of diverse cultures, and I take a brief excursion to explore Indigenous knowledge,³⁷ music *as* Indigenous knowledge, and music of Haudenosaunee/Iroquoian people. This background provides perspectives on the topic of my research according to the various discourses and related angles of vision of the educator, music educator, ethnomusicologist, Indigenous theorist, and Iroquoian community member. As scholars advise (e.g., Smith, 1999; Piquemal, 2001), and as members of the Woodview community suggested to me during the preliminary research, one who engages in research that involves a First Nations community should also engage in learning about the cultural knowledge of that community. Woodview community members suggested I read several text sources authored by Iroquoian writers including an educational resource guide (Davis, 1999) that describes Iroquoian cosmology, history, governance, traditional culture and lifestyle, and beliefs. The guide states: “Haudenosaunee people are committed to providing an accurate portrayal of themselves to [the] rest of the world” (p. I-5). This statement impressed upon me the importance of cultural knowledge being shared by community knowledge holders, adding significance to the mentoring projects I was studying.

As I gradually narrow my review in this chapter from literature about Indigenous knowledge to that which applies specifically to Iroquoian culture, I will feature considerations

³⁷ Several authors capitalize the term “Indigenous Knowledge” (e.g., Nakata, 2002; Barnhardt & Kawagley, 2005; Battiste & Henderson, 2000). However, I use the lower case “k” in “knowledge” regardless of the form or type of knowledge (Indigenous, Western, or other) that is referred to.

that Iroquoian knowledge holders have offered regarding the teaching of Iroquoian knowledge to others. Following this review of literature, I describe the results of a personal survey I conducted in which I examined the representation of music of Aboriginal people in Canadian music teaching materials. From this survey, I observed several disparities between this representation and the suggestions of Indigenous scholars.

In the second part of this chapter (section 2.3), I review recent empirical and conceptual writings about the teaching of music and knowledge of Indigenous people in Canadian or North American schools with a focus on literature that pertains directly to my research questions.

2.2 Visiting Related Fields

The continental philosopher Hans-Georg Gadamer (2004) provides helpful perspectives about the developing of “understanding,” particularly as one encounters unfamiliar knowledge of another culture. Gadamer refers to the knowledge that has been “handed down” to each of us and has influence on what we do, know, and think, as “tradition.” He asserts that we are “marked by the fact that the authority of what has been handed down to us . . . always has power over our attitudes and behavior” (p. 281). Gadamer adds that these traditions “in large measure determine our institutions and attitudes” (p. 282). Our traditions are part of us, yet we are not aware of them.

Gadamer observes that our prejudices, similar to our traditions, shape our understandings, and are part of who we are; we cannot separate the productive prejudices that enable understanding from the prejudices that hinder it and lead to misunderstandings (p. 295). I think about the ways my own “traditions” affected my observations and my understandings of the knowledge taught by the mentors during my preliminary research. My overall impression was that, regardless of the teaching subject (e.g., music, visual arts,

language arts), they were not only sharing their “art,” but they were teaching their understandings of “Indigenous knowledge” or specifically Iroquoian cultural knowledge, traditions, and perspectives through the arts. However, my traditions impeded my view of wider purposes related to this, such as building relationships between communities.

Gadamer maintains that developing awareness of one’s prejudice is the constant requirement of one who seeks to understand the truths of another. He holds that one has not understood something until one has taken seriously the truth claims of the other and allowed them to challenge one’s own. In this research, I am compelled to “visit” fields that may provide insight about the traditions that the mentors in this study might bring to the classroom and truth claims that they might share. In visiting the “fields” in this chapter, I share various, and sometimes conflicting, truth claims. The challenge for me is to make some sense of these or to realize a way I may best respect them. I shall, at points, intersperse some reflections about my process of sense making and questions that emanate from this.

Gadamer reminds me that the understandings that I write about are mine; they are my constructions, and they are contingent upon the juxtaposition of knowings that I have at this point in my learning. In the following sections in this part of the chapter, particularly those entitled *Indigenous Ways of Knowing* and *Music of Haudenosaunee/Iroquoian people*, I summarize ideas and writings that I understand to be relevant, given the limitations that are shaped by my prejudices and the location of my voice. The knowledge that I share, filtered through the lens of my female, Euro-Canadian perspective, is in an ongoing state of evolution.

2.2.1 Music Education

Two philosophical approaches, identified by music educators as *praxial* and *aesthetic*, emerge as prominent among a spectrum of approaches in music education, particularly in the North American setting. Elliott (1989, 1995) for example, in his account of praxial music

education, asserts that music learners should be actively engaged in making music because, he argues, music is a behaviour and must be considered as such in its learning, as opposed to being considered an object whose characteristics are learned according to Western music constructs.³⁸ Music, to a praxialist, is to be learned through actively making music.

Bennett Reimer, describing his “aesthetic” philosophy states, “music education is the education of human feeling, through the development of responsiveness to the aesthetic qualities of sound” (cited in Goble, 2010, p. 231). Reimer calls for the use of “good”—that is, “genuinely expressive”—music, in addition to the application of learning opportunities in which students “feel” the expressive power of music and in which they may become sensitive to elements of music and thus develop insights into human feeling (Ibid.). The aesthetic approach advocates the study of all musics through engaging with music elements, or aesthetic qualities. These concepts are based on Western musical meanings and concepts of art, and this approach focuses on objects of musical practices (or musical *works*); music-making is not a key purpose in this learning (Elliott, 1995, p. 23; Goble, 2010, pp. 232, 233). Reimer (2002) more recently recognizes “the need for inclusion of world musics as an integral and important dimension of music education,” with his rationalization, “America has become more inhabited by a great variety of world cultures” (p. 4). These words reflect a colonial perspective that disregards Indigenous cultures pre-existing the nation-state “America” and the centrality of First Peoples on the lands bounded by it. In *World Musics and Music Education: Facing the Issues* (Reimer, 2002), the teaching of music of Indigenous people in North America is associated with “world” musics, that is non-Western music. Other music education theorists variously support and critique many aspects of both praxial and

³⁸ Elliott (1995) argues that musics are better understood through making music according to their performance practices and context rather than through studying them according to aesthetic principles grounded in Western understandings of music.

aesthetic approaches. For example, Goble (2010) asserts, “Reimer ethnocentrically suggested that all forms of music should be viewed through the culturally specific lens of Western art music, rather than encouraging students to understand different musical practices (and their resulting artifacts, “musics”) on their own terms” (p. 233). Elliott’s praxial approach and Reimer’s aesthetic approach are each based on Western conceptualizations of music, as illustrated by Elliott’s (1995) goal of developing musicianship, a quality that he asserts is manifested in music education settings primarily through the performing, improvising, conducting, arranging, and composing music, all in conjunction with listening; and by Reimer’s focus on learning music for the intrinsic “good” that is contained within objectively determined “quality” music (in Regelski, 1997).

Discussions by music education theorists about the teaching of musics of North American First Peoples are usually integrated into discussions of “world music” (e.g., Reimer, 2002) or incorporated within the rubric of “multicultural music” (Elliott, 1995). Elliott asserts that “music education ought to be multicultural in essence” (p. 204), and he proposes that music education practices focus on musical diversity with the ultimate goal of achieving higher levels of musicianship (p. 15). Elliott advocates the ideal form of multicultural music education as *dynamic multiculturalism* whereby students are exposed to a wide variety of musics and they are taught using the accepted teaching methodology of that culture.³⁹ Yet Elliott does not question the feasibility that one *can* or *should* learn according to an assumed cultural “methodology,” and he does not examine what this might entail from the perspective

³⁹ Elliott (1989, 1995) categorizes types of multicultural music education based on Richard Pratte’s model entitled *Ideologies of Cultural Diversity*. This model is explained in Pratte’s 1979 publication *Pluralism in Education: Conflict, Clarity, and Commitment*. Pratt’s categories of multicultural engagements range from *assimilation* (i.e., students learn Anglo-Saxon values and attitudes), which Elliott equates as the learning of the Western European classical tradition and the cultivation of “good taste,” to categories identified as *amalgamation*, *open society*, *insular multiculturalism*, *modified multiculturalism*, and *dynamic multiculturalism* (the most inclusive and engaged form of multiculturalism).

of a cultural practitioner. In contrast, Indigenous scholar Andrea Boyea (1999b) calls for wider understanding of values and ways of knowing that underlie the making and expression of music in an Indigenous context. Elliott does not relate that musical expressions in many Native American contexts are based on non-Western conceptions and values (Boyea, 1999b) or consider issues of cultural appropriation and misinterpretation. Elliott's focus on "musicianship" as the underlying purpose of music education is incommensurate with values relating to music in many Indigenous contexts as described by Boyea (1999a). He normalizes Western conceptions of music through describing elements of musicianship according to Western musical discourse.

Other music education theorists such as Thomas Regelski (2000) and Wayne Bowman (1993) challenge what they identify as ethnocentric assumptions that they allege are carried by music educators, and they argue for the "appropriate" teaching of musics of diverse cultures. Similarly, Woodford (2005) takes issue with the passive and unquestioned acceptance of Western cultural values and practices in this teaching. While Woodford doubts that cultural understanding "beyond a superficial level" is possible when teaching musics of diverse cultures (p. 134), Volk comments that the time that is required to learn an "unfamiliar musical practice" beyond a superficial level is, practically speaking, not accommodated within multicultural music curriculum frameworks (pp. 124-125). Further, Bowman (2007) argues that multicultural "inclusion" is mere "tokenism" that exacerbates harmful attitudes and stereotypes, and he suggests that music educators ask deeper questions regarding the purposes of music learning in a school context. Miralis (2005) shows agreement with this position as he comments that there exists "an absence of a solid philosophical basis for multicultural education and world music pedagogy by practitioners, which in turn leads to superficial experiences that focus more on knowledge *about* cultural artifacts and melodies

than on the development of appropriate attitudes toward people from various cultures” (pp. 59–60).

In his *Critical Pedagogy* approach, Abrahams (2005) argues that “proficiency in a specialized symbol system and technical excellence has its place” but is secondary in importance to developing “personal meaning, interpretation, self-social-cultural understanding and expression, [and] a wider knowledge of the world.” To Abrahams, students need to learn about the connections between themselves and “the other,” which includes a study of the self and one’s understanding of the other. However, similar to most music education theorists, Abrahams does not address issues or knowledge specific to Native North Americans. Woodford (2005) and Rice (1998) do however, discuss ethical dilemmas related to the teaching of musics of First Peoples; among these are the abstracting of Indigenous musics (often without permission), the use of these musics away from their cultural contexts, and the distorting, misrepresenting, and adapting of these musics for musical ensembles. While music education philosophers debate values and ethical concerns associated with multicultural music education in general (e.g., Jorgensen, 1998; Regelski, 2000; Bowman, 1993; Woodford, 2005), they do not discuss the fundamental reality that First Peoples are original to the land or discuss the impact of colonization and the relationship of it to musical expression. In contrast, while Boyea (1999b) discusses complexities associated with the school teaching of tribally centered musics, several of which are compounded by or implicated in the project of colonization, Native American theorist Sandra Grande (2004) asserts that Native Americans do see themselves as “the people” with their own center (pp. 2-3); recognition of this center is not inherent in music educators’ discussions.

2.2.2 Indigenous Ways of Knowing

It is necessary to view knowledge from an Indigenous perspective as voiced by Indigenous educators and scholars. What is Indigenous knowledge? Why is awareness of Indigenous knowledge important with regard to music, music teaching, and this research?⁴⁰ Indeed, the ethnomusicologist Beverly Diamond (2008) includes a discussion of these matters at the start of her examination of Native musics of Eastern North America. Yet, the concept of Indigenous knowledge, for me, is elusive. The term *Indigenous knowledge* resists simple and universal definition (Battiste & Henderson, 2000; Williams, 2009). Scholars variously describe it as a sort of “connection” of knowledge, heritage, and a consciousness which is “part” of a particular geographic place (e.g., Battiste & Henderson, 2000, p. 35; Barnhardt & Kawagley, 2005). It is described as personal and local; it is affiliated with a clan, a band, a community, or perhaps an individual (Battiste & Henderson, 2000, p. 36).

I have become aware that my need to “define” Indigenous knowledge coheres with Battiste and Henderson’s (2000) observation of the Western tendency to label, categorize, and clarify. Not only can (or should) Indigenous knowledge not be defined in a universalizing sense, Battiste and Henderson assert, it cannot be categorized or understood according to Eurocentric concepts (p. 35).⁴¹ Concepts that affiliate with it, such as the “overriding concept of ‘place’” do not have corresponding concepts in European-based languages (Basso, 1996).

⁴⁰ Nakata points out that a number of terms are used to refer to Indigenous knowledge such as local, traditional, traditional environmental, and ecological knowledge (2002, p. 283). Nakata (a Torres Strait Islander) adds that important aspects of Indigenous knowledge are overlooked by Western thinkers. For example, Indigenous peoples hold collective rights and interests in their knowledge, its orality, its diversity, and its management; this involves norms of protection. Issues surrounding ownership and protection of knowledge are quite different from those inscribed in Western institutions.

⁴¹ Battiste, for example, can find no notion similar to “culture” in Algonquian thought (Battiste & Henderson, 2000).

I offer some characteristics that recur in literature, the most notable of which is the notion that Indigenous knowledge is specific to, and intimately connected to, a place. This “sensing of place” is described as an “attitude of affinity” by Basso (1996). “Place” is a physical location and also a metaphorical location that “houses” values, attachments, meanings, and identity. Several scholars also note that this valuing of place is absent among non-Indigenous people (e.g., Basso, 1996; La Duke, 2005; Marker, 2006; Chambers, 2008; Haig-Brown, 2008).

Other characteristics of Indigenous knowledge which recur in the literature are these:

- Time is measured according to ontological beliefs and corresponds with natural cycles in a place. It is connected to the distant past and future and has a moral component (Blood & Chambers, in Chambers, 2008, p. 116; Cajete, 1995; Ingold, in Chambers, 2008).⁴² Generations, not decades, measure human life; thus, concern for “seven generations” expresses a moral imperative that impacts on decisions for a Native community (Deloria, 1999, p. 57). Time determines meaning in relationships, particularly since all are connected, and all forms of life in a place share larger cycles of time (Ibid., p. 57-60).⁴³
- Indigenous knowledges are rooted and expressed in action, and are described using verb-based languages (Cruikshank, 2005; Forbes, 2001; Battiste & Henderson, 2000); they entail “action-oriented” naming (Basso, 1996). Linguistic anthropologist Floyd Lounsbury (1960) notes that the verb-centered morphology and extensive prefixing and suffixing system of Haudenosaunee languages allow for great elaboration in naming places. The action orientation of verb-based languages contrasts sharply with noun-based understanding (in European languages) of concepts such as music (e.g., Diamond, Cronk,

⁴² When referring to the settlers of 150 years ago, the Blackfoot say “they have just arrived” (Chambers, 2008, p. 116).

⁴³ Cycles within the rhythm of nature are the bases of ceremony and celebration in Iroquoian traditions (La France, 1993).

& von Rosen, 1994). Notably, the noun “music” does not have a corresponding word in most North American Native languages (Diamond, 2008).

- Place is spiritual (Aplin, 2009) because the Earth is a “living soul” (Cajete, 1995, p. 55).⁴⁴ Cajete describes the relationship between people and the natural world as “ensoulement” since “spirit and matter are not separate; they are one and the same” (p. 56). The human psyche is grounded in the same order as that perceived in nature. Many Native North Americans understand themselves “as literally born of the earth of their Place.” Because one is also born of the “earth spirits” of that place, one is bonded to that place (Ibid.).
- Balance and harmony are key values that are integrated within First Nations holistic ways of knowing. Connection to all, in a communal environment, brings this balance and harmony (Battiste, in Diamond, 2008, p. 23). This leads to clear thinking.

Notions of relationality and holism are prevalent in the writings by several education theorists about Indigenous knowledges (e.g., Chambers, 2008; Haig-Brown & Danneman, 2002; Kanonhsonni/Hill & Stairs, 2002). People of various First Nations refer to the Medicine Wheel as a visual representation of balance, harmony, and relationality.

The characteristics listed above are recurrent in discussions of Indigenous knowledge and ways of knowing, but not definitive or universal to all Indigenous communities and people in Canada or in North America. Knowledge in an Indigenous context might be conceived more as connected and spiritually infused *ways of knowing* that are rooted in a place. As I grasp for understandings of unfamiliar ideas, I may overlook the obvious points made by Nakata (2002) that Indigenous knowledge is not received by all people equally within a culture or

⁴⁴ For example, Aplin, (2009) relates that the Chiricahua and Warm Springs Apache “medicine man” receives the spirit and ceremonial music and dance from the Gahe (benevolent beings) in the mountains in order to share health, protection, and blessings in the Fire Dance ceremony.

community, and by Barnhardt and Kawagley (2005) that Indigenous meanings vary according to the level of assimilation amongst First Peoples. Cultures evolve, people leave reserve communities, and global knowledge infiltrates local communities. Community knowledge is shaded by generations of contact, negotiation, and commerce with Europeans and other immigrants (Whidden, 2007). Indigenous communities in Canada are experiencing rapid and substantial cultural change, particularly influenced by media and communications technologies, plus movement away from traditional subsistence lifestyles (e.g., Whidden, 2007). Indigenous ways of knowing are evolving, not static, yet, as Whidden notes, certain values and affiliations, such as the valuing of natural medicines and animals, remain at the core of the Cree “ethos” in some Cree communities (p. 75). The knowledges and understandings (or, in Gadamer's terms, the traditions and prejudices) on either side of the border separating Indigenous and Western knowledges are variable. The border itself is well perforated (Nakata, 2002).

At the beginning of this section, I asked why awareness of Indigenous knowledge is important with regard to music, music teaching, and this research. Ethnomusicologists stress that music of the past and present is woven into and reflective of Indigenous knowledge and values (e.g., Heth, 1993; Diamond, 2008; Whidden, 2007). It would seem natural then that a general discussion of recurrent elements relating to Indigenous ways of knowing should accompany a study of the teaching of music from an Indigenous culture; they cannot be separated. Learning about Indigenous ways of knowing also heightens my awareness of my ways of knowing; that is, my prejudices.

This awareness provided a foundation from which I would subsequently interrogate my research findings. Would the mentors teach about place in relation to music? How would they do this? Would they include connected, spiritual, and holistic ways of knowing? How

would they represent spiritual knowledge in mainstream public school settings where cultural and religious pluralism is respected, but notions of spirituality might be interpreted as faith-based or religious knowledge?⁴⁵ In a curricular system based on the separation of “subjects,” how would the mentors traverse these separations? In what ways would the teachers interpret this integrated knowledge and/or apply it in their classroom practice?

Two topics emerged from this investigation of Indigenous knowledge that I felt warranted further examination and a related review of literature. The first topic is a comparison of Indigenous and Western knowledges. I considered that this comparison would illustrate discrepancies and comparisons between knowledge systems that would likely have relevance in terms of the teaching of music. They would inform my observations of mentors as they negotiated between contrasting values and ways of knowing. The second topic that emerged is the relationship between music and Indigenous knowledge. I considered that an exploration of this relationship would provide insight about the ways mentors might integrate music with knowledge they taught about Iroquoian cultures. In the next two sections, I examine these topics.

2.2.3 Comparisons of Indigenous Knowledge to Western Knowledge

While Indigenous forms of knowledge are described as holistic and continually reforming, Western knowledges are described as disconnected, compartmentalized, and linear (Barnhardt & Kawagley, 2005, p. 12; Canadian Council on Learning, 2007). Deloria (1999) posits that Indigenous knowledge synthesizes emotion and logic while Western science is clearly stated, capable of replication, and objective. Vizenor and Lee compare the Western

⁴⁵ Following the 1982 Charter of Rights and Freedoms in Canada, mainstream public schools in Ontario do provide non-denominational moral or values education, which is based on common values and appreciation of equality in a pluralistic society but faith-based education is not provided. (Retrieved June 1, 2011 from <http://www.edu.gov.on.ca/eng/document/curricul/religion/religioe.html#Footnote>)

value of dominance over nature to the Indigenous natural union with the environment (in Kuokkanen, 2007, p. xiii). Western notions of religious faith do not correspond with Indigenous notions of spirituality (Deloria, 1999; Marker, 2006) as spirituality is embedded within all aspects of this knowing (Deloria, 1999, p. 44-48; Barnhardt & Kawagley, 2005).

In Indigenous ways of knowing, one values the teachings provided by all living things; thus, knowledge, to be useful, is directed at moral and ethical purposes (Deloria, 1999, p. 44). Correspondingly, the dissociated Eurocentric curriculum that isolates the “known self” from a “transmitted knowledge or set of skills” (Battiste & Henderson, 2000, p. 88) prevents any reciprocal spiritual or ethical connection to learning. Deloria (1999) explains that, in an education based on Indigenous values, personal growth would take precedence, followed by the developing of skills and expertise, whereas the opposite is the case in Eurocentric education. He suggests that the separation of knowledge and skills from knowledge of self is a health risk for Aboriginal students.⁴⁶

Cayuga educator Brenda Davis (1999), drawing from ethnobotanist James W. Herrick’s (1995) comparison of Euro-American and Iroquoian worldviews, lists several points of difference. Among these are (1) the Western reliance upon hierarchical principles and notions of cause-and-effect compared to the Iroquoian focus on interactional relationships, (2) the Western focus on authoritarianism and individualism compared to the Iroquoian focus on co-operation, (3) the valuing of competitiveness compared to the Iroquoian valuing of symbiotic relationships, (4) the notion of unity by similarity and repetition compared to the Iroquoian notion of harmony through diversity, (5) the Western reliance upon categorization and taxonomic methods compared to the Iroquoian reliance upon contextual factors and contextual analysis, and (6) the Western belief in one truth compared to the Iroquoian belief

⁴⁶ This supports the notion of epistemological discontinuity I described in Chapter 1.

that one must learn and take into consideration different views. Not surprisingly, several theorists describe Western and Indigenous knowledge systems as incommensurable and incompatible (e.g., Kuokkanen, 2007; Deloria, 1999; Battiste, 1998).

“Teaching” in an Indigenous context typically features stories, demonstration, and hands-on activity rather than didactic telling or explaining (Brant, in Piquemal, 2001; Barnhardt & Kawagley, 2005; Chambers, 2008; Kawagley, 2006). Through “story,” teaching and disciplining are done indirectly (Augustine, in Diamond, 2008, p. 26), and worldview and moral teachings are affirmed (Basso, 1996, p. 40; Marker, 2003).

“Learning” in an Indigenous context is described variously as a total body awareness or “sophisticated perceptual awareness” (Chambers, 2008, p. 118) and as “watchful listening” (Lorna Williams, in Kennedy, 2009). In line with the orality of Cree culture, music lyrics may be written, but not notation; thus, reading music is unnecessary (Whidden, 2007). Hermes (2005) describes learning as “experienced,” but not formally taught, in an environment in which the relationship between teacher and student is paramount. The ethic of non-interference and the principle of equality (Piquemal, 2001, p. 73) influence Indigenous teaching/learning relationships. This is exemplified as singer/drummer Maggie Paul describes her teaching of songs of Maliseet culture: “I don’t tell them ‘You should do it this way.’” She explains, “I say, ‘this is how I do it, this is what I hear, but you can do whatever you want with it’” (in von Rosen, 2009, p. 64).

Marker (2006) deems that Western knowledge and epistemologies bring about universalizing trends and homogenization, whereas place-based knowledge is specific to locality.⁴⁷ The use of standardized provincial (or state) curricula exemplifies this trend. The

⁴⁷ Other scholars support this position in their arguments that provincially mandated universalized curricula (Battiste, 1998) and “best practices” (Ball, 2004) do not apply to local situations and needs.

inter-relatedness of people and place conflicts with the compartmentalized “placeless” knowledge taught in mainstream education (Haig-Brown, 2008; Cherubini, 2009), an observation supported by Boyea (1999a) in her discussion of the teaching of music. Boyea describes the “violations to venue” when musics are removed from the place and function for which they were intended (p. 106) and then taught in a decontextualized manner in the classroom. Boyea also voices a concern about the use of printed music in classrooms, as it contradicts oral tradition.

As I reviewed literature focused on comparisons of knowledge systems and related conceptions of teaching and learning, some of which pertain to music, I noted that some scholars introduced school pedagogical frameworks that they believed would intersect contrasting worldviews and knowledge systems. For example, Barnhardt and Kawagley’s (2005) model for science education identifies common “qualities” that, they posit, traverse Western science and traditional Native knowledge systems and provide a framework for bi-epistemic school study (p. 16). Some Indigenous theorists argue that Western and Indigenous knowledge in education settings can mutually support one another through being treated as dual knowledge systems in parallel.⁴⁸ Such dual systems of knowledge are called for in recent policy documents (e.g., Canadian Council of Learning, 2007) which affirm Aboriginal students’ “own ways of knowing, cultural traditions, and values” through learning in a holistic knowledge environment alongside a “Western education that can equip them with the knowledge and skills they need to participate in Canadian society” (Ibid., p. 2).

However, Nakata (2002) suggests that there are real problems with beginning one’s theorizing from principles based in a notion of duality. He states, “not only do they obscure

⁴⁸ Similar notions are referred to as “two-eyed seeing” by Kelly (2009); *twinness* by Browner (2009); a *dualistic* approach by Hermes (2000); and, as *two ways of knowing* (Canadian Council of Learning, 2007).

the complexities at this intersection, but they define Indigenous people to the position of “other” by reifying the very categories that have marginalized us historically” (p. 285).

Nakata argues that such conceptual frameworks “seek to capture a form of culture that fits with Western ways of understanding ‘difference’; a cultural framework largely interpreted by Western people in the education system and filtered back to Indigenous students” (p. 285).

Nakata argues that many cross-cultural and language differences are negotiated on a daily basis by Indigenous people. In his theory of “cultural interface,” Nakata holds that there are “no hard and fast rules” because concepts of differences are fluid constructions; notions of hybridity and intersection more accurately describe the relationship between Indigenous and Western knowledges. Although Nakata does not specifically refer to music, he argues that, because there are similarities across categories of Indigenous and Western knowledges and substantial differences *within* each, simple binary separation fails in theorizing intersections between knowledge systems (p. 284). Agrawal states, “[the] duality between knowledge systems falsely assumes a fixity within both, as all knowledge systems are in states of continual transformation” (in Nakata, 2002, p. 284). In order to successfully build new epistemic foundations, “accounts of innovation and experimentation must bridge the Indigenous/Western divide” (Ibid.). Iseke-Barnes (2009) supports the notion that differences are naturalized, creating false categories such as Indigenous and White that mask the “tremendous variance” within these categories (p. 30). She argues that this fixes differences and makes change and reinterpretation impossible. Dominant culture continues to hold the power to define and classify cultural groups (Ibid., pp. 30-31). While scholars and policy makers develop models from which dualistic curricula may be developed, Nakata’s theorizing does not provide such curricular direction. Nakata acknowledges complexity in his reference to the multiple identities and lived experiences of Indigenous people that cross cultural lines.

Such notions are reinforced by Valaskakis (2005) as she describes the complex intersections of knowledge, values, and identities that members of Indigenous communities contend with and by Donald (2008) as he asserts that thinking in terms of dichotomy is contradictory to western Cree ways of viewing complexity in the world.

Indigenous scholars have pointed out that Aboriginal students experience epistemic incongruities (e.g., Hodson, 2007; Battiste & Henderson, 2000; Battiste, 1998) that lead to negative consequences for these students. Meanwhile, the *Policy Framework* (Ontario Ministry of Education, 2007) calls for more culturally responsive school curricula and pedagogies; recent revisions of Ontario arts curricula mandate inclusive practices and the use of “materials that reflect the diversity of Canadian and world cultures, including those of contemporary First Nation, Métis, and Inuit peoples” (Ontario Ministry of Education, 2009c, p. 51). How can one develop a more culturally responsive pedagogy and choose appropriate “materials” in the teaching of music unless one has an understanding of Indigenous ways of knowing that underlie these?

2.2.4 Indigenous Knowledge and Music

Ethnomusicologists, educators, and anthropologists who have conducted recent research in Aboriginal communities provide much of the literature pertaining to the topic of musical expression of Indigenous ways of knowing and being. I found that writings that explored the cultural life of a community, such as those of Yu’pik scholar Oscar Kawagley (2006) and ethnomusicologist Lynn Whidden (2007), provided vivid portrayals of past and present cultural life and explored influences that more recently impacted lifestyle and cultural expressions. I observed two general themes that seemed to characterize various scholars’ descriptions of music in Aboriginal communities. The first is the holistic and interactive relationship between “musical” expression and Indigenous ways of knowing, particularly as

reflected in “traditional” lifestyles. The second is the relationship between music making and various impacts of colonization. Margaret Kovach’s (2009) statement, “colonization came to affect every aspect of Indigenous life” (p. 77) I considered, included music. Several researchers described elements of music making and the musical life of a community that took place as a response to or in some way was implicated by colonial impacts and residues. Diamond (2008) refers to a wide range of musical and social “meeting points” that encompass the overriding theme of “encounter” (p. 3).

Many ethnomusicologists illustrate examples of ways that the sense of connection to place, what Cajete (1994) describes as the “ecological mindset of sacredness,” is enacted through song and ceremony (e.g., Aplin, 2009; Sercombe, 2009; von Rosen, 2009; Draper, 2009; Heth, 1993; Whidden, 2007). Giving thanks to spiritual forces, preparing for a hunt, or offering reciprocation to the spirit of a hunted prey, are shared musically to illustrate understanding and respect (Kawagley, 2006; Whidden, 2007) as humans, animals, and spirit are united and interdependent. The sentience of the land is heeded musically in Blackfoot territory because “the land recognizes its people” (Little Bear, in Chambers, 2008, p. 124; see also Aplin, 2009 for a discussion of Apache practices).

Ethnomusicologist Charlotte Heth (1993), describing Native North American cultures generally, states, “Indian music and dance provide all aspects of life, from creation stories to death and remembrance of death,” (p. 17) as “in Indian life the dance is not possible without the belief systems and the music, and the belief systems and the music can hardly exist without the dance” (p. 12). Within many Native American cultures song knowledge may come as a gift⁴⁹ and songs and dances reflect the experiential connection of humans and animals in this gift-giving relationship (Diamond, 2008, p. 10). Elder/scholar Stephen

⁴⁹ This may come from a dream, or from a human or spirit source (Diamond, 2008, p. 10).

Augustine explains that, without knowledge of this spiritual relationship, the gift of song or dance is less meaningful (Ibid., p. 10). Music and ceremonies provide healing (Kawagley, 2006, p. 95; Heth, 1993; Sercombe, 2009; Whidden, 2007).

Cajete's (1995) observation that "Indian people were joined with their land with such intensity that many of those [who] were forced to live on reservations suffered a form of soul death" (p. 57) brings me to the second theme. Music, as an expression of localized cultural knowledge, may be an assertion of identity, an assertion of resistance to domination, and/or a sacred means of expression that leads to healing and well being. For example, northern groups who have been more recently relocated to permanent settlements and towns have found music performance of drum-dance songs to provide a connection to the past (Conlon, 2009) that offers a sense of comfort after physically being separated from their previous communities. Mi'kmaq musicians have affirmed that their music making has generated feelings of emancipation after the silencing caused by decades of cultural suppression (e.g., von Rosen, 2009). Dene community members have noted a resurgence of identity and traditional values by reviving musical and cultural traditions (e.g., Lafferty & Keillor, 2009, p. 31). Potts (2006) describes the perspective of urban Aboriginal musicians performing contemporary popular music that their music serves as a "weapon" against oppression, while Burton and Dunbar-Hall (2002) describe music by Native songwriters as a form of anti-colonial critique. The act of making music alleviates or responds to some of the distress emanating from centuries of colonization, assimilation, and forced relocation.

Because of processes of cultural assimilation,⁵⁰ traditional music and ceremonies are valued by their capacity to promote balance and healing (Kawagley, 2006, p. 95), reaffirm ties to culture (Heth, 1993, p. 8), and reaffirm identity (Aplin, 2009). Yet "returns" to "traditions,"

⁵⁰ Owens refers to this as "one of the longest sustained histories of genocide and ethnocide in the world" (in Iseke-Barnes, 2009, p. 16).

for example by participating in powwows (noting that the music and dance of this celebration originated among Plains cultures), may be re-defining notions of tradition in terms of “pan-Indian” identities which do not represent a local cultural heritage but offer a revitalized sense of identity (Whidden, 2007).

While some knowledge, including music and drum knowledge, is experienced and interpreted in differing contexts and ways within communities (Valaskakis, 2005), I reflect that values associated with “vitalization” (Elder/scholar Stephen Augustine, in Diamond, 2011), healing, regeneration, renewal, or assertions of identity and empowerment are powerful forces that may accompany music making in First Nations communities. Through reviewing literature that describes musical practices specific to communities and describes broader relationships between music and Indigenous ways of knowing and being, and in considering the two wider themes that emerged from my review of this literature, I entered into this research with a sense that mentors would carry purposes that extended well beyond those related to teaching cultural knowledge as they taught music in the mainstream school classroom.

In the preceding paragraphs, I have shared a range of literature that has informed my understanding of music as Indigenous knowledge and noted two themes that emerged from my review: (1) the relationship between “musical” expression and Indigenous ways of knowing, and (2) the relationship between music making and impacts of colonization. I now continue this discussion as it pertains specifically to music of Iroquoian cultures and communities.

2.2.5 Music of Haudenosaunee/Iroquoian people⁵¹

I begin by presenting some historical and social/cultural background of the Haudenosaunee. The name “Haudenosaunee” means the “People of the Longhouse.”⁵² The “Longhouse” refers to the confederation of five nations—the Mohawk, Seneca, Onondaga, Oneida, and Cayuga—who, it is estimated, joined together around the time of the 15th Century and later included the Tuscorora in the 18th century (Mitchell, Barnes & Thomson, 1984; Wallace, 1994).⁵³ The Longhouse carries other meanings: the traditional multi-family clan-based living structure;⁵⁴ the League which metaphorically “houses” the nations; the Longhouse lifestyle and related spiritual practices; and the buildings in which Longhouse practitioners meet (Fenton, 1951a, p. 5; Diamond, 2008; Thomas & Boyle, 1994). People who “practice Longhouse” are people who attend Longhouse ceremonies and respect the tenets and lifestyle associated with Longhouse beliefs. Beliefs, moral codes, community mores, and systems of governance of the Haudenosaunee originated with the teachings of the Peacemaker, who was responsible for the formation of the Confederacy; teachings are inscribed in the constitutional laws of the Great Law of Peace (Mitchell, Barnes & Thomson, 1984; Wallace, 1994).⁵⁵

⁵¹ The name “Haudenosaunee” is now increasingly used by members of this cultural group instead of the name *Iroquois* with its French origins. Algonquin nations (political enemies at the time of contact) called them the Iroqu (Irinakhoiw) or “rattlesnakes.” After the French added the Gallic suffix “-ois” to this insult, the name became Iroquois (Retrieved January 5, 2010 from *Iroquois History* website <http://tolatsga.org/iro.html>). The various spellings of Haudenosaunee represent language differences.

⁵² Individual Haudenosaunee nations have unique ceremonies, protocols, music, and other traditions.

⁵³ The time or date of the formation of the confederacy varies in different writings.

⁵⁴ The Haudenosaunee were traditionally agriculturalists who built semi-permanent longhouse structures housing many families of one clan, overseen by a clan Mother.

⁵⁵ This is also known as the “Binding Law of Peace.” The constitutional laws encoded in the 114 wampums of the Great Law were taught orally through the centuries (Mitchell et al., 1984; Wallace, 1994).

Traditional music of the Haudenosaunee retains core connections to the Haudenosaunee belief system and worldview. This belief system prioritizes the relationship with and the respect for all who inhabit both the immediate locale and the universe (La France, 1993). For example, social dances, a valued expression of Haudenosaunee culture (Applegate Krouse, 2001), open with the reciting of the Thanksgiving Address expressing gratitude to all living beings, starting with human beings and the Earth Mother, followed by gratitude towards creatures of the earth, water, and air, and moving through the cosmos (La France, 1993). Through showing respect for all life and offering “words before all else” participants become “of one mind” to start a public event such as a social dance. The Thanksgiving Address is recited to end the dance as well.

Traditional music is described as social or sacred (also referred to as ceremonial) (La France, 1993, p. 19), though Diamond (2008) notes that the boundaries between social and sacred may be blurred (p. 104). It is generally permissible for social music to be shared with those outside of Haudenosaunee communities, but ceremonial music and the ceremonies that they are a part of stays within the community. La France (1993) notes that the annual cycle of sacred ceremonies pays respect “for the positive energies of nature” (p. 25).

Ethnomusicologists have traced and analyzed songs from Haudenosaunee communities and found them to be historically mixed, influenced by, and adoptive of music and dance of other Indigenous nations (e.g., Kurath, 1951).⁵⁶ Thus, from an historical perspective, the notion of authenticity, if it is defined in terms of purity, is already complex. Recently, “singing societies” have been re-emerging, expressing community and cultural respect through the singing of *eskanye* and other songs which may combine traditional songs

⁵⁶ The Haudenosaunee nations have long histories of inter-tribal adoptions, trades, negotiations, and amalgamations before and after European contact. The “Alligator Dance” commonly performed at social dances is “passed up” from the Seminole (Native Drum).

with present day lyrics and meanings (Diamond, 2008).⁵⁷ *Sings* and *do* 's take place when singing societies from several Iroquoian communities get together, usually with purposes of helping those in need (La France, 1993; Diamond, 2008).

Researchers have examined the relationship between music, including contemporary music, localized knowledge, and place. Valentine (2003), for example, describes the ways in which song and lyric together (in a particular country and western song composed by a songwriter from the Six Nations community) index social and political concerns from within that community. Valentine holds that grasping the meaning of the song requires understanding the depth of the difficulties faced by community members who previously attended the local Mohawk residential school, as the song lyrically draws on the long-term effects of this experience on family relationships (p. 143). She describes “subtle stylistic features . . . which mark [this song] as uniquely Iroquoian in nature” with “layers of meaning built upon and out of traditional Iroquoian discursive strategies” (p. 131).⁵⁸ Valentine draws connections between local experience, built around collective and individual memories and experiences, and musical traits that are uniquely Iroquoian in this country and western song.

A wide variety of musics in contemporary genres are created by musicians from Iroquoian communities who raise consciousness, voice local and political concerns, and construct and reflect their identities as Native people (Diamond, 2008, p. 136; Potts, 2006).⁵⁹ Rock musician Derek Miller (Mohawk, from Six Nations) emphasizes the importance of preserving traditional knowledge in popular music (Potts, 2006, p. 133) while rock legend

⁵⁷ Eskanye is a Haudenosaunee song-dance genre often called the women's shuffle dance. Eskanye are performed by men and women, but only danced by women. They continue to be composed and may adapt music from other songs and texts (Diamond, 2008).

⁵⁸ A fluid relationship between text and tune is typical in Iroquoian songs of the Longhouse and the centuries-old hymn singing tradition (D. Maracle, in Valentine, p. 135).

⁵⁹ This is exemplified in the rap music of the Six Nations group Trurez Crew (Diamond, 2008, p. 130).

Robbie Robertson, drawing from his mother's Mohawk roots, overlays the lyrics of *Unity Stomp*, in which he sings of "coming back to his community," with a stomp dance sung by the Six Nations Women's Singers (in Diamond, 2008, p. 112).⁶⁰

Music performed in a Haudenosaunee/Iroquoian community reflects a diverse musical history that includes brass bands, hymn singing genres, eskanye and social songs, and other types of music. Christianization and Westernization (Diamond, 2008) and also the conservancy of Longhouse traditions (Cornelius, 1999; Shimony, 1994) have had various influences upon this diversity. Distinct lines between "traditional" and "contemporary" music are difficult to draw (Diamond, 2008). Local and historical particularities (Valentine, 2001), community and individual movements to Longhouse spirituality, and historical relocations and political events (Diamond, 2006) are reflected in a wide variety of music in one community. The continued tradition of social dances among the Seneca in Rochester, New York, promotes a sense of belonging and identity, serves socialization purposes, and teaches cultural values (Applegate Krouse, 2001). Despite a long history of displacement, the music of ceremony and social dance traditions of the Haudenosaunee remains strong (Diamond, 2008, p. 116).

While Mohawk cultural teachers assert the importance of community control over the sharing and expression of their knowledge (Mitchell, Barnes, & Thomson, 1984, p. vi; Davis, 1999), they simultaneously encourage non-Indigenous others to develop understanding of their values and related cultural knowledge. As I reflected on the meanings associated with musics as described by researchers and by community members teaching cultural knowledge, I also considered the inclusion of the alleged Iroquoian songs *Hani Kouni* and *Iroquoian*

⁶⁰ This song was performed at the opening ceremony at the 2002 Olympics in Salt Lake City, Utah, by Robertson, Rita Coolidge (Cherokee), singing group Walale, and Six Nations Women's Singers lead singer Sadie Buck. (Retrieved December 2, 2009 from <http://www.ammsa.com/birchbark/topnews-Feb-2002.html>)

Lullaby in school materials. I wondered about the ways in which these songs became transferred to these texts and the degree of community control over this.

I considered that an evaluation of the representation of these and other musics of Aboriginal peoples in Canadian school music materials would provide broader insights about the representation of music (Iseke-Barnes, 2009) or the lack of it (Haig-Brown, Hodson-Smith, Regnier, & Archibald, J. 1997, p. 17) in these published materials. I was interested in examining the kinds of contextual knowledge that would be included. From whose perspective are these musics presented? Whose knowledge is represented? Are the relationships between musical expression and impacts of colonization or to ways of knowing represented in these school materials?

Although I had used most of these materials in my practice, and they are frequently found in music classrooms across Canada, I had not previously critically surveyed them in terms of their representation of Aboriginal people, music, and knowledge.

2.2.6 Music of Aboriginal Peoples in Music Education Materials

I surveyed four popular music education textbook series used in English-speaking Canada for Grades 1 to 8. I also studied a Canadian elementary music teaching manual as well as documents produced by national music education organizations that provide curricular guidelines for elementary and secondary music teachers.⁶¹ I examined the musics from Iroquoian Nations and other Aboriginal people that were represented in these texts and materials and the ways in which they were represented. I attended to the contextual

⁶¹ The four textbook series are: *Music Builders*, *Canada is . . . Music*, *Musicanada*, and *Musicplay*. The teaching manual is *Teaching for Musical Understanding* (Montgomery, 2002). The documents provided by national music education organizations are *Music Education Guidelines* (2008c), and *Canadian Music Education: A National Resource: Concepts and Skills - Achieving Music Understanding - Elementary* (2008a), and *Secondary* (2008b).

information that was provided by the publications' editors and authors about the music, community, or person that they came from.

I first describe the national documents. Music educators from two national music education organizations in Canada, the Coalition for Music Education (CME) and the Canadian Music Educators' Association (CMEA), co-authored the two resource documents *Canadian music education: A national resource: Concepts and skills* and *Music Education guidelines* for elementary and secondary school use. In these documents, there is no mention of First Peoples of Canada or musics attributed to them (see CME & CMEA, 2008a, 2008b, 2008c).

The *Concepts and Skills* documents call for the teaching of “music of diverse cultures, styles and eras” from Grade 3 to the end of secondary school (e.g., CME & CMEA, 2008a, p. 61; CME & CMEA 2008b, p. 19). For example, younger children should “build a repertoire of chants and songs of Canadian and world cultures” (CME & CMEA 2008a, p. 29). Aboriginal cultures are not mentioned but presumably are included under the rubric of “diverse” or “Canadian” or “world” cultures. The CME'S mission is, in part, “to raise awareness and understanding of the role that music plays in Canadian culture” (CME & CMEA, 2008a, inside cover).

The elementary *Concepts and Skills* document states, “Making music results in musical understanding. As students engage in creating and making music, they acquire skills that deepen their musical knowledge and comprehension and allow them to experience the joy of creating music at progressively more difficult levels of achievement” (e.g., 2008a, p. 8). Skills such as to “sing with a light, head tone, match pitches and sing in tune . . . following the directions of a conductor” (CME & CMEA, 2008a, p. 35) are called for. The knowledge and skills recommended in these documents illustrate Western musical aesthetics and values.

While understanding the role of music in Canadian culture is recommended, there is no mention of First Peoples in Canada in these documents.

Each of the textbook series as well as the teachers' manual I reviewed includes a few examples of songs and chants of First Nations and Inuit peoples at several grade levels. There are three composed songs by Blackfoot artists in the *Musicplay* series. One song of Inuit culture in *Music Builders IV* is accompanied with story and poetry, geographical, contextual, and cultural knowledge. The originator of the song is acknowledged. Most of the textbooks have one or two songs, usually nursery songs, with the words that are sung in the language of that Nation. Often the same song is replicated among various publications.⁶² A vast array of musics from unique cultures and locations are reduced to one or two song choices in a textbook, although some grade levels have no music samples from Aboriginal peoples in Canada. In some cases, specific cultural identities are omitted through referencing a song as a "First Nations song" (e.g., Montgomery, 2002, p. 32).

The Native musics represented in these texts are for the most part used to teach Western musical concepts and understandings. The song *Iroquois Lullaby*, for example, effectively meets the criteria of "appropriate range," "note placement," "starting note," and includes other musical attributes suitable for teaching music to a Grade 3 child (Montgomery,

⁶² *Iroquois Lullaby*, also entitled *Ho Ho Watanay*, is included in all four series. It is found in *Music Builders I*, p. 25 (Mason, E. & Hardie, M., 1986, Toronto: Berandol); *Canada is . . . Music 3-4*, p. 34 (Harrison, J. & Harrison, M., 2000, Toronto: G.V. Thompson); *Music Canada 3*, p. 23 (Brooks, P., 1983, Toronto: Holt, Rinehardt & Winston); and *Musicplay 5*, p. 19 (Gagne, D., 1997, Red Deer, AB: Themes & Variations). It is also included in the teaching manual *Teaching Towards Musical Understanding* (Montgomery, A., 2002, p. 32, Toronto: Prentice Hall). As I have noted in Chapter 1, *Iroquois Lullaby* was "found" at the Kahnawake reserve in Quebec in 1955 and recorded by folksinger Alan Mills (Encyclopedia of Music in Canada). This information is not included in any of the textbooks surveyed.

2002, pp. 30, 32). Native musics are used to teach concepts such as musical form⁶³ or to develop skills using European-based instructional practices such as the Orff approach.⁶⁴

A story in the textbook *Canada Is . . . Music, Grade 3-4*,⁶⁵ entitled *The Spirit Wind*, is identified as a “First People’s myth” (pp. 63-64). The story forms the basis of an integrated arts unit. The person, community, or Nation from whom the story originated and information about the culture that might provide meaning to the story are omitted. These omissions exemplify the tendency to “make invisible” by not naming the originators of the story, and universalizing specific and distinct cultures (Iseke-Barnes, 2009). All eight songs composed for this unit are written in the key of D minor, the lyrics of two are written in vocables (e.g., “wee ha ya” in *Celebration* and “may ho ta” in *Warrior Dance*), while a third, *Paddle Song* has a combination of English words and vocables (Harrison & Harrison, 2000, pp. 64–72). These songs appear to provide aural cues (minor key and vocables) intended to indicate the sound of “Native music.” There is no acknowledgement of the culture the music is supposed to be representative of. The lack of justification for the use of the story, the lack of acknowledgement of the way in which the story was borrowed, shared, or possibly adapted, the apparent musical generalizing, and the universalizing of Native peoples, problematizes the use of this “myth.”

I concluded from this survey that knowledge deficits among teachers (Dion, in Clarke, 2007) are reflected in the omission of reference to First Peoples in the national documents. In the textbooks and teaching manual, musics and people are represented in ways that disregard

⁶³ In the Montgomery (2002) manual, *Iroquois Lullaby* and two songs identified as Ojibwe are suggested for the creation of a rondo (p. 291).

⁶⁴ In Mason and Hardie’s (1986) series, *Hani Kouni* (Grade IV) and *Sioux Lullaby* (K) are suggested to be taught according to *Orff* pedagogical approaches incorporating movement leading to instrument accompaniment.

⁶⁵ In Harrison, J. & Harrison, M. (2000), *Canada is . . . music 3 – 4*. Toronto: Gordon V. Thomson Music.

their cultural context and origins, as discussed by Iseke-Barnes (2009, p. 32), fabricate notions of Nativeness (as exemplified by songs and story in the “First Nations myth”), and generalize distinct cultures and musics. Some materials include contemporary musics and indicate their origins and those of the songwriters (e.g., *Musicplay*); however, most include songs collected in the past and include minimal community or cultural knowledge. In several examples, a Native song is used to teach Western musical skills and concepts. One example (*Musicbuilders IV*) provides a more holistic exploration of Inuit culture in conjunction with a contemporary song composed by an Inuit songwriter.

Several disjunctures were apparent to me as I considered notions of Indigenous ways of knowing and learning and the importance of learning Iroquoian cultural knowledge from an Iroquoian perspective (Davis, 1999). The generalizing of Indigenous knowledges and musics and the use of songs to teach Western musical concepts were prominent among these. As a teacher I had relied on the authority of these texts, for, as Clarke (2007) offers, “textbooks represent what is deemed to be legitimate knowledge by those in positions of authority within the educational hierarchy” (p. 93). I wondered if the mentors in this study would know *Iroquoian Lullaby* or *Hani Kouni*, songs that children across the country are taught to be representative of their culture. I wondered if they would share my concerns about misrepresentation, cultural appropriation, or exploitation. What music would the mentors choose to represent their culture?

In light of the knowledge provided by the scholars in the fields intersected by my research, I now investigate literature that pertains directly to my research questions. I travel to the place where my research would be literally and figuratively located, the school music classroom.

2.3 From Indigenous Knowledge to the School Music Room

2.3.1 Specific Research Question #1

What knowledge do mentors and artists communicate as valued and significant in relation to the teaching of music of Haudenosaunee people in the mainstream classroom and in what ways do mentors share this knowledge?

Nakata (2006)⁶⁶ argues that “studying” Indigenous knowledges in a Western institution is a very different enterprise from “learning” deeply embedded Indigenous cultural and social meanings in their own contexts (p. 270). Nakata holds that, if we consider the intersections of knowledge not as “simply an Indigenous/non-Indigenous intersection but as an interface that is complex and layered by many, many historical and discursive intersections, then the difficulties of representing ourselves . . . become apparent” (p. 273). This interface is better theorized as a “place of contradiction and tension” and a site of “constant negotiation” (Ibid.). Nakata suggests that Indigenous Studies is not just the study of Indigenous societies, histories, cultures, or contemporary issues, but also the study of “how we have been studied, circumscribed, represented, and how this knowledge of us is limited in its ability to understand us.” To study an Indigenous culture, then, is “inherently recursive” (Ibid.). Nakata posits that it is difficult to know and understand Indigenous people because of the mediation of Indigenous histories, knowledges, experiences, and social realities by the Western “corpus and their disciplines” (p. 272). I consider that Nakata’s theorizing is supported by descriptions provided by Whidden (2007) of the transformations of Cree musics, characterized by the give and take of historical encounter with Europeans, the influence of neighbouring Indigenous groups who themselves have had forms of encounter with Europeans, the socio-economic changes and changing lifestyles that accompany them, and, in

⁶⁶ Nakata (2006) addresses the teaching of Indigenous Studies at the post secondary level, but I believe that his principles apply across educational jurisdictions.

current times, the massive influence of contemporary media (Whidden, 2007). Following Nakata's theorizing and the observations of Whidden (and various other current ethnographers), I ask: In what ways should the teaching of an Indigenous culture's music in a mainstream school curriculum also include the historical realities about the study, the sharing, the negotiation between Native and non-Native, the alteration, and/or the attempted eradication of this music?

Relating Nakata's ideas to specific research question #1, I would inquire about the variety of knowledges the mentors bring to the classroom and the mediations they engage in as they share these. Nakata observes that a breadth of Indigenous knowledges extend to the relationships of these knowledges to the many discourses which have impacted on them.⁶⁷ I relate that Cree Elders, for example, issue concern over the presence of Western characteristics in powwows such as efficiency, strict timeliness, competition, didactic teaching (under the control of the MC), and flamboyance, all of which are contrary to Cree values and traditions (Whidden, 2007). It is difficult to pinpoint the demarcation between Western mediation and Indigenous knowledge.

Iseke-Barnes (2009) writes about the need to break stereotypes and advises that students and teachers must focus on the reality of "what it means to be Indigenous in the 21st century" (p. 30). Consistent with this, music educators Burton and Dunbar-Hall (2002) argue that the teaching of contemporary music would serve as a form of post-colonial critique. They state, "where teachers lack the confidence to teach music systems which might not have been studied as part of their pre-service training, or where the ethical and religious implications of

⁶⁷ When I review the various discourses describing Haudenosaunee cultures and I consider that knowledge has been 'taught back' to Haudenosaunee or other First People, Nakata's theorizing makes sense. I understood *Hani Kouni* (from the textbook) to be an Iroquois song from the Mohawk community of Kahnawake. When I sang this to one of the mentors in the preliminary research who grew up in eastern Quebec, she uttered, "Oh yes, its Huron. I learned it from the nuns at the school I went to." And then she sang it right through!

traditional musics are poorly understood, teaching through and about contemporary indigenous music presents music educators with a solution to a problem of inclusion” (p. 60). Burton and Dunbar-Hall argue that the lyrics of songs in contemporary Native American musics require an awareness of economic, political, and sociological aspects of Indigenous life in America (Ibid.). Such an approach supports Iseke-Barnes’ call for breaking stereotypes and Nakata’s proposal to consider the interface of the many elements that influence expression. Burton and Dunbar-Hall’s (2002) statement, “the mixtures of traditional Indigenous and contemporary sounds define a basic cultural practice of colonised peoples—the symbolic integration of and tensions between continuing tradition and the present” (p. 61) coheres with Nakata’s descriptions of complexity and tension, and the notion of music as continually evolving and adapting. However, Burton and Dunbar-Hall appear to regard the school teaching of musics of Indigenous people as a “problem.” Their “solution” precludes the necessity of trying to develop understandings that Iseke-Barnes (2009) calls for, understandings that one must develop in order to be able to interpret and understand complex ideas.

Boyca (1999a), contrary to Burton and Dunbar-Hall, stresses that Native Americans value their musical heritage and want others to respect and understand it. She adds, “these desires are difficult ones, caught . . . in transitions, conflicts in understanding and problems of representation, integrity and respect” (p. 105). Boyca cautiously supports the sharing of Indigenous knowledge in fostering understanding of musics, but she warns that Indigenous people have multiple concerns about this sharing. She refers to a duality of cultural values; she labels this duality as a combined “preservation” culture, a conservative one that holds onto the past, and a “living” one which welcomes change (Ibid.). Boyca refers to a tension between an awareness of the history of the exploitation of music balanced simultaneously

with the dependency on well-meaning scholars who have the attention of those who can advocate for the maintaining of historical and musical accuracy, traditions, and proper use of Native musics (Ibid.). This notion of tension seems to agree with the multi-dimensional notion of interface that Nakata describes.

As I consider Boyea's accounting of racialized characterizations and cultural insensitivities in music collections and teaching, I observe that she reflects upon a complexity of several intermingling issues, a complexity that appears to be absent in Burton and Dunbar-Hall's "solution." Boyea's (2000) point that music should not be taught in isolation, but alongside social, cultural, or personal narratives (p. 15) reinforces the significance of relationality between music and other knowledges. She states that doing music well requires a "good heart" with understanding of what it is about, rather than skill or musical perfection (Ibid.). Boyea's directions and concerns served as points for consideration as I observed the music and knowledge the mentors communicated as valued and significant when they taught music of their culture in this study.

2.3.2 Specific Research Question #2

What knowledge and teachings do teachers communicate as valued and significant as a result of their mentoring (and other related learning experiences if applicable) and what factors have the greatest impact in terms of increasing teachers' understanding of Haudenosaunee music and culture?

Two non-Indigenous music educators who have reported recently about their experience with the teaching and learning of musics of Indigenous cultures in Canada in institutional settings have both extended their focus beyond a singular concern with musical practice. Joan Russell (2006) was figuratively "mentored" by her pre-service teacher education students while she was their music education instructor on a temporary assignment

in Nunavut. Mary Kennedy (2009) attended the *Earthsongs: Learning and Teaching in an Indigenous World* pre-service teacher education course in which community members taught music and related cultural knowledge of local First Nations at the University of Victoria.

Russell's experience supports the notion of relationality and place as significant factors characterizing the learning of music and music stories. Russell observed and described her pre-service teacher education students experiencing songs and story as intimately connected to their Inuit identity and their traditional ways of life, rather than as musical "objects" for study or the development of musicianship.⁶⁸ The students "translated" characters in European children's songs and chants using language that had meaning within their cultural context. Russell (2006) notes the incompatibility between English terms (e.g., song, musician) and related conceptual understandings in Inuit music making (p. 29). To accommodate cultural and personal definitions related to music making in the Nunavut context, she defines "*song, singing, music, musical stories* to refer to any Inuit or *qallunaat* [White persons'] practice that involves rhythmic activity" (Ibid). What she terms "culture-based" music education, she asserts, challenges Western philosophies and assumptions about music education, as well as definitions of "what it means to be educated, musically and culturally" (Russell, 2007, p. 129) in the Nunavut environment.

Kennedy (2009) stresses the importance of respecting and understanding principles associated with Lil'wat worldview in relation to the school teaching of music of that culture. Kennedy shares her process of learning (and some discomforts she experienced) as she negotiated between her (Western) musical values and expectations and the contrasting processes of teaching and learning associated with a First Nations culture. Kennedy's writing

⁶⁸ The development of musicianship, proposed in the praxial philosophy of music education put forth by Elliott (1995) is a primary purpose of musical learning, even in the "dynamic multiculturalism" context, in which Elliott proposes that music should be taught according to the context and meanings of the culture from which it comes.

exemplifies the discomforts that may arise when contrasting worldviews are juxtaposed. Both Russell and Kennedy contend that cultural learning, sometimes accompanied by these discomforts, is an integral aspect of this musical learning, and that established paradigms and values of music education are inappropriate when learning music from these cultures.

Boyea (1999a, 2000) and Burton and Dunbar-Hall (2002) and scholars in other educational fields warn of the difficulties associated with cross-cultural teaching. Archibald (2008) describes her “gut wrenching reaction” when a non-Native woman told a First Nations story (p. 150) without regard for cultural protocols. She asks: “Whose story was it? Who gave permission to tell it? What culture did it come from” (Ibid.)? Likewise, Farr Darling identifies three principles that should accompany the teaching of trickster tales: They should enhance appreciation and respect for a culture; they should increase students’ historical and geographical knowledge base; and, they should familiarize students with the language and dialects of a culture (in Iseke-Barnes, 2009, pp. 43-44). Can the same be said of music instruction?

Relating these various perspectives to my research, I ask: What aspects of music, or other cultural knowledge, resound as significant for the teachers in my study? What further learning does mentoring stimulate the teachers to seek? What impact does this learning have on the teachers’ conceptions of their own knowledge growth? Do teachers experience any epistemological “discontinuities” and discomforts such as those described by music educators Kennedy and Russell? Do they sense any wider discrepancies such as those outlined by Indigenous scholars when describing the epistemic collisions experienced by Native students?

2.3.3 Specific Research Question #3

In what ways does the knowledge communicated as valued by Haudenosaunee mentors and artists compare to that which teachers communicate as valued and significant?

I have found no research literature that directly addresses this question in the field of music education within any First Nations context. Data from Questions #1 and #2 will be compared in order to answer Question #3. However, it is instructive to note disparities that exist between values held by music education scholars and those of members of Indigenous communities. For example, the idea of an “authentic” or “pure” Haudenosaunee song may not be of the same concern to a cultural practitioner that it may be to a music educator; a community member’s understanding of authenticity may be embedded with cultural meanings and values (Diamond, Cronk, & von Rosen, 1994) that are distant from a music educator’s concept of authenticity. Yet the issue of authenticity is thought by music educators to be a key factor meriting consideration when including musics in a “multicultural” music education (Woodford, 2005; Elliott, 1995; Labuta & Smith, 1997). Woodford (2005), for example, holds that the notion of authenticity is problematic since it is difficult if not impossible not to “dilute” non-Western musics (p. 132). This suggests to me a conception of musical authenticity based on a dichotomy (i.e., music is either pure or it is diluted) that discounts musical variances and historical sharing.⁶⁹ Reimer (2002) similarly lists authenticity as one of the key issues to be considered in “world” music education. He asks “what, exactly, defines a culture’s music” (p. 5). Authenticity, however, is integrated within meanings and values that are “lived” within a culture (Diamond, Cronk, & von Rosen, 1994); these meanings and values may differ radically from notions that emanate from music theorists’ epistemic frameworks.

In considering specific research question #3, I will attend to contrasting perspectives

⁶⁹ This also calls into question whether fusions and hybrid genres of music are “authentic.” It suggests to me that authentic music may be conceptualized by some music educators as “traditional” music associated with music of the past. Donald (2008) observes that dualistic “either/or” thinking and a tendency towards viewing ideas as segregated dichotomies is typically embedded among those of us with a Western way of viewing the world.

about emergent notions or issues that the participants identify.

2.3.4 Specific Research Question #4

In what ways have aspects of a teacher's pedagogy and practice been challenged and/or changed as a result of this mentoring (and other related learning experiences), and what are the factors that have given rise to these challenges or changes?

There is no specific research on this topic in the field of music education. However, Kanu (2005) has studied teachers' attitudes about and conceptions of the integration of Aboriginal perspectives in the curriculum in three Winnipeg inner city secondary schools. A number of Kanu's findings in her study of ten teachers who teach social studies and English language arts, one who is Ojibwe and nine who are of English background, have informed my consideration of this research question. She notes that teachers often credit some transformational experience with motivating them to change their teaching practice. This transformation may come as a result of knowledge taught by another, or through a "dawning awareness" that comes as a teacher deals with conflicting knowledge. Conceptual change theory suggests that changing teachers' beliefs depends upon their recognizing discrepancies between their own views and contrasting ones (Ibid.). However, to make a change, Kanu notes, teachers must believe that there is a good reason for doing so.

Kanu found several factors limiting the White teachers' integration of Aboriginal perspectives in their curricular practices. Chief among these was a lack of cultural knowledge and understanding. This knowledge deficit led to other factors which further exacerbated the restriction of integration, such as lacking understandings about their Aboriginal students and their culturally related learning needs. These factors "seriously compromised teachers' ability to act as 'cultural brokers' . . . able to negotiate . . . between two cultures" (Ibid., p. 57).

McPherson notes that encounters with difference can generate an uncomfortable sense of

strangeness, and, as a result, dissonant knowledge tends to be subverted (in Kanu, 2005, p. 58). Accompanying the knowledge deficit was a lack of confidence and teachers' feelings that they did not have the right to teach such knowledge and values associated with it. Insufficient materials and funds, racism among school staff and students, and a lack of connection to the Aboriginal community were also cited as factors limiting knowledge integration. The teacher of Ojibwe background and an Ojibwe teaching assistant noted other school structures that prevent integration. They described the "incompatibility between the school's rigid approach to dealing with time and Aboriginal people's more flexible view of time" (Ibid., p. 62). This rigidity is incompatible with culturally based teaching methods and the integration of knowledge across subject-defined disciplines. This Ojibwe teacher described the "'tyranny of time' and how the clock time controlled everything in Western culture to the extent that people did not listen to their bodies or their emotional and spiritual needs" and held that principles such as non-interference are not supported in school teaching methods (Ibid., p. 62).

Kanu studied perspectives of Aboriginal and non-Aboriginal participants; the differences among them are illustrative of contrasting knowledge systems and notions of teaching and learning. However, Kanu notes several factors that facilitate change in teacher practice. These include effective professional development programs, mentoring, a supportive school climate (in terms of physical, temporal, and curricular structures), and attitudes that support change (Ibid.). Although Kanu's study does not address the integration of musical knowledge or include participants who teach music, it brings to light several factors that inhibit and promote change in a teacher's practice.

Shkedi and Nisan hold that teachers "take principles from the proposed curriculum and put them into their own narrative contexts in a way that they find familiar and acceptable"

(quoted in Cherubini, 2009, p. 16). Cherubini suggests that teachers share with their students their own experiences of reframing epistemic realities, a position also put forth by Hermes (2004). This may alleviate their concern with being thought a fraud, or with feeling they are teaching that which they have “no business” teaching. This also seems to cohere with Nakata’s theorizing about the inherently recursive nature of Indigenous Studies, and, in this, examining the ways in which Indigenous knowledge has been impacted by other influences and ideologies. Such exposure could “kindle the genuine engagement of Aboriginal students in curriculum and school” (Cherubini, 2009, p. 16) and bring to light epistemic discontinuities that they may experience. The study of contemporary musics, as advocated by Burton and Dunbar-Hall (2002), may be conducive to such engagement. The findings in Kanu’s (2005) study and the suggestions offered by Cherubini (2009) provide insights that relate to specific research question #4, as I would study ways in which the three teachers’ pedagogies and practices might become challenged or changed and the factors that would give rise to this.

2.3.5 General Research Question

What do school teachers need to know in order to teach musics of a Haudenosaunee culture in culturally respectful and appropriate ways to students of diverse cultural backgrounds in mainstream schools?

I have found no previous research pertaining to this general research question and relating to the teaching the music of Haudenosaunee/Iroquois people or any other Aboriginal cultural group in Canada. However, the perspectives provided by educators such as Kennedy (2009), Russell (2006), and Boyea (1999a, 1999b, 2000) and research findings such as those provided by Kanu (2005) provide insight, while it must be remembered that the cultural knowledge they describe is not Iroquoian and the communities and institutions in which they conducted their research differ from those in this research.

Need, for the purposes of my research, is determined according to the perspectives of all participants and calls upon the values and knowledge that they bring to the classroom. Investigating these contrasting perspectives of need might provide a view of “challenging truth claims” of which Gadamer (2004) speaks, that is, differences in perspectives of need. My study would essentially be a study of differing conceptions of need and the ways in which these conceptions would be acted upon.

Haig-Brown (2008) challenges educators to confront their own epistemic and ontological assumptions in the face of Indigenous knowledge and thought, as they consider the externally imposed requirement (or need) to include First Nations, Métis, and Inuit “cultures, histories, and perspectives” (i.e., OME, 2007) in their teaching. Haig-Brown posits that, for educators, the challenge of the policy framework represents having to transcend taken-for-granted organizational and conceptual arrangements of what it means to teach and learn. Reflecting on the contrasting notions of teaching and learning described in the first part of this chapter, I would attend in this study, not only to the ways in which the mentors would teach in the classroom, but also to the ways that teachers would re-consider their own teaching approaches. Like Gadamer, Haig-Brown posits that one must develop awareness of one’s prejudices if one is to understand the truths of another. In order to appreciate the meaning of “respectful and appropriate ways” of teaching music of a First Nation, it would follow that teachers (including myself) would engage in self-reflection about our practices and understandings.

2.4 Summary

In this chapter I have “visited” fields of study that are intersected by my research and discussed literature pertaining to my research questions. Notions that recur in the literature about Indigenous knowledge, such as the strong connection to place, the notion of time based

on ontological values and natural cycles, the spiritual grounding of knowledge and being, and the significance of balance and connection to others, are also represented in expressions of Haudenosaunee worldview. I have presented literature describing comparisons between Indigenous (including Haudenosaunee) and Western ways of knowing and their related notions of teaching and learning. I have observed two themes that emerged in my review of literature pertaining to musics of Iroquoian and other Aboriginal cultures and communities that relate to this study: the relationship between music and Indigenous ways of knowing and the relationship between music-making and impacts of colonization. Ethnomusicologists (e.g., Diamond, 2008; Whidden, 2007), Indigenous theorists (e.g., Nakata, 2002), and Indigenous scholars (e.g., Valaskakis, 2005) observe that cultural knowledge of people in Indigenous communities is characterized by variances according to lived experience, is mediated by social and cultural fluidity, and is influenced by wider social and cultural change. Yet integral values of a cultural group continue to remain central within communities (Diamond, 2008; Whidden, 2007). Notions of “traditional” music evolve as musics are shared cross-culturally and transform over time.

Descriptions of Indigenous knowledge and the teaching of it as interconnected, spiritually infused, and ethically inscribed, contrast with the focus in provincial music curricula (e.g., Ontario Ministry of Education, 2009c) on music knowledge and skills. This review of literature highlights the differences between Indigenous and Western ways of knowing, teaching, and learning and scholars’ descriptions of interfaces between them. It also highlights the discrepancies between the representation of music of First Peoples in curricular materials and scholars’ descriptions of the sharing and expression of music in an Indigenous community or context.

In this chapter, I have reviewed literature that brings to light issues that may have

underlain sources of tension I felt as a music teacher and that inform my study. In the next chapter, I describe the ways in which I planned to conduct this research and I share the conceptual frameworks from which I have drawn, informed by the ideas, issues, and knowledge discussed in this chapter.

CHAPTER 3: METHODOLOGY

3.1 Introduction

Through programs of mentoring that I had already observed, I knew that Aboriginal educators actively promoted school mentoring programs in order to reduce knowledge deficits among teachers and their students in mainstream schools. The overall goal of my study was to ascertain culturally appropriate ways in which music and related knowledge of one First Nations cultural group might be included in school music classrooms, and in conjunction with this, to study the processes and conditions in which teachers would include these in their practice.

In this chapter, I describe my research method, and I explain the influence of critical and constructivist theoretical frameworks that informed my thinking about it (in section 3.2). I entered into this research with a strong conviction of the need for it; however, I knew that this research must be conducted in culturally respectful ways (LaDuke, 2005; Smith, 1999; Kovach, 2009; Wilson, 2008) and be of value and use to a First Nation community. As I discuss the conceptual frameworks underlying my approach to this research, the coherence between these frameworks and my method, and the design of the case study (in section 3.3), I integrate ways in which I have tried to consider and incorporate respectful research practices.

3.2 Theoretical Frameworks

3.2.1 Critical

I was particularly drawn to critical pedagogy after attending a lecture given by Joe Kincheloe on a theme entitled “Interrogating Empire” in 2008.⁷⁰ Kincheloe posited that representations of a generalized “larger education for the empire” were characterizing cultural

⁷⁰ This lecture and panel discussion was presented at the Canadian Society for Studies in Education annual conference, Sunday, June 1, 2008, University of British Columbia, Vancouver.

pedagogy in the U.S. He portrayed these as being grounded “on a post-enlightenment delineation of the Western empire’s superiority” based on a colonial epistemology or “White reason.” His discussion of the “quashing of difference” in current educational practices resonated with Battiste and Henderson’s (2000) description of “cultural imperialism,” and his utterance that educators “don’t understand the impact of this on the psyche of those of difference” reflected Hodson’s (2007) and Battiste and Henderson’s (2000) descriptions of the devastating impacts of cultural and epistemic incongruities on Aboriginal youth. Kincheloe’s warning of an era of increasing “cultural positivism” with its tendency of cultural de-contextualization reflected the concerns issued by numerous Indigenous scholars about universalizing and homogenizing trends in education (e.g., Battiste, 1998; Marker, 2006; Ball, 2004). He reiterated concerns issued by Indigenous theorists (e.g., Grande, 2004) about imperialist ideologies in educational systems in the U.S. that counteract the needs of Native Americans. I gravitated towards critical pedagogy as I considered epistemic discontinuities, exclusions, and disjunctures between knowledge systems as these applied to music education.

I had been similarly impressed by Deborah Bradley’s (2006) anti-racist critique of elements of music education and her effort to begin to “decolonize our understandings of multiculturalism in music education” (p. 2) as a prerequisite of a more socially just music education pedagogy. Bradley theorizes that talking about race is “uncomfortable territory” (p. 7) for most White people. She argues, “normative centering of whiteness in Canada, indicated in the term *visible minority*, allows hegemonic whiteness to remain unnamed” (p. 8). Being White means being “normal.” I thought of Kincheloe’s phrase “those of difference” and considered the facile tendency to view otherness from the position of the normative White center. Bradley posits that multicultural music education “as a product of discourses of both music and multiculturalism continues as a racialized project that produces and reproduces

racialized understandings of the music of the world” (p. 11). Her description of the tendency of music educators, including proponents of multicultural music education, to draw “indigenous musical practices into western musical referents” (p. 11) cohered with my observations of music education materials. Multicultural interventions “served to celebrate otherness and diversity within narrowly construed notions of shared values and assimilable ways of life” (McCarthy, Crichlow, Dimitriatis, & Dolby, in Bradley, 2006, p. 12). Similar to Kincheloe, Bradley asserts that, as educators, we are part of a system that has perpetuated racism (p. 13).

Critical multiculturalists in music education (e.g., Abrahams, 2005), following the anti-colonial and anti-oppression critical pedagogy conceptualized by Paolo Freire, advocate an approach toward teaching music of diverse cultures that interrogates power imbalances and the control of knowledge by those in positions of power. Critical multiculturalists hold that commonly used approaches to multicultural practices obscure issues of inequality, focus on the other, and neglect the embedding of discourses of power in educational settings (Johnston, Carson, Richardson, Donald, Plews, & Kim, 2009). They observe that teachers tend not to interrogate their own cultural location; this creates significant barriers to establishing inclusive and open learning environments (Ibid.). In music education, we teach songs of Indigenous nations without acknowledging the colonizing, assimilative, and racialized practices that may have simultaneously impacted people and communities (Bradley, 2006). I reflect that, when Alan Mills “collected” the song he entitled *Iroquois Lullaby* from the Kahnawake Mohawk community in the 1950s, the revised Indian Act of 1951 continued to maintain the federal government’s power to define Indian status, maintain paternalistic forms of control, and continue the policy of assimilation (Makarenko, 2008). This kind of knowledge is not included in music education materials that I surveyed.

Critical pedagogy provides a conceptual lens from which to “gaze” critically at music education practices and conceptual categories such as multiculturalism; it coheres with anti-racist and critical multicultural discourses.⁷¹ With its wider critical disposition, critical pedagogy questions curricular decisions that support the maintenance of power structures (Kincheloe, 2008a, p. 14), welcomes Indigenous epistemologies that counter dominant epistemological paradigms (p. 26), and challenges researchers to examine their assumptions and research practices (Denzin & Lincoln, 2003, p. 447; Johnston et al., 2009). Each of these cohered with the critical nature of my study, particularly in light of discrepancies and disparities that I experienced, observed, and reviewed. Critical pedagogy critiques the exercise of the Gramscian notion of hegemony (Nelson, Treichler, & Grossberg, 1992, p. 8; Kincheloe, 2008a) in the educational arena, the wider social/cultural arena, or the specific arena of research; it harmonizes with processes of decolonization.⁷²

However, I found that critical pedagogy did not attend to the question I asked at the start of my research. What should music educators teach as they teach musics of First Peoples? McCarthy et al. call for the “capacity for intervention” in which educators re-imagine possibilities of practice (in Bradley, 2006, p. 24) and move towards “a real inclusiveness that engages students and the communities in which they live” (p. 24). Such engagement calls for the developing of understanding of specific cultural knowledge. This brings me to the complementary framework underlying this study.

⁷¹ Notably, scholars and music educators define multicultural practices in music education differently, use various terms such as “ethnic” or “world music” education, and interpret the meanings and implications of multicultural education in various ways (Miralis, 2006). As Sleeter and Grant state: “*multicultural education* means different things to different people” (in Miralis, 2006, p. 54 italics in original).

⁷² Decolonization, for many Indigenous researchers, includes the use of research paradigms that are situated within Indigenous epistemologies (e.g., Rigney’s (1999) *Indigenist Methodologies* and Graveline’s (2000) *Circle as Methodology*). My research method differs from these paradigms.

3.2.2 Constructivist

The panel on which Joe Kincheloe sat at the 2008 conference presentation also included Indigenous scholar Dwayne Donald, who spoke about the need expressed by Indigenous leaders for the “deconstruction of walls of separation, exclusion, and isolation” that continue to form around their communities (Donald, 2008). Similar to Kincheloe, Donald posited that the nature and character of knowledge in education had been almost exclusively defined by Western powers and added that the “talk of equality, freedom and universality” affiliated with liberal democratic values obscures the “ingeniously brutal form of subordination” and the willful ignoring of Native North Americans in educational and wider social contexts. He problematized various notions based on Western epistemologies that further separate and restrict understanding, such as the notion of dichotomy and what he termed the prevailing influence of dichotomization that characterizes colonial logic (Ibid.). Polarized opposites, he posited, create a constrained view of the world in contrast with the notion of “complex simultaneity” where phenomena can simultaneously embody multiple meanings and affiliations. He explained that, in Blackfoot Cree thought, dichotomies are considered as part of a “contradictory nature of existence” within which there exists a natural unpredictability with many degrees of nuance. He noted that Elders often speak of dualities in terms of a more of fluxive movement creating a sense of temporary balance.

As I reflected upon the topic “Interrogating Empire,” discussed by Kincheloe, a White critical pedagogue, and Donald, an Indigenous scholar sharing Cree perspectives, I envisioned a natural and necessary synthesis of a critical and constructivist orientation to my research. I considered that the element of criticality in this research would be pragmatic if it were accompanied by a concerted effort to understand ways of knowing, teaching, and learning based on a cultural worldview as this affiliated with music and the sharing of it with others.

These frameworks intersect. A constructivist, like a critical theorist, listens to multiple voices and attends to contrasting epistemologies and experiences. Denzin and Lincoln (2003a) state:

The constructivist paradigm assumes a relativist ontology (there are multiple realities) [and] a subjectivist epistemology (knower and respondent co-create understandings) . . . Findings are usually represented in terms of the criteria of grounded theory or pattern theories. (p. 35)

I was drawn to the hermeneutic, dialectical approach of constructivist inquiry (Denzin & Lincoln, 2003b, p. 247; Schwandt, 2003) since this approach, as conceptualized by Gadamer (2004), addresses conceptual notions, ideas, and concepts that problematize cross-cultural work. I considered that, as I examined a concept or question (e.g., What does a music teacher *need* to know?), I would be interested in contrasting perspectives relating to this question and the language embedded within it. The underlying purpose of philosophical hermeneutics is the constructing of understanding and the awareness of the processes, strongly developed through dialogue, in which understanding takes place.

Geertz characterizes the *hermeneutic circle* as:

A continuous dialectical tacking between the most local of local detail and the most global of global structure in such a way as to bring both into view simultaneously . . . Hopping back and forth between the whole conceived through the parts that actualize it and the parts conceived through the whole which motivates them, we seek to turn them, by a sort of intellectual perpetual motion, into explications of one another” (Geertz, quoted in Schwandt, 2003, p. 299).

I understood that this hermeneutic “tacking” would be commensurate with the experiential broadening of my cultural understandings in conjunction with my appreciation of the experiences of the mentors and teachers who participated in this study. Tacking would involve engaging with perspectives that each group, teachers and mentors, brought to the interactions I would observe and/or engage in.

Gadamer conceptualized “understanding” as what may be produced through dialogue and through language. Ongoing “conversation” would support “deep-listening” (Haig-Brown, 2008) and would include listening to the stories of those who come from a community (Marker, 2000). Gadamer’s idea of understanding, as always evolving and never complete, as built upon non-dominated “conversations” and continuous dialectic, and “as a practically oriented mode of insight . . . irreducible to any simple rule or set of rules . . . and that is always oriented to the particular case at hand” (Malpas, 2009), was commensurate with my approach towards this research as a study of contrasting perspectives. It cohered with my developing conceptualization of Indigenous knowledge as localized and fluid, based on the contextualized and the particular, and focused on maintaining states of harmony and balance (Donald, 2008; Kovach, 2009). Gadamer emphasized that the work of hermeneutics was not to develop a *procedure* of understanding but to clarify the conditions in which understanding would take place (in Schwandt, 2003, p. 302).

3.3 The Method

3.3.1 Case Study

I planned to study examples of school mentoring in which a mentor and a teacher partnered in a mentoring event that took place in the teacher’s school and where the mentor taught music and related cultural knowledge of his or her Iroquoian background.⁷³ The inclusion of paired participants in this research design, one representing “school” culture (i.e., the teacher), and one representing an Iroquoian culture or community (i.e., the mentor) harmonized with the constructivist focus on multiple realities and cohered with my objective of co-constructing knowledge with participants about the development of understanding from their contrasting positions. Through dialoguing with the teachers as well as the mentors, I

⁷³ I define a “mentoring event” as an in-class teaching event in which the mentor, teacher, and students are present and in which the mentor teaches music, and/or knowledge associated with that music.

would set out to evaluate the conditions that would either promote or limit change in teaching pedagogy and practice. In line with the critical orientation, I planned that I would explore structural, pedagogical, or other elements that might inhibit or influence this. Adopting simultaneously a constructivist and a critical lens, I would attend to similarities and differences between the mentors, between the teachers, and between a mentor and teacher in terms of the knowledge they shared and the learning they identified, and the changes affiliated with these.

However, case study, as a research method, requires that the researcher define structural elements such as the boundaries of the case and criteria for choosing participants (Merriam, 1998); this expectation would become problematic in some ways. Such defining in cross-cultural and cross-colonial research reinforces power differentials and suggests elements of researcher control that contrast with the need for control of research by Indigenous participants (Smith, 1999; Wilson, 2008; Kovach, 2009). Difficult questions would emerge relating to colonialist implications of my constructing research parameters that involved “defining” a person according to cultural affiliation or ethnic background.⁷⁴ I had learned in the preliminary research of complexities associated with establishing parameters for choosing and identifying research participants, and I was concerned with the inappropriateness with my defining criteria for the mentors’ participation (Smith, 2005). On what basis does one claim to be Haudenosaunee? Or Iroquois? I could not assume cultural affiliation because a participant

⁷⁴ My concerns were compounded by my awareness of contentious issues regarding community membership. State-imposed identification based on blood quantum (meaning the degree or percentage of one’s “bloodline” that is of Native descent) and lineage has ramifications that continue to be experienced within Iroquoian communities today. In some Mohawk communities, tribal councils have re-enacted blood quantum rules (Valaskakis, 2005, p. 234). Kahon:wes argues that citizenship as a Mohawk, adhering to principles of the Great Law, provides grounds for Mohawk identity regardless of other factors. (Retrieved Feb. 28, 2011 from <http://www.kahonwes.com/blood/citizen.htm>)

lived in a particular territory, or that cultural affiliation necessarily reflected one's ethnic heritage.⁷⁵ I was not in a position to determine who was a legitimate knowledge holder or what this meant in a community context.

Smith (1999) calls for flexibility in one's approach when researching with members of an Indigenous community. The only appropriate way for me to conduct this research would be to adjust some case study boundaries according to the suggestions of Indigenous participants. For example, a mentor suggested including non-Iroquoian participants in the research. It would also call for my following suggestions of community members such as learning about Iroquoian culture. This included not only reading materials they provided, but also learning about respectful protocols. As Smith (2005) maintains, respect "embraces quite complex social norms, behaviors, and meanings" (p. 98) as well as protocols particular to a community (p. 15). I would often wonder, when attending community social dances or after a conversation, if I had been respectful in my language or actions.⁷⁶ Case study provided a useful framework but needed to be modified as Indigenous participants advised, or as my intuition and associated learning directed me. I needed to be vigilant, sensitive, forthright, and transparent (Piquemal, 2001) in all aspects of my research.

3.3.2 Personal Reflective Ethnography

The focus on the development of understanding, as conceptualized by Gadamer (2004), became all the more significant as I considered some of the changes in my understandings and as I found myself comparing new learning to my own worldview. The

⁷⁵ Some community members who followed Haudenosaunee traditional practices, originally from other First Nation backgrounds, were married into or adopted into the community.

⁷⁶ My occasional use of certain words, such as Indigenous, seemed out of place, perhaps construed as derogatory. What might seem to be simple gestures seemed problematic. Where would I obtain tobacco to offer as a gift of appreciation? I had learned that money should not be exchanged for tobacco. Was sweetgrass an appropriate gift instead? Gift giving and reciprocity had meanings I was unfamiliar with while I grappled with understanding ways of showing appreciation and respect.

values that I had first focused on in the mentoring projects of the preliminary research only partially meshed with the values and goals of others who had interest in them. Kincheloe (2008a) calls for “[stepping] outside of one’s shoes” as a critical pedagogue while trying to understand the position and perspective of another. Gadamer argues that traditions “shape what we are and how we understand the world” and that we cannot escape our own standpoints and biases (in Schwandt, 2003, pp. 301-302). Understanding requires *engagement* with one’s own biases (Ibid.) even though, as Battiste and Henderson (2000) argue, members of a dominant society are often not aware of the “voices of truth” (p. 13) that inscribe their thought processes. I considered that personal reflection and a personal “dialectical encounter” (Bernstein, in Schwandt, p. 302) would be integral components of this study, particularly after I engaged with new learnings and tried to make sense of them.

While Piquemal (2001) and Smith (1999) advocate that one must make a concerted effort to understand a culture when engaging in research with members of a community, Boyea (1999b) emphasizes that, for Native North Americans, musics are inseparable from worldview and lifeways (p. 105). Following the preliminary research, I continued to attend and participate in some musical and other cultural events in Woodview and other communities. These experiences contributed to my cultural understandings and added meaning to cultural expressions I would later observe in classroom mentoring. My role would be that of both researcher and learner. Personal reflection would challenge me, as a researcher, to examine my assumptions, language, and ways of perceiving knowledge (Denzin & Lincoln, 2003, p. 447) and to reflect upon changes in my understandings as I engaged in my own learning and observed that of others.

3.3.3 Method Summary

As well as a “conversation” with the case study participants, I conceptualized this research as a “conversation” with myself about my own learning. I decided to maintain a journal outlining my reflections and experiences as I participated in cultural events and as I engaged in related learning during this study.

As is conventional practice in case study method, I planned to incorporate observation, participant-observation, and interview with First Nation mentors teaching music in school classrooms and teachers received this mentoring, who, I expected, would continue to teach this music following the mentoring. I decided to complement these methods with a brief questionnaire for the teacher participants in order to ascertain what knowledge sources they considered influential in their learning. I had learned from the preliminary research that the combination of classroom observation and interviews in conjunction with paired-participant design and the mirroring of questions in interviews with teachers and mentors effectively illuminated differences in perspectives.

3.4 Case Study Research Design and Description

The pairing of mentor and teacher participants would prove to be a significant element in my case study design. Both the teacher and at least one mentor who took part in a mentoring event would need to agree to participate in this study in order for either to be included; thus, this paired feature would influence the selection of participants. It would also impact the way I identified participants, their communities, and their affiliations in my reporting of the research; I explain this in the following paragraphs.

3.4.1 Participant Selection and Anonymity

My criteria for the selection of teachers were: (1) they taught in elementary or secondary level mainstream schools; (2) they were interested in learning and teaching about music of a First Nation; (3) they participated in a school mentoring event within the last two years or would be participating in a mentoring event during this period of research; and (4) they were mentored in the classroom by a mentor who was a participant in this study.

My original criteria for the selection of mentors were: (1) they were from Iroquoian communities and/or backgrounds; (2) they were knowledgeable about their cultural background; (3) they performed music of Iroquoian culture or were recognized by the Woodview community as being culturally knowledgeable; and, (4) they had mentored or were about to mentor in the mainstream school classroom with a teacher in this study.

As I noted in the previous section, I adjusted the criteria for the selection of mentors as advised by one mentor after I began the study, and I subsequently included two mentors who were not Iroquoian. The knowledge shared by these additional participants would prove to be significant in several ways, as I will discuss later.

School district regulations concerning information privacy called for the teachers' identities to be anonymous in research reports. Due to my need to describe the teachers' and mentors' practices, this regulation would significantly impact my reporting about this research. Yet, in Indigenous contexts, the notion of anonymity is often considered inappropriate, contrary to cultural notions of relationship and accountability (Wilson, 2008). I wrestled with finding a way of respecting these relational values while complying with the need to protect identities. Some mentors indicated that I did not need to keep them anonymous in my report. However, if I were to protect the identity of the teachers I also needed to conceal the identity of all participants. After some struggles with this, I concluded

that this also necessitated concealing the identity of the schools, the school district, and the Iroquoian community, owing to the proximity between the schools and that community. As a result, I assigned pseudonyms to all of them (and used those chosen by participants). This also restricted the amount of local (place-based) knowledge I could include. In the following section, I generally describe the case study research sites and participants.

3.4.2 Case Study Sites

The schools are located in rural or semi-rural locales. Each school had a relatively small student population at the time of this research, yet drew students from a large geographic area. Cedar Valley and Ash Grove schools, both Kindergarten to Grade 8 schools, had student populations of roughly 200 students; Linden High School had about 400 students.

Ash Grove Public and Linden High School are located within a half-hour drive (about 40 kilometers) from each other and are each located within a half hour drive from the Woodview community.⁷⁷ Students from Woodview attend both schools. The student and staff populations of these schools were primarily of European background; there was little visible racial diversity. Ash Grove and Linden schools each had *about* 12 Aboriginal students, several of whom were from Woodview. Fewer than half of these students self-identified as Aboriginal in the school district's voluntary self-identification program.

Ash Grove School, in a rural area, is surrounded by natural bush with abundant trees, plants, and wildlife; students are permitted to enjoy the bush using paths cleared through it next to the playground area. Linden High School is located in the residential area of a small town.

Cedar Valley School, the third school in this study, is situated in another area of the Forest School District distant from Woodview and the other schools. It is located on the

⁷⁷ Ash Grove Public School is located closer to the Woodview community.

outskirts of a mid-sized town, with natural bush nearby. This school similarly featured little visible racial diversity among the students and staff. No students self-identified as Aboriginal; however, at least six students were known by the school principal to be of Aboriginal background. Two Ojibwe reserves are located within 80 kilometers of Cedar Valley School.

3.4.3 Participants

The teachers

The three teachers, as shown in Table 3.1, identify themselves as being of European-Canadian heritage. Ashlie and Lindie, both in their mid-thirties, had each taught in one school whereas Cedar had taught in more than one school. Only Ashlie grew up in a region near the area where she lived and worked at the time of this study.

Table 3.1 Teacher Participants

Teacher	Years taught	School	Grades taught	Other
Ashlie	Under 10	Ash Grove Public School	Senior elementary grades	Responsible for teaching all school subjects but French.
Lindie	Under 10	Linden High School	Grade 9 – 12 music	Teaches instrumental music, integrated arts, and music theatre.
Cedar	Over 20	Cedar Valley Public School	Grade K – 8 music.	Directs percussion ensemble, teaches some other subjects.

The mentors

The mentors were of Iroquoian background with the exception of Ann and Gerard.⁷⁸ As shown in Table 3.2, all of the mentors except Linda have a primary occupation outside of their school mentoring work.

⁷⁸ I did not ask a mentor about his or her other ethnic heritage as I considered that this might be disrespectful or invasive. Some mentors willingly shared this information during interviews.

Table 3.2 Mentor Participants

Mentor	Cultural Affiliation	Primary Occupation	Mentored with	Other
Jim	Iroquoian	OPP Aboriginal Unit	Ashlie	Leads Aboriginal cultural awareness programs and drum-making programs in on- and off-reserve schools and community centers.
Ann	Ojibwe	OPP Aboriginal Unit	Ashlie	Leads community programs for Aboriginal youth and cultural awareness programs in on- and off-reserve schools.
Gerard	Algonquin	OPP Aboriginal Unit	Ashlie	OPP cultural trainer. Leads Aboriginal awareness programs in on- and off-reserve schools.
Jenny	Iroquoian	Social services	Ashlie	Leads and sings in ladies singing group. Provides in-school cultural awareness programs and leads teacher workshops.
Lillian Rain-feather	Iroquoian	Stage and film actor, singer & songwriter	Lindie	Sings and songwrites in jazz and blues idioms. Sings traditional Haudenosaunee music. Performs in stage, screen, and television productions.
Linda	Iroquoian	Cultural facilitator in schools	Lindie	Singer, storyteller, visual artist. Provides arts and cultural programs in on- and off-reserve schools.
Cary	Iroquoian	Retail industry	Cedar	Provides cultural awareness programs in schools.

3.4.4 Ways of Acquiring Knowledge

Classroom observation

I observed three of the five classroom mentoring events that are reported on in this study.⁷⁹ During the time that I was in the schools, I observed the pre-planned classroom

⁷⁹ While I had visited Ashlie one year prior to this study and had observed her class singing and drumming on their newly made frame drums, I had not observed the mentoring event that preceded this. At that time, Ashlie spoke positively about this mentoring experience. I planned to study this mentoring event “after the fact” through interviewing Ashie and her mentors about it. The second mentoring event that I did not observe was made known to me by school district personnel who recommended I interview the teacher involved in it. Cedar

mentoring event that the teacher Ashlie and her mentor Jenny participated in at Ash Grove School. As I explained in Chapter 1 (section 1.6), I had also previously observed the two week-long mentoring events at Linden High School that mentors Linda and Lillian and the music teacher Lindie participated in.

I also observed some teachers, to varying extents, engage in follow-up teaching either directly following their mentoring or months after it (as would be the case with Cedar). I recorded classroom observations of mentoring and follow-up teaching through a combination of field jottings and audio recordings.

Other Observations

I attended planning meetings, related school programs and concerts, and school district events in order to gain a wider understanding of the context of mentoring events that I observed. These also provided background about the design and expectations of these mentoring events from the perspectives of the Woodview community, the school district, other involved organizations (e.g., a funding arts organization), and the participants themselves. I studied scripts and DVD recordings of student performances and projects that resulted from the mentoring with Cedar and Lindie.

Interviews

I conducted semi-structured interviews with the mentors and the teachers (see Appendix B for interview scripts). I interviewed the teachers at their schools and each mentor at a place of his or her choosing. Teacher interviews averaged one hour in length, and interviews with the mentors ranged in length from 45 minutes to four hours. I asked all participants ahead of time if it was acceptable to them for me to record the interview on a digital recording device. They all agreed to this. I recorded telephone interviews by jotting

would become the third teacher participant in this study. Teacher and mentor participants described to me the two mentoring events that I did not observe.

notes. I transcribed all interviews myself and delivered paper copies or sent emailed copies of the interview transcripts to all participants. Typing the transcriptions from the audio recordings was beneficial, as my repeated listening to a participant's voice provided me with a more nuanced sense of meanings that may have underlain his or her words and brought those words and their emotional connections to life along with the impressions I immediately felt when hearing them.

I now discuss my method according to each research question. My first specific research question was: *What knowledge do mentors and artists communicate as valued and significant in relation to the teaching of music of Haudenosaunee people in the mainstream classroom and in what ways do mentors share this knowledge?* "Communication" involves multiple modes of conveying knowledge and sharing ideas. In music, communication includes embodied expression through sharing that simultaneously encompasses physical, intellectual, spiritual, and emotional ways of knowing. My observation of mentoring would be a significant component of my research as it would incorporate these elements of communication. It called for my observation and, in some cases, my participation in singing, dancing, drumming, and moving as mentors taught in the classroom. The learning, such as I experienced in the drum-making program during the preliminary research, would provide an embodied knowledge that reiteration through words could not provide.

The interviews following mentoring would provide a "revisiting" of the mentoring experience and would stimulate an exploration, from the participants' perspectives, of some of the learning that I observed and experienced in the classroom. The interview script would provide a template for this exploration and resulting discussion.

My second specific research question was: *What knowledge and teachings do teachers communicate as valued and significant as a result of their mentoring (and other related*

learning experiences if applicable) and what factors have the greatest impact in terms of increasing teachers' understanding of Haudenosaunee music and culture? The teachers' interview script similarly provided a template for discussion of a mentoring event and knowledge that the teacher considered to be significant. Teachers' interviews would provide for an exploration of their perspectives of their learning.

I set out to study processes of teaching and learning that the teacher (and I) experienced during a mentoring event. Related to this, if the teacher further invited me, I would observe her doing follow-up teaching or leading her class during a rehearsal or performance following mentoring. I expected that my observations would illustrate the embodied meanings that a teacher retained as a result of her mentoring or other related learning and might discuss during interviews. Attending school meetings, public concerts, and other school district events would complement my observations of any classroom teaching, as it would provide related background information that might influence classroom observations.

I invited the teachers to complete the "knowledge source" questionnaire at the start of our interviews. I anticipated that their completion of this questionnaire, which would take only a few minutes, would not only provide information about "other sources of knowledge" that influenced their learning, but would secondarily jog the teachers' memories as we engaged in interviews. (See Appendix B for questionnaire.) This information would be used as supporting data for specific research question 2.

My third specific research question was: *In what ways does the knowledge identified and communicated as valued and significant by Haudenosaunee mentors and artists compare to that which teachers communicate as valued and significant?* Comparison of teachers' and mentors' responses to related questions would illuminate similarities and differences in knowledges they communicated as significant. I would use themes that developed from my

analysis of specific research question 1 as points of comparison. I would address this question through using constant comparative method (Merriam, 1998) and re-analyzing themes that emerged from my analysis of responses related to specific research questions 1 and 2, using wider connecting strategies. Notably, the mirroring of interview questions (e.g., questions 1, 2, 3, 4, 5, 6) facilitated comparisons. However, more in-depth discussion would bring to the surface other knowledge that might carry significance beyond these first responses.

My fourth specific research question was: *In what ways have aspects of a teacher's pedagogy and practice been challenged and/or changed as a result of this mentoring (and other related learning experiences), and what are the factors that have given rise to these challenges or changes?* The fact that four of the five mentoring events took place prior to my time in the schools, while having decreased my opportunity for observations of them all, would promote my study of the impact of past mentoring on the teachers' current practices. I considered that the combination of past and present mentoring events in this study would provide useful comparative knowledge. I would attend to comments the three teachers made about insights they gained or discontinuities they experienced, particularly in relation to their responses to interview questions 4, 5 and 10. I would compare these responses to my classroom observations and to my reflections about the growth of my knowledge.

My general research question is: *What do school teachers need to know in order to teach musics of a Haudenosaunee culture in culturally respectful and appropriate ways to students of diverse cultural backgrounds in mainstream schools?* I would call upon data from various sources and compare these to themes and comparisons that resulted from my analysis and relate these to my journal reflections and awareness of my own personal understandings. Through referring to a variety of sources, I expected to bring together the various elements I ascertained would lead to the construction of new understandings by teachers and myself. I

would critically compare key knowledge and values shared by the mentors and those shared by the teachers with a focus on elements that deterred or promoted the implementation of knowledge into the school curriculum.

3.4.5 Research Schedule

Ashlie had informed me months ahead of time that an extended mentoring event was being planned at Ash Grove School in the spring of 2010, and I planned my research period in the schools accordingly, making application to the Woodview community and the Forest School District (see Appendix C). Ashlie had also informed me of her prior participation in a drum-making program, and I planned to interview her mentor(s) who were involved in that mentoring event as well. In addition, I had received verbal approval from Lindie and her mentors at Linden High School to re-interview them. I had originally planned to include only the two schools near Woodview in this study. This plan changed after I had initiated this research.⁸⁰ After having received approvals for the originally planned study, I received amendments to add the mentor and teacher (Cary and Cedar) from the third school site, Cedar Valley School. My case study schedule is outlined below. A more detailed timeline is provided in Appendix E.

⁸⁰ Although Lindie had previously given verbal approval for her research participation, she had not finalized plans for our interview five weeks after the research period began. Concerned with the possibility of having only one case site, I decided to extend the study to a third school that had been suggested to me previously by educators with the school district. Several months before this study, I had conducted an introductory interview with Cedar, who, along with her mentor, Cary, met the selection criteria. Upon contacting Cary, re-contacting Cedar, and providing them with information about the study, they each offered interest in participating.

March–April 2010

- Receive approval from UBC Behavioural Research Ethics Board, Forest School District, and Woodview Administrative Council. Receive verbal approval from Ash Grove Public School and Linden High School principals.
- Distribute letters of information and consent to mentor and teacher participants.

April, 2010

- Attend preliminary meeting held by funding organization co-organizing mentoring event at Ash Grove School.
- Attend school-wide Aboriginal education programs prior to mentoring event at Ash Grove School.
- Observe week-long mentoring event led by Jenny at Ash Grove School.
- Begin interviews.

May, 2010:

- Attend Forest School District Aboriginal education conference, attend Linden school concert.
- Continue interviews with mentors.
- Contact Cedar Valley School to explain research project and distribute letters of information and consent.
- Begin initial analysis of some mentor transcripts.

June, 2010

- Receive University Behavioural Research Ethics Board amendment and School District approval to add participants from Cedar Valley School mentoring event. Receive verbal approval from Cedar Valley school principal.
- Complete interviews with teachers.

- Continue interviews with mentors.
- Observe second mentoring event at Ash Grove.
- Observe Aboriginal Day presentations at Ash Grove (am) and Cedar Valley (pm) Schools.
- Observe Cedar teach at Cedar Valley School.
- Return interview transcripts to teachers for review and modification.⁸¹

July-October, 2010

- Interviews with remaining mentors.
- Return interview transcripts to mentors for review and modification.
- Analysis of field note and interview data.
- Begin writing first drafts of chapters 4, 5, and 6.

November 2010 - March, 2011

- Return parts of manuscript of Chapter 4, 5, and 6 to mentors for modification.

3.4.6 Analysis

I planned to analyze interview and field note data using constant comparative method (Merriam, 1998). As advised by Emerson, Fretz, and Shaw (1995) and Maxwell (2005), my initial analysis began through writing initial memos while transcribing the interviews.⁸²

Because several interviews coincided with other mentoring events and concerts near the end of the school year, I did not have the time I would have liked to do a more substantial initial analysis at that time. I hurried to return the transcripts to the teachers in order for them to make modifications prior to their leaving for summer break. After returning the transcripts to

⁸¹ I conducted the interviews with the teachers and four of the mentors during the period that I was in the schools; however, interviews with three mentors from the Aboriginal units of Ontario Provincial Police (OPP) were completed between July and October, 2010. This is due to their involvement in OPP programs prior to, during, and following the G8 and G20 summits in June, 2010, and due to one mentor being unavailable while conducting Aboriginal Awareness programs in a northern region in the province.

⁸² I would insert these initial memos in an alternate colour, separating them from the text of the interview transcript.

all interviewees, I followed the same procedure while typing field note data; that is, I augmented field notes and recordings with initial memos.

I would use three strategies of constant comparative method to analyze the data. These were: memos, categorizing strategies (coding and thematic analysis), and connecting strategies (Maxwell, 2005). The “findings” that I present in Chapters 4 and 5 are based on the coding and thematic analysis of knowledge that each participant identified as significant. I would use “connecting strategies” as I developed themes at a broader level that represented knowledge commonly shared by the group of mentors and the group of teachers as I addressed specific research questions 1 and 2. I would then use “substantive strategies” (Ibid., p. 97) representing broader patterns that would provide a framework for further comparison as I addressed specific research question 3. These served as “bins” for further sorting and viewing the data in differing ways. Using these substantive categories as organizing frameworks I made comparisons between knowledge communicated by the mentors and the teachers, relying on the themes previously presented to serve as points of comparison.

3.4.7 Validity, Ethics, Research Protocols, and Representation

Three scholars of Indigenous heritage on faculty at the University of British Columbia who teach courses related to Indigenous Epistemology and Research and Aboriginal education offered comments that had a great impact on me and accompanied me through this research. One scholar suggested that I “stay close” to one community in my research. The second scholar advised that the research must be done “in a good way.” The third scholar advised that I study myself and my teaching community. His words reminded me, a beneficiary of colonization, that meaningful change would only occur if I also studied myself and the social and educational systems I have been a part of. Indigenous ethical guidelines, principles, and protocols of research are powerful tools for ensuring ethical conduct; these

would assist me in understanding what it means to do research in a good way (Kovach, 2009, p. 142). Kovach explains that, in Cree, the meaning of the word “ethics” is interconnected with Cree values related to goodness (p. 147). She adds that having trusting relationships with participants in the research, following protocols, respecting sacred knowledges, respecting the cultural validity of knowledge, and giving back to the community (p. 147) are affiliated with these values. My preliminary research report was used by educators who initially invited me to conduct that research and I hoped that this study would be equally useful.

I determined to keep in mind this notion of goodness and doing research in a good way, as I also considered that, in cross-cultural research, validity—that is, the state or quality of being “real” or “true”—is a contested notion and a source of ethical tension. Who defines truth or reality? What is truth? Notions of truth, reality, and valued knowledge differ across cultures. As Diamond, Cronk, & von Rosen (1994) note, Western theorists are generally comfortable with a dichotomy between real and imaginary, yet such a dichotomy may not exist among Indigenous people for whom dream knowledge is real knowledge. What one person considers a myth may be truth to another. Knowledge valued or regarded as legitimate in one cultural context may not be valued or legitimate in another cultural context (Kovach, p. 147) or, worse, the imposition of that knowledge may be thought to align with the “cognitive imperialism” that fragments and devalues Indigenous knowledge (Battiste and Henderson, 2000, p. 13).

I considered Sharan Merriam’s (1998) definition of validity by asking: Am I observing and researching what I think I am observing and researching (p. 201)? Am I conducting this research in an ethical manner (p. 198)? However, these two questions called for my recognition of differing notions of validity and ethics (Kovach, 2009), for “attempting to validate Indigenous knowledges according to Western terms and assumptions creates an

ethical problem” (p. 148). Validity in an Indigenous context is determined locally (Ibid.). Truth is found in the subjective and “validity is in the nature of [one’s] relationship with culture” (p. 149). Notions of relevancy, reciprocity, respect, and responsibility (Kirkness and Barnhardt, 1991) are to be considered while conducting research, in conjunction with respecting the importance of relationship (Kovach, 2008, p. 149; Deloria, 1999). These considerations would provide guidelines directing me to ethical and valid research.

Some points on checklists provided by Maxwell (2005) and Merriam (1998) to “check” validity for case study researchers cohered in some ways with my understandings of respectful research. These were:

1. Intensive, long term involvement in the research: I see some parallels between this criterion and the maintaining of ongoing communication with members of the community and research participants. However, this research would provide a “snapshot” taken from one point in time during a continuum of fluid and evolving knowledge (Gadamer, 2004). I would not draw “conclusions” based on a long-term “intensive” study.⁸³
2. Obtain “rich” data: The provision of knowledge through participation and through story is richly laden; however, it is necessary to respect the distinction between the “extraction” of knowledge (Kovach, 2009) and the sharing of knowledge as community members wish it to be shared. This includes respecting that some community knowledge should not be violated. I determined to provide, as space would allow, vivid descriptions that would take form as stories. The representing of another is deeply problematical in cross-cultural, cross-colonial research. I would capture relevant segments of teaching episodes, comment on these with my own reflections, and follow them with explanations or comments made by the participant that provided insight about these. I considered that this story format would enhance the reader’s

⁸³ Wilson (2008) notes, “conclusions” are disrespectful in some Indigenous settings; the reader or listener draws his or her own conclusions.

sense of relationship with the participant and would promote the drawing of his or her own interpretations. My use of the present tense in my descriptions of teaching segments would be intended to create for the reader a sense of being present in the classroom.

3. Obtain respondent validation: As previously noted, I solicited feedback about the accuracy of data through transcript validations. Hammersley and Atkinson note, participant feedback serves as *evidence* to validity, but does not provide assurance of it (in Maxwell, 2005, p. 111).

I believed that this practice, and my practice of obtaining feedback from the mentors following my first drafts of manuscripts, would promote collaboration and accountability and would give mentors opportunities to withdraw particular knowledge. I would return the “story” of each mentor directly for feedback. According to the feedback offered, I would send re-written segments of the story for a second check. After I completed a second level of thematic analysis representing the mentors as a group, I would return sections pertaining to each mentor for his/her feedback once again and make changes accordingly.

4. Search for discrepant evidence: Validity is associated with truthfulness in reporting discrepant data. Discrepancies are as informative and significant as connections that evolve through grounded theory. They may thus provide contextual clues for understanding significant issues at play. Maxwell (2005) states: “The best you may be able to do is to report the discrepant evidence and allow readers to evaluate this and draw their own conclusions (p. 112). In my sharing of participants’ “stories,” I determined to share ideas or happenings that did not “fit” with themes and thus highlight the unique position of each participant.

I considered that maintaining a journal, reflecting on my approach, realizing that I might not recognize my own biases, changing my research parameters as needed, seeking feedback from participants, and adhering to respectful procedures as I understood them were necessary attributes of this cross-cultural research in light of various perspectives of validity.

3.4.8 Limits and Scope of the Study

Each of the three schools is located within the Forest School District. Students from the Woodview community attend two of these schools while the third school is distant from that community. The case study participants are the teacher and the mentor (or mentors) who participated at a school mentoring project.

The Woodview community is part of the wider Haudenosaunee/Iroquoian cultural family. Five mentors are of Iroquoian heritage. One mentor lives in Woodview and one mentor, whose family is from Woodview, lives near the community. A third mentor lives in another Iroquoian community. I added two mentor participants who were not Iroquoian on the suggestion of a mentor participant.

The findings in the case study cannot be generalized to school settings or situations near other First Nations communities. However, I consider that knowledge about changes in the teachers' pedagogies and practices and in my personal understandings may yield insights that may be applicable and useful in other educational situations and may be useful to other First Nation communities.

This study is not causal; many influences may have acted upon the teachers in addition to their mentoring experiences. I could not exhaustively examine all of the influences that might affect a teacher's perspectives or changes in her perspectives.

I recognized that the concealing of location and identity would strongly impact my telling about this research, as it limited the amount of place-based and nation-based knowledge and physical description that I could provide. This would be an inevitable limitation in my research report.

As noted above, I did not directly observe two of the five mentoring events that are reported on in this study. I would have no direct observations from which to compare

contrasting perspectives.⁸⁴ I knew that my experiences, biases, and understandings would shade my interpretations of the knowledge expressed by others in the case study. However, by putting myself “out there” in my reporting, these biases, I hoped, would become visible.

3.5 Summary

The interactivity of qualitative inquiry through the case study method (Maxwell, 2005, p. 2) and its focus on dialogue cohered with Indigenous methodologies (Kovach, 2009) and principles of respectful practice. I tried to shape my research in ways that would be consistent with advice offered by university advisors: conduct research close to one community and in a good way, and study myself. I would maintain a flexible approach and consider my role as both researcher and learner. My case study design provided a template to work from that integrated with my personal reflective ethnography.

With a theoretical positioning grounded in critical pedagogy and constructivist conceptions of understanding aligned with a method that integrated case study and personal reflection, I began this research. I interviewed three teachers and seven mentors who, in pairs or groups, participated in five mentoring events. In the following two chapters I relate knowledge they shared individually. I also share ways in which the mentors guided my understandings and my perspectives about the research.

⁸⁴ For example, the information offered by a mentor and a teacher about a mentoring event would differ (i.e., the mentor Ann indicated she returned on two occasions to teach songs, the teacher Ashlie indicated she had visited three times).

CHAPTER 4: THE MENTORING AT ASH GROVE SCHOOL

4.1 Introduction

In this chapter, I describe the mentoring provided for Ashlie, the teacher at Ash Grove School, by Jenny, whose mentoring I observed during this research, and by Jim, Ann, and Gerard, who had mentored Ashlie one year earlier (see Table 4.1). By exploring the knowledge that Ashlie and her mentors communicated as valued and significant, I address the first two specific research questions. I also lay the groundwork for my thematic exploration of the knowledge that was communicated as significant by each group of participants in Chapter 6.

Table 4.1 Mentor and Teacher Participants

	School and Teacher		
	Ash Grove Public (Ashlie)	Linden High (Lindie)	Cedar Valley Public (Cedar)
Mentors	Jenny – mentoring event during this research	Lillian	Cary
	Jim, Ann, Gerard (OPP) – mentoring event 1 year prior	Linda	

Note. Participants whose names are in bold format are introduced in this chapter. Participants whose names are in grey tone are introduced in Chapter 5.

I first share the “story” of each of the mentors who worked with Ashlie. I relate their stories individually, in line with my understandings of respectful representation of research that features engagement with the holder of that knowledge (Wilson, 2008). Each story features words, ideas, concerns, and parts of narratives that a mentor shared with me. My own reflections follow these stories. I used three criteria to determine whether the knowledge that the teachers and mentors communicated was valued and/or significant: (1) the prominent or repeated reference to particular knowledge during interviews and discussions, (2) the frequent

use of particular words or phrases, and (3) the prominent use of particular language, content, or teaching method when teaching students.

I first introduce Jenny (in section 4.2), and I include excerpts from my field note descriptions of her classroom mentoring. These excerpts illustrate key elements in Jenny's mentoring and the teachings that accompanied and informed her sharing of music.

I then introduce Jim, Ann, and Gerard (in section 4.3) the Ontario Provincial Police (OPP) Aboriginal Unit members who worked with Ashlie and her Grade 8 class. Jim, the team leader, organized a two-day drum-making program assisted by five Aboriginal members of the OPP, including Ann and Gerard. Following this drum-making program, Ann returned to Ash Grove School to provide Ashlie and her class two more sessions of drum and song teachings.

I use the terms interview, conversation, and discussion interchangeably in these stories. Some of my interviews with Ashlie's mentors adhered closely to the interview questions (such as those with police officers Jim and Gerard) while others (such as those with Jenny and Ann) took the form of longer conversations. Ideas that Jenny shared in our discussions during her time in the school are integrated with those offered during interviews.

Finally, I share Ashlie's story (in section 4.4). Ashlie was particularly influenced by the OPP mentoring event and referred to it frequently during our interview and other discussions. For this reason, I relate the first part of Ashlie's story as it pertains to this event, and I then provide my summarized findings about the knowledge and teachings that Ashlie shared with me resulting from her other various mentoring experiences and learning. Next, I examine nuances and shadings that seemed to characterize Ashlie's communicated

knowledges.⁸⁵ I call these “shadows” as they may not have been specifically identified by Ashlie, yet they appeared to be “inseparable followers” (Merriam-Webster)⁸⁶ that had some form of attachment to her ideas or actions.

4.2 Jenny

Jenny was an experienced school presenter, having recently visited other school classes and offered a variety of teacher education workshops. I had attended her “Talking Feather” workshop at an education conference five months before the mentoring I observed at Ash Grove School. Jenny also led a singing group of eight mature ladies from the Woodview community who sang traditional songs, intertribal songs, songs that Jenny composed, and other songs and hymns translated into Mohawk or another Iroquoian language.

Jenny’s mentoring event at Ash Grove School was part of a larger initiative of presenting First Nations cultural knowledge and perspectives to the school during the spring of 2010. I observed Jenny mentor Ashlie’s class during the week of Earth Day in late April (see Figure 4.2). The purposes of this mentoring event were to teach knowledge about caring for the earth from a First Nation perspective and to express this through music.⁸⁷

Jenny conducted a second mentoring event the following June, as she guided the students in creating their own musical expressions that reflected this knowledge. She had planned for this during the first mentoring event, but had run out of time. Subsequent to this, Jenny led a school-wide presentation during which the students performed their created music, and she presented cultural and musical teachings with the ladies’ singing group that

⁸⁵ These include unanswered questions, anxieties, or inconsistencies that she communicated or demonstrated.

⁸⁶ Merriam-Webster. *Shadow*. Retrieved March, 20, 2011 from <http://www.merriam-webster.com/dictionary/shadow>

⁸⁷ The mentoring event, with a Native and a non-Native musician partnered with teachers, was designed and partially funded by a local arts organization.

she directs.⁸⁸ I draw on knowledge shared at all these events and presentations as well as from my conversations with Jenny. Our two interviews, lasting more than four hours in total, took place during the interval between the two mentoring events. Our first interview ended with a listening session during which Jenny played recordings and shared her impressions about stylized contemporary performances of Iroquoian social songs. During our second interview, at Jenny's home, she described some of her routines, such as her daily walks in the bush around her home; she shared that music would often "come" to her on these walks.

Table 4.2 Mentoring Program at Ash Grove

Date	Mentoring Events (spring, 2010)	
	April 19 – 23	In-class mentoring event (teachings, music) led by Jenny, offered to three senior classes
	April 23	Student presentation of music and cultural knowledge following Jenny's first mentoring event
	June 15	Second mentoring event (improvising music) led by Jenny, offered to three senior classes
	June 21	<i>National Aboriginal Day</i> presentation to whole school. Performance of student compositions following Jenny's second mentoring event. Performance by Jenny and singing group. Iroquoian social dances led by other guests from Woodview.

The music room where Jenny taught was windowed and brightly lighted. With an electric piano and a large collection of tuned and un-tuned percussion instruments, the room also contained two large cardboard boxes with thirty handmade deer-hide frame drums that Ashlie's students had made the previous year. Chairs and tables were scattered around the room, instruments were stored on shelves around the perimeter. Jenny had brought in boxes of materials and laid them out on tables; they included ribbons, rope, leather, sinew, assorted beads and materials for beading, collections of art supplies, various stones, pieces of hide and

⁸⁸ This took place on *National Aboriginal Day* (June 21, 2010) a nationally recognized day to celebrate First Nation, Métis and Inuit peoples and cultures in Canada.

fur, animal skulls, a collection of drums including a large, fur-covered frame drum and a “little-boy” Haudenosaunee water drum. On the blackboard she had drawn a large chalk drawing of a Medicine Wheel (See Appendix F for representation of the Medicine Wheel).

Jenny centered her “Earth Week” program on the teachings of the Medicine Wheel. She anticipated that, with these teachings, students and teachers would be able to appreciate a First Nation perspective about caring for the earth and create music that reflected this perspective.⁸⁹ In an adjacent room, her non-Native teaching “partner,” whom I refer to as Bob, taught understandings of sound and sound production and guided students as they constructed sound-producing objects using recycled materials.

In telling Jenny’s story, I provide field note excerpts from an eighty-minute class on the second day of the program. Following each excerpt, I share related ideas that Jenny offered during our conversations.

Jenny is smiling, energetic as the fifteen students in the Grade 7 class enter and sit on the chairs around the room. She tells the class that we’re going to open with the Unity Stomp, a stomp dance that “brings all nations together.” She motions to the students to form a line, alternating boys and girls. She asks, “If you can envision we’re in the Longhouse and we’re not in beat, what does it sound like?” A student responds, “like a herd of elephants!” Jenny laughs, “Right! It’s about getting in touch with the heartbeat of Mother Earth. So it’s a stomp. We all do it in beat - we all do it together.”

She explains that the Unity Stomp is a “call-back” song and adds that some Iroquoian communities pronounce “huska” differently. She points to the words “humba huska” on the board, and instructs, “When I go, (sings) ‘Humba jeeba ja,’ you go ‘Humba huska.’ Jenny

⁸⁹ Three classes (grades 6, 7, and 8) and their teachers took part in this program. Most of the mentoring took place in eighty-minute teaching blocks. One-half of a class was mentored by Jenny while the other was with her non-Native co-mentor in an adjacent room; class groups reversed the following day.

adds, “You’ll see me going backwards, so watch what’s going on, and you do it too. We’re trying to bring unity to the people so we’re staying in beat, we’re watching the leader, we’ve got call-backs to do.”

Jenny sings the Unity Stomp, playing the beat on rhythm sticks. The class follows her, zigzagging around the room. She sings new melodies and words, returning to the “humba huska” callbacks. Several students sing the callbacks; some do not, laughing during the unexpected bumping into one another. Jenny sings and dances through to the end; she finishes with “Whee,” laughing. She adds, “We just use our feet to keep the beat. It’s all about getting in rhythm with the beat, having laughter, feeling good.”

I observed, that with a minimum of verbal instruction, Jenny had immediately involved the students in this music, a song dance often sung at Haudenosaunee social gatherings. She invited the class to be observant and to stay with her as they danced and sang. She did not break up the song at any point, or have the students sing any phrase alone. Jenny noted that one would usually never write down words to a traditional song; these songs are learned through close observation. She explained that social songs have “different rhythms and marks in them when the song changes and [when] the direction of the song or the steps change.” She added, “It’s watching and seeing and, yeah, it’s never written down. And now they’re asking [me] to write it down and put it in a book.” She did not explain at that moment who asked her to write songs down; however, she later shared with me that she was reticent to pass cultural knowledge to teachers in text form.

Jenny focused on the enjoyment of the song dance experience and the feeling associated with it. She discussed the importance of people joining together as they felt the energy and vibration of music, adding, “You don’t just stand here and go, (sings) ‘Humba jeeba ja, humba huska.’ No, no, no, it’s about feeling. Feeling the music, feeling the rhythm.

Listening. Listening is key. It teaches about respect. You know, watching, listening, feeling it, right? Feeling the drum beat.”

“Feeling” was enhanced through close observation, using “your whole body” and being with others. Jenny provided a few visual cues and instructions to the class, whereas, she noted, “in the Longhouse . . . you just go and you sit and you watch and you really have to pick it up yourself.”

Jenny turns to a collection of drums on her table. She shows her water drum and explains that it is “indigenous to, that means part of, the Iroquois people, that Mohawks are [a] part of.” She explains, “the Iroquois use the drum that has water in it. It is a living thing; it belongs to us. It has a living tree, the leather of the deer.” The students are curious, occasionally asking questions. Jenny responds, “The ring represents the circle of life that brings everyone together. Water represents life. When I put water in the drum, I don’t just pour the water in the drum. I put the water in the mouth . . . it drinks it into the drum. When you have a water drum, it has a lot of responsibilities to it.”

Jenny emphasized, “The instruments are the wood, the deer, the tree: it’s our relatives, our relations. It’s so sacred. That’s why I said, ‘You’re not just hitting a drum.’ These are special drums.” She added that the water drum was intimately connected to “who we are,” its water analogous to our blood; the Iroquoian water drum represented Iroquoian people. By honouring the water drum, one honoured living beings, since the drum was alive; it had a spirit. The notion of connection to and reciprocity with living beings was reinforced as Jenny explained that the songs she created often came to her on her morning walks. Her language continually highlighted the notion that all are connected.

During our interview, Jenny related that social songs represent “who we are,” and she shared that Clan Mothers cautioned about changing the old songs too much.⁹⁰ Jenny was interested in but also leery about upbeat commercial recordings of social songs. She played several selections for me. The addition of synthesizers, drum kit, and other instruments, plus faster tempos, brought a contemporary flair to these songs; she thought this would appeal to young people. However, she was concerned that these alterations would affect the original purpose of the music. In the *Moccasin Dance*, she thought that the tempo was too fast for the dance; it did not allow for the movement cues. If the music did not allow for the dance to be done appropriately, the meanings of the dance would be forfeited. As Jenny described her conflicted opinions about these recordings, I reflected upon her earlier comment that Iroquoian musics tell “who we are.” The movement, the dance, and the drum, rattle, or stick accompaniment all carried meanings that were particular to a social dance song. If men and women did not rotate on a cue in the *Moccasin Dance*, then the teachings about balance associated with it were not supported. Jenny emphasized her relationship to this music: “These aren’t just words; these aren’t just teachings. These are who . . . I guess I can only say for myself, these are who I am . . . [They are] what feeds our spirit.”

Jenny explains to the students that a young man receives his first water drum when he is thought to be ready for this responsibility. Through learning how to care for and attend to the drum, he would learn how to nurture and care for a female partner.

The notion of responsibility not only wove itself through Jenny’s classroom teaching, but also emerged frequently in our discussions. Jenny uttered, “Even sharing feeds our spirit. That is our responsibility; [it] is to share.” Jenny described her sense of responsibility to share

⁹⁰ As a past member of an Iroquoian singing society, Jenny attended “sings” where singing societies perform for each other twice yearly. These songs, which, as she said, originated in the deep past, might have hundreds of verses; they continued to grow and evolve as singing society members added to them.

knowledge of “who she is” as a Mohawk person, in addition to sharing the experience of feeling spirit through musical and other expressions. Her language connected discussions of music of Iroquoian people, awareness of her identity as a Mohawk woman, teachings, and her sense of spiritual knowledge; she frequently traversed multiple ideas in one sentence. Jenny offered that one must, “get in touch with their own spirit, and their own wellness, and their own medicine.” In a segue that resembled the way she moved from one topic to another in her classroom teaching, she added, this “brings us to the Medicine Wheel . . . [It brings a] feeling better about themselves.” Learning about one’s individual spirit applied to all students, Native and non-Native.

Jenny shows the class a large frame drum that was gifted to her, pointing to the skin, still covered in fur. She says, “How cool is that, that I have a drum with the back of the deer’s spine down the middle? The deer represents kindness and gentleness; I see that in the drum.”

Jenny had recently presented various cultural workshops for schoolteachers. When I asked her what concerns she might have about teachers teaching her shared knowledge, she related that she had been responsible in her telling. By sharing this knowledge, she was inviting teachers to continue these teachings with their students. Jenny added, “Whatever teachers get from my teachings, if they get something from it, hopefully it’s the sensitivity and the spirit and the emotional connection to it that they can share with their students.”

Developing understanding about our responsibility for caring for the earth was the theme of the Earth Week program. As I reviewed my field notes and our conversations, I observed that Jenny reiterated the notion of responsibility in various ways and contexts. Responsibility to honour living beings, to offer gratitude, to attend to the needs of others, to care for the drum, to carry out roles, to honour the “old songs,” and to feed one’s spirit were among these.

Jenny points to a smooth rock with a Medicine Wheel painted on top in quadrants of yellow, black, red, and white. She asks the students to point to the east, reminding them to think of where the sun rises. Three students rush to the window and point to the sun. They place the rock on the floor, so that the yellow quadrant is facing east and the black faces west. Jenny advises them that it is always important to know what direction we are facing, and to know where we are.

Jenny's morning walks were a time for listening, singing, and offering thanks. If she picked up something from the bush, she would leave an offering of tobacco. She sang her recently composed *Water Song* to me, stopping between verses and phrases to explain the ways that each verse changed to depict the ripples, the streams, the "big waters," and the "single waters." I noticed the way changes in tempo, dynamics, rhythm, and the repetition of vocables depicted these aspects. The words *nia:wen gowa Sonkwaiatison* offered thanks to the Creator in a later verse. I knew that the streams running through the bush near Jenny's home flowed into the rivers nearby, and these fed into the "big waters" further away. *Water Song*, I imagined, derived from Jenny's physical and spiritual interaction with her home place.

As I thought about Jenny's singing and description of *Water Song*, I reflected upon what I considered a sense of attachment and permanency offered by one's home community. When Jenny emphasized to her students the importance of knowing physically "where you are," I considered the relationship between this and where you "come from." The four directions on the Medicine Wheel were a visual reminder of a permanent relationship that we have with the earth.

After singing *Water Song* Jenny added, "A lot of our songs have just vocables right? Portions of words. It's the spirit in those sounds [that matters]." Jenny admitted she often wants to put "English in there" just so people will know what her songs are about. She later

sang parts of her composed *Residential School Song*, with its several verses sung in English. Jenny was satisfied with it only when she added a final verse, in the Mohawk language. It was necessary for others to know what this song was about, but it needed to be sung in Mohawk as well.

Jenny points to sections of the large drawing of a Medicine Wheel on the board. She points to each direction, explaining that each has a human element: physical, spiritual, emotional, and mental. She adds, “Physical, you know, [is] you got to eat right, get lots of exercise, get lots of sleep; spiritual is believing in a higher power. You’ve got to believe that something created all this. Your emotional is drama. Keeping drama in check. Mental is learning. You have to keep them all in check to be healthy.” She points to other elements – these, too, are in balance with one another and need to be thought of as connected. She tells the class that we want to find our own rhythm from the teachings of the Medicine Wheel in relation to the rhythms of the earth. This will help us as we create our own music.

When I asked Jenny what teachers needed to know when teaching music of a First Nation, she responded they needed to know where the songs “come from.” She suggested that a teacher would need to research the history of the people, “going back and honouring that nation. That’s so important.” She suggested questions that teachers and their students might ask.

Why was a song important? Why were songs sung at different times of the year? What was the lifestyle of a Nation? How did they live, what does that involve? Are they nomadic, were they farmers, were they hunters and trappers? How [were] these songs a part of their life?

Jenny emphasized that one must first understand “who they were, and then bring the music into it. That would be the respectful way. That’s the only way.” Connecting the history and the specifics of place to a community or culture would precede learning about the music.

Place held significance in the learning of music just as it had significance in knowing where one came from.

Jenny tells the story of the dreamcatcher, first explaining that it is an Ojibwe legend and that this legend is not part of her culture. She tells the students she is Mohawk and Iroquois. She explains that the dreamcatcher and its story had become part of “all Native culture” since the 1950’s.

Jenny included in this one lesson practices and teachings—the Medicine wheel, the smudge, and the dreamcatcher—that are shared by many First Nations.⁹¹ She acknowledged that the dreamcatcher and its teachings are part of Ojibwe culture. She also identified her own cultural origins.

Jenny instructs the students to relate a component of the east quadrant of the Medicine wheel to some way that we can care for the environment. Each student offers an example and then physically attaches a part of a ball of yellow yarn to him or herself and then tosses it to another in the circle. The same process continues for each of the red, black and white balls of yarn. The students and Jenny become physically connected to one another in a four-coloured web. Jenny exclaims, “It’s a human dreamcatcher!”

During our interview, Jenny described her experiences in a sweat lodge; she compared the sensations that she felt to those of an unborn baby in the womb. It was dark, warm, and moist; one felt and heard the beat of the drum and the singing. In this environment, participants mentally entered the “eastern door” of the life cycle as they reflected on impacts

⁹¹ Jenny smudged the classroom room at various points during the week, burning sage and sweetgrass in her smudge shell, and also asked the students if they would like to be smudged. Smudging is a process of burning fragrant natural herbs (such as sweetgrass, sage, and cedar) for the purpose of cleansing and clearing negative influences and thoughts, and attracting positive energy to a place or person. (Native American Smudging Ceremony. Retrieved March 25, 2011 from <http://www.aromaweb.com/aromatherapyspirituality/nativeamericansmudgingrituals.asp>)

on their early life. Jenny described it as “cleansing for us, for those hurts and things that have gone on in our lives, through different stages,” the sweat lodge was “safe” and “beautiful.”

The heartbeat and the drum were integral to this experience. She explained:

It’s not just hitting that drum . . . You’re playing with your relations, you’ve got the deerskin, the wood; it’s all our relations who are creating that sound of Mother Earth. And [you’re feeling] connection to Mother Earth and to our own mothers who brought us into this world.

Jenny hoped that each student would connect with and find a rhythm that would “resonate” personally through his or her listening to and feeling the earth. She explained,

They may have to sit in Mother Earth and feel the vibrations of Mother Earth and their surroundings. Because the process I’m using, feeling the wind, feeling the trees, feeling the rough ground, or whatever, [is] getting in touch with this. And then hitting the drum until it resonates with them. And it will.

To Jenny, the emotional connection participants felt from this experience “[makes] the hair on the back of their neck stand up. Because it’s our connection to our Mother, it’s the heartbeat to our Mother. So, when you hit that drum, it will eventually resonate right down to your core.”

As we discussed her lesson in relation to the Earth Week theme, Jenny explained that, through being “in touch” with the earth and developing an appreciation for one’s relationship and responsibility toward it, the students would become more aware of ways that we are abusing the environment. She asked, “How do [the ancestors] see damage to the environment? What can they hear?”

The students choose activities to end the class. Some begin looping rope on a hula-hoop to construct a dreamcatcher, some start beading a bracelet, some play the drums and rattles. The room is buzzing with chatter and drumming. Several talk with Jenny about the Medicine Wheel.

The Medicine Wheel figure remained on the chalkboard throughout the week; Jenny referred to it daily, each time elaborating on another element in the quadrants.

Jenny stated:

I want to give all children, Native and non-Native, a sense of who we are as Indigenous people. And our connection to Mother Earth. And that it's the spirit of it . . . It's not just, "oh you're Native and, you know, you have a Medicine Bag around your neck and you're making a dreamcatcher." No, no, no, it goes much more beyond that . . . To connect, resonate, and feel it.

Over the course of the week, Jenny and the students co-created lyrics to a song about their responsibility for the earth. They performed this song, accompanying the vocables in the refrain with the hand-made drums that had been made previously and the elastic band guitars and kazoo-like sound makers they made in Bob's class next door.⁹² I noted the disjuncture between the wide breadth of holistic teachings provided by Jenny and the teaching provided by Bob about sound production. The mentoring partners did not integrate their contrasting knowledges except in accompanying a song.

Jenny suggested that, by knowing oneself through the Medicine Wheel and interacting with nature, one would be able to allow the music that is "in you" to emerge. Her goal of having the students express musically this connection with the earth was not realized that week. At the second mentoring session a few weeks later, the students spent time outside the school, by the natural bush, listening to the sounds around them. Jenny instructed them to play on instruments the sounds that came naturally to them through this listening. She instructed, "Feel Mother Earth, feel the sound of the sun, listen to the birds, feel your own heartbeat. That's who you are. Then start with an instrument. And come up with your own rhythm." The

⁹² The words to the first verse were,
We are Earth Keepers of [Ash Grove], Way yah hey yah, Way yah hey yah way.
The 3 R's our motto and care of the planet, Way yah hey yah, Way yah hey yah way
We honour Mother Earth and all of creation, Way yah hey yah, Way yah hey yah way
We offer our greetings to all our relations. Way yah hey yah, Way yah hey yah way

students scattered around the perimeter of the schoolyard by the bush with their chosen instruments. Ashlie, supervising them, had to remind some students to stay on task, others seemed content to listen quietly in the bush.

As the students returned, Jenny used the Medicine Wheel as an organizing device for determining the placement of the students' melodic and rhythmic fragments into a group composition. She had the students sit in four groups, each group representing a quadrant of the Medicine Wheel according to the students' birthdays. Those students who were situated (by their birthdays) in the east quadrant began playing their rhythms first. Some students played a steady pulse on drums and on the contra bass notes C and E, two of the pitches that Jenny said were located in quadrants on the Medicine Wheel. Other students layered their motifs incrementally above the bass notes, entering individually as Jenny gestured them to join in. The students with Jenny collectively devised their class composition, at times sounding discordant as motifs floated above the bass note pulse.

The class performed its composition at a gathering on National Aboriginal Day. At this gathering, Jenny and the ladies singing group sang seven songs, including "traditional" songs and songs composed by Jenny. Playing their frame drums, the ladies opened with Jenny's *Thanksgiving Song*, with its references to Older Brother Sun, Grandmother Moon, the Creator, and other beings of the earth and the cosmos. They sang the *Matriarch Song*, a women's honour song composed by Jenny; Jenny explained that it honoured all women of creation, including Mother Earth. One of the ladies explained Iroquois matrilineal culture and the inheriting of clan from one's mother. As they sang the *Friendship Song*, also composed by Jenny, they invited the students to sing the call-backs. They sang Jenny's *Water Song* after she suggested, "You can sing with us, but it's very important that you pray for the water," noting the recent oil spill disaster in the Gulf of Mexico. They ended with a *Traveling Song*,

that, as Jenny explained, sent wishes that all of them would return home safely. The students and staff, following the suggestion that they issue *nia:wen gowa* (thanks) to the strawberry, filed out quietly as each drank a glass of the strawberry drink that Jenny had brought.⁹³ During the one-hour presentation, Jenny and the singing group had taught musical, social, historical, cultural, social, and statistical knowledge about the Woodview community, Iroquoian people (Jenny used the term Haudenosaunee once), and, to some extent, First Nations generally.

I recall sensory images that were imprinted in my memory from Jenny's mentoring events: the smell of burning sage and sweetgrass in an early morning smudge, Jenny's attention to the energy in the classroom and the emotional energy of each student (she often stopped teaching or a conversation if a student appeared upset), the calmness in the class following a smudge after two boys had an altercation, the quietness as two hundred students filed out of the gym and drank the strawberry. Jenny's words, "It's all about the feeling" continue to be absorbed in my mind.

Reflection

I observed key ideas in Jenny's language: feeling, identity, responsibility, place, way of life, connection, and the notion that music is "in you." I considered that Jenny blended Indigenous ways of knowing and ways of teaching, as described by several scholars, into her classroom pedagogy. As she taught social songs in their entirety rather than phrase-by-phrase and invited the class to immediately physically participate, her teaching cohered with ways of learning described as total body awareness (Chambers, 2008; Kennedy, 2009). Jenny included inter-tribal and nation-specific knowledges as she taught, yet she consistently identified the

⁹³ Strawberry drink, made from strawberries, water, and a touch of maple syrup, is a popular traditional drink. This was the time of honouring strawberries in the Haudenosaunee ceremonial cycle.

cultural location of the songs, stories, and representations. Values common to many Indigenous cultures, such as the notion of responsibility (Kirkness & Barnhardt, 1991), were contextualized to Haudenosaunee cultures, as exemplified by her teaching about responsibilities affiliated with one's first water drum or with the teaching of balance and inclusion in some social songs.

Jenny used the Medicine Wheel as a framing device to explore widely recognized Indigenous representations of knowledge and to structure a music composition. I thought of the linkages she made between the teachings of the Medicine Wheel, connecting physically to others in the human dreamcatcher, teaching about relating to the earth and the ancestors, and making music. These linkages reinforced the notion of knowledge as holistic and morally based (Deloria, 1999). During our conversations, Jenny explained teachings that she considered integral to the meaning of Haudenosaunee social song-dances and expressed concern about the loss of meaning that would accompany changes in the way these songs were being stylistically performed and recorded by some musicians.

The notion of place particularly emerged as significant in Jenny's teaching. As she instructed the students to "know where you are," began her teaching by having the students locate themselves in relation to the sun, and had them physically locate the four directions, she reflected notions of place put forth by Basso (1996) and Blu (1996) in which they posit that place provides a sense of identity and rootedness, since selfhood and "placehood" in an Indigenous context are completely intertwined. Her *Water Song* seemed to reflect the place around her; Jenny placed a bowl of water beside the stone Medicine wheel and reminded the class that water is sacred.⁹⁴ I considered that Jenny's references to a reciprocal relationship with the land, both in our conversations and in her teaching on National Aboriginal Day,

⁹⁴ Nakata (2006) refers to "understanding ourselves in relation to our surroundings" as "locatedness."

reflected the notions of place as “a repository for distilled wisdom” that provides symbols and guidelines for cultural and moral character described by Basso (1996, p. 63).⁹⁵ Jenny highlighted connection to the earth as she encouraged the students to “feel” the earth and let the earth sound through them in their playing of music. She spoke of the well being that one feels from this connection. I considered that Jenny shared Indigenous ways of knowing, valuing, and interpreting the world; she contextualized this according to Iroquoian practices as she shared drum, dance, and song and taught about Iroquoian culture. She centered her teaching on the idea of thanksgiving and reciprocity, taught the students about caring for the earth through learning about balance and relationship, and guided their creating music as related to these values.

Jenny’s mentoring and our conversations continued to return to a number of values that she articulated as significant. I now share the stories of the OPP mentors as they described their mentoring with Ashlie and knowledge they considered to be significant.

4.3 Jim, Ann, and Gerard

Jim, who organized the drum-making program for Ashlie’s class, acted jointly as a liaison with Woodview and as the team leader for this mentoring event. Jim had also led the drum-making program that I observed during the ArtsAlive project previously at Linden High School. Other First Nations members of OPP Aboriginal Units volunteered in these drum-making programs, helping students and teachers make the frame drums from deer hide and wooden frames. As I noted in Chapter 3, Jim suggested that I also speak to other members of the six-person OPP mentoring team that worked with Ashlie. After issuing information about this research to other team members, Ann and Gerard agreed to participate in this study. All

⁹⁵ Land is an omnipresent moral force reminding Apaches that the “whiteman’s way” belongs to a different world (Basso, 1996, p. 63).

three mentors had been involved in numerous Aboriginal awareness programs in on- and off-reserve schools and community centers.

4.3.1 Jim

During our interview Jim spoke of the relationship between one's connection to the drum and one's lifestyle or life choices. He noted that Aboriginal officers who perform with, or "sit at" the OPP *Zhowski Miingan* big drum adopt a lifestyle known by the officers as the "Red Road" or "walking a good path." This lifestyle included leading a healthy, balanced, and spiritually respectful life in which they committed to learning more about their culture and refrained from harmful or potentially addictive activities or substances. Jim explained that the OPP mentors shared common beliefs about respect for the drum and its teachings, whether they adopt the Red Road lifestyle or not. These beliefs about respect and teachings of the drum, I came to understand, would be central among the teachings and values shared with Ashlie and her Grade 8 class. Although the officers sang some songs during the drum-making program, most of the class's drumming and song-learning was provided by Ann, Jim's co-mentor, who returned several days later to teach songs to Ashlie's class after the drums were completed and had dried.

As we discussed the interview questions, Jim pointed out that all Aboriginal cultures have their own musics and that these musics are not to be, as he put it, "cast as one." He emphasized that if teachers are to teach music of a First Nation culture, they would show respect by honouring a commitment to "reach out and explore" that culture. Jim advised that teachers need to learn "what music means to us" as First Nations people. He explained:

Every song has a deeper meaning. For example a song might be about the spirit of women talking to the Creator. The teacher must invest his own time and energy into this new knowledge. Music and songs are a way of teaching; it's not entertainment.

Jim and I talked about the possibility of studying contemporary and popular genres of music performed by Aboriginal musicians. He stressed that contemporary artists might “write about life on the rez and this will give understanding about this now,” but it was necessary to have historical knowledge in order to understand the past. Jim generally did not support the school classroom exposure to rock, hip hop, and other contemporary genres of music written and performed by Aboriginal musicians since, in his opinion, those musicians likely would not know their cultural and historical background.

When I asked Jim what was the most important knowledge he would like to pass on to a teacher, he found it challenging to prioritize. He later suggested that recognizing that everything “has meanings and roles in our lives” was important. This recognition would contribute to a sense of balance. He added that, being able to consider the hide of the drum as connected to the deer and the drum hoop as connected to the cedar tree would help lead to a sense of balance.

Jim stated, “The song is not so important;” however, respect for “connections between everything” is. Jim would attend to the way in which a student treated a hide and cared for a drum during the mentoring; his key focus in his mentoring was on students’ making drums and what they learned from this. Jim elaborated, “Respecting the drum also means respecting each other.” He offered that the drum was to be respected as one would respect a grandparent and cared for as one would care for a young child. One should handle it gently, keep it in a safe place, and provide water in order for it to survive. He taught the students the importance of respecting every stage of drum-making and every part of the drum. Jim, who had learned drum-making and related teachings from an Ojibwe teacher, called the frame drums that the students made “Medicine drums.”

The word “respect” emerged frequently in our dialogue. Jim defined respect as “being genuine” and “not trying to be an expert.” To be genuine meant to be honest and to “recognize when you don’t know [something].” Jim suggested that continuing dialogue between a teacher and a mentor whereby a teacher sought guidance as well as answers to emerging questions, demonstrated respect. Mentoring should be an ongoing process. Jim stated that the purposes of his school mentoring programs were to broaden students’ and teachers’ understandings, to “knock down” common stereotypes, and to expose students and teachers to the “positive side” of Aboriginal cultures.

4.3.2 Ann

Ann, who is of Anishnabe (Ojibwe) background, was on maternity leave from the OPP at the time that she mentored Ashlie. Ann explained the importance of having the permission of Jim, as a Mohawk person, before she taught Ojibwe songs during her visits with Ashlie after the drums were completed.⁹⁶ Ann described protocols, such as acknowledging the territory one is visiting, recognizing that one is a visitor in another’s territory, and asking permission to share one’s music and teachings while a visitor to that territory.

Ann described the importance of singing and drumming for Aboriginal youth. She led programs in which youth from several First Nations came together to sing and drum “well into the night,” not bound by the hour, sharing songs from several cultural traditions. Ann noted the positive impact and the improved self-esteem that Aboriginal youth gained from these programs, particularly as they took on the role of lead singer. She explained that singers would learn to recognize the origin of a song at these youth events. In some cases, permission would have been obtained prior to a song being sung.

⁹⁶ Ann brought her baby as she and two other OPP mentors from the drum-making program returned to teach songs and related drum teachings.

When I asked Ann what teachers and students needed to know when they are learning music of a First Nation, her response echoed that of Jim: it helps to have background knowledge about the culture and an understanding of significant events that have impacted a community. She was concerned that teachers would be “respectful and considerate of singing and its context in the culture.” Ann defined respect, among schoolteachers, as being “open.” Teachers would show respect by becoming more knowledgeable about a culture and by connecting that knowledge to a community. It seemed to me that “openness” related to “not being an expert,” as Jim put it.

Ann suggested, “Music must be understood in context to everything else” as “the teachings are embedded in the music and the music is embedded in the teachings.” She added, “You can’t take the music from the culture; it is . . . a way to connect to the spiritual aspects of life.” Ann offered that there is “no wrong way to learn or sing a song. What is important is how the music makes you feel.”⁹⁷

Ann chose songs sung in Ojibwe communities that were “easy, light, and fun” such as *Weecheta*, a song she described as a well-known traveling song. As this was a song about “moving on,” it was appropriate in the sense that it affiliated with the students’ graduation from their elementary school and moving on to secondary school.⁹⁸

When I asked Ann what schoolteachers needed to know about the way music is taught, she replied that establishing a “community connection” was important “because teaching is a community thing.” When I asked whether teachers *should* teach music, she replied:

⁹⁷ Ann clarified that Aboriginal performers who participate in what she called “competition stream” or contest powwows or who produce recordings must make strict decisions about performance details; however, in schools, she did not consider this to be important.

⁹⁸ As one of my committee members noted, *Weecheta* may be known to have other interpretations; in this instance, it was described by Ann (and her co-mentors according to Ashlie) as a traveling song.

The community is trying to re-claim their teachings, to be empowered by having the ability to share knowledge with each other and with others. Teachers must be open in their teaching, realizing that [Aboriginal people] are empowered through showing they are proud and developing pride in youth. It is important for Aboriginal people to have autonomy. Reclaiming culture is a part of that.

Ann added, “This is where we are in our healing.” Teaching would be done through a relationship, a partnership.

The drum and drum teachings continued to be focal points during Ann’s song teaching sessions. She reflected that teachings relating to caring for the drum paralleled knowledge about caring for oneself and another and brought strength and empowerment to listeners and performers. Ann added, “When men carry the big drum they must be of good mind and heart.” Her comments about a spiritual and healing quality of the drum were similar to comments made by Jim. Drums have healing properties, and, similarly, the drums have healing songs. Ann noted that some of these songs are to be shared publicly and some are not.

Ann led Ashlie and her class in the ceremony of “feasting” the drums. She described this as “not a big ceremony” but added that, through offering food and tobacco, “we are recognizing that the drum has a spirit.” Ann added that “kids understand [this] better than adults.” She hoped that Ashlie’s students would continue to connect new learning to this teaching after experiencing the feast, for learning continues and connects, bit by bit, throughout life.

Ann noted that teaching and learning occur naturally, in relationship and in balance with other people. Similar to Jim, she stated, “all have a purpose” in sustaining balance. Youth, Ann pointed out, are represented in the south quadrant of the Medicine Wheel, in balance with Elders, who are in the north quadrant.⁹⁹ She explained that Elders are the natural

⁹⁹ The Medicine Wheel is described as a representation of “First Nations way of life, beliefs and teachings.” It is a circle divided into four coloured sections, red, yellow, white and a dark colour such as blue or black. It is often used as a tool for healing and for teaching life skills.

teachers of youth, and youth naturally learn from Elders, each with reciprocal gifts to offer. Teaching and learning is a reciprocal and balanced relationship.

Babies, Ann added, are situated in the east quadrant of the Medicine Wheel, in balance with adults, who are in the west. As all age groups had roles and responsibilities in teaching and learning, Ann's inclusion of her baby while mentoring Ashlie's class demonstrated "how we include all ages in our traditions." Ann continued, "In oral tradition, children are exposed to everything they learn from birth [onward by] attending all [community] events.

When I asked Ann about the purpose of the mentoring, she responded "[It is] to empower Aboriginal youth in knowing their own culture and to be proud of who they are." Ann's words brought to my mind my focus on learning "culturally appropriate" ways of teaching of music of a First Nation in schools, disregarding larger issues such as the needs of Aboriginal youth. Ann added, "We need to break the cycle and spread awareness to understand Native cultures and people." She asserted, "Aboriginal kids don't understand their own culture and may feel vulnerable because of shame associated with being Native. They are not confident, although people assume that they know their own culture."

4.3.3 Gerard

Gerard also impressed upon me the importance of school mentoring programs for Aboriginal youth. Gerard, with many years in police work, directs OPP Aboriginal awareness programs and had been actively developing curricular and other program initiatives for Aboriginal youth. During our first telephone interview, Gerard suggested that I read the *Walking the Path* (OPP, 2009) curriculum guide before we had our second interview. I share

The colours commonly represent directions and times of year: yellow represents the east and spring, red represents the south and summer, black represents the west and autumn, white represents the north and winter. Several other meanings are attached to the quadrants of the Medicine Wheel. It plays a more significant role in Cree and Ojibwe cultures in Ontario and is interpreted differently among communities (Ontario Ministry of Aboriginal Affairs).

some key features of this guide along with Gerard's explanations about his work in schools and in the mentoring event with Ashlie. *Walking the Path*, a curriculum unit designed to be taught over a ten-week period, "promotes self-concept, self-esteem and respect for others; and deals with issues such as healing from trauma, abuse and racism, and combating stereotypes, prejudices and biases" (p. 2). The unit "is designed as a way of providing all students with insight into Native culture, and for Native youth in particular, as a way to instill pride in who they are and where they come from" (Ibid.).

I intersperse a few brief descriptions of this unit because it illustrates the way in which music was integrated into the overall program. In the first lesson, students are asked to sit in a circle with an opening, an "eastern doorway," allowing others to enter the circle. Students may engage in cultural practices and learn cultural teachings including those about the relationship between the beating of the drum and the heartbeat of Mother Earth. Gerard shared with me that he teaches "through the drum," explaining that, "when I teach, I teach connection. If we were to survive we needed to know how Mother Earth was moving. We've lost that connection." As I listened to Gerard during our second interview, after having read the *Walking the Path* curriculum unit, his words indicated to me that teaching about connection centered the drum-making program in Ashlie's Grade 8 classroom.

Although four "Aboriginal songs" are included in *Walking the Path* (p. 62), three of which are sung in English, Gerard noted that it would be preferable for a teacher using the program to use songs from the local community. He explained that this guide could be adapted to any First Nation community, but he suggested that teachers are encouraged to bring in community members to share their songs. When I asked Gerard what teachers should know about teaching music, he suggested that they should know that different types of music, including "chants, songs with words, and songs with vocables" differ between communities.

He explained that it was acceptable for schoolteachers to teach First Nation songs “if the teacher is comfortable teaching songs,” but he added that it was preferable to have someone from the community do this. There were not “hard and fast rules” for teaching a song, but the most important thing was “respect for our culture.” Gerard pointed out that teaching in a respectful way included becoming informed about “how important the history is, [the impact of] residential schools, [and] the impact that [these have] had on Aboriginal people.”

In the second lesson of *Walking the Path*, students would draw Medicine Wheels, each drawing illustrating a different category: the four directions, the seasons, the person (mind, body, spirit, emotion), the medicines, the four stages of life, the times of day, and the four elements. Students were directed to discuss connections between the quadrants in each category. Through a sequence of activities, students would explore their perceptions of “who they are.” These included reflecting about one’s identity, learning cultural practices associated with a community, and examining the traumatic impacts of history on Aboriginal people. Most of the lessons included singing and playing drums or rattles.

Gerard considered the key purpose of his mentoring to be the development of pride in Aboriginal kids. Similar to Ann, he explained that Aboriginal students “often don’t know why they should be proud of [who they are.]” He offered, “To develop a sense of who they are . . . [and] to develop an attachment to the community that they come from” was critical. He reminded me of the gravity of purposes underlying his school mentoring as he explained that he also taught courses in suicide prevention and as he discussed with me the high rates of youth suicide in northern Native communities.

The most important knowledge for a teacher to gain from mentoring projects, Gerard asserted, is “a better understanding of Aboriginal people and cultures, and the effects of residential schools, and other effects, on Aboriginal people.” While *Walking the Path* was

first designed for Aboriginal students, Gerard noted that it is now increasingly used in Ontario classrooms for all students.

Reflection

Several significant points emerged as I reflected on my conversations with Jim, Ann, and Gerard. Jim emphasized the importance of recognizing cultural differences among First Nations, learning about a culture, and recognizing that music contained deeper meanings according to specific cultures; learning music alone would be incomplete learning. He emphasized the importance of understanding the notions of balance and respect, and maintaining communication between the teacher and mentor. Jim's description of one's relationship with the drum, the notion of "walking a good path," and the showing of respect for the drum resounded as I re-read Vine Deloria's (1999) description of the "old Indians" who "were interested in finding the proper moral and ethical road upon which human beings should walk" (p. 43). Deloria adds that, according to Sioux Elders, "All knowledge, if it is to be useful, was directed toward that goal" (pp. 43-44). It occurred to me that Jim's drum teaching focused on ways in which students and teachers would learn about elements that relate to a healthy life and lifestyle as he discussed respect for oneself and for others, the relationship between this respect and understanding about one's roles, the significance of balance, and positive elements of an Aboriginal culture. The teachings of the drum were imbued with moral purposes.

Jim's call for teachers "not trying to be . . . expert" and his effort to "break stereotypes" revealed decolonizing elements in his mentoring, encouraging teachers to assume the role of learner. I observed parallels between his definition of respect, that is, "not trying to be an expert," and goals articulated by Mohawk cultural teachers (e.g., Mitchell, Barnes, & Thomson, 1984) in which they stipulate the importance of community control over the

sharing of knowledge and they provide knowledge from their Haudenosaunee perspective in order to correct (mis)interpretations given by non-Ongwehonwe “experts.”

Ann’s call for “openness” spoke to her conception of the need for teachers to receive unfamiliar knowledges without judgment. Her explanations about learning as a reciprocal act, occurring in balance with others and as life-long, reflected key elements articulated in the “First Nations Holistic Lifelong Learning Model” developed by First Nations educators (Canadian Council of Learning (CCL), 2007, p. 18). This learning model portrays learning as “a holistic, lifelong developmental process that contributes to individual and community well being. [It] integrates various types of relationships and knowledge within the community” (p. 18). Ann’s focus on the needs of the community and on the notion of communally shared learning was consistent with directions advocated in the CCL model. The model also features the Medicine Wheel as a representation of balance and illustrates epistemological foundations that link the learner with his or her community and with others. Ann’s descriptions of the needs of Aboriginal youth to develop confidence about and understanding of their own culture echoed the call for cultural continuity and collective well being that is articulated in the CCL document (2007, p. 18).

Along with the other OPP mentors, Gerard referred to the overriding purpose of developing pride and self-esteem among Aboriginal youth. Gerard revealed to me his close awareness of the gravity of some community challenges, also articulated in the CCL (2007) document’s description of the disruptive impact of historical policies and legislation on the social, economic, and cultural foundations of Aboriginal communities (p. 10). The OPP mentors brought to my attention the wider cultural and social implications of these mentoring events.

Ann’s characterizing of learning music “in context to everything else,” shared by the

OPP mentors, reflected the holistic nature of Indigenous knowledge. Like Jenny, the OPP mentors communicated as significant the understanding of connections between knowledge, culture, and community and the appreciation of the drum as a spiritual being with teachings. Songs were to be taught in relation to other teachings and cultural understandings. In addition to sharing their understandings about the teaching of music in schools, the OPP mentors indicated that this teaching served restorative purposes, building pride among Aboriginal students. It served to strengthen and decolonize through teaching about self-concept, self-esteem, and respect for others and “[dealing] with issues such as healing from trauma, abuse and racism” (OPP, 2009, p. 2). Restorative and decolonizing purposes, including “combating stereotypes, prejudices, and biases” (Ibid.), went hand in hand and, I believe, were of utmost concern to these mentors. I observed a fluidity displayed by all of Ashlie’s mentors as they transferred between cultures in their sharing of knowledge; yet this was juxtaposed with an acknowledgment of protocols respecting cultural difference and a concentration on cultural difference and locality as they described the teaching and sharing of music.

4.4 Ashlie

Ashlie, the teacher at Ash Grove School that these mentors worked with, had been active in helping to facilitate the cultural programs that took place during the time that I was in the schools. I was intrigued that Ashlie frequently referred to her learning from the OPP mentors. Her interest in Native knowledge extended to several of the nine curricular subjects that she taught. Ashlie sought and received ongoing counsel on various educational topics from community members in Woodview, particularly in the areas of history and geography. She had participated in numerous professional development programs in a variety of curricular areas related to Aboriginal education offered by Forest School District. Ashlie had a keen interest in the inclusion of Aboriginal knowledge in her pedagogy.

As Ashlie described the OPP mentoring event, she recalled, “I’ll never forget Jim saying, ‘I need to know how the drums are going to be used; the drum is sacred.’” She related that Jim blessed the newly made set of drums with the burning of tobacco. Ashlie explained to me that the deer hide and the wood frames came from living beings, that these beings were to be honoured, and that the drums were to be cared for as one would care for a young child.

Ashlie recalled that Ann and her partners sang and drummed with her class, the class forming a circle in the schoolyard outdoors. She noted that Ann’s baby was placed in the center of the circle as they sang and drummed. Although Ashlie did not relate the possible connection of this inclusion to the Medicine Wheel as Ann had done, the inclusion of the baby appeared to have made an impression on her through her mentioning this to me.

Ashlie explained that, at the time, she wanted to continue singing the songs with her students that the officers and Ann had sung and taught; she expressed her concern to Ann that she did not know the songs well enough to teach them independently.¹⁰⁰ Ashlie seemed to be aware of the significance of oral culture as she asked Ann if it would be acceptable for her to search the song lyrics on the Internet in order for her class to continue singing them. She did not ask her mentors for copies of the music, and she recognized the need for permission to continue this teaching. She related that her OPP mentors told her to “do whatever you need to do to continue it and make it your own.”

Just as the OPP mentors did not prescribe a “method” of song teaching to me, Ashlie similarly did not describe the ways they taught; however, she did emphasize that her mentors had shared a “gift” with her. In speculating about the most appropriate way for a non-Native teacher to include musics of Native cultures in the classroom Ashlie commented, “I would

¹⁰⁰ Ashlie anticipated that her students would perform them at their upcoming elementary school graduation ceremony. In Ontario, students (usually 13 and 14 years of age) graduate to secondary school after completing Grade 8.

bring in the mentor, and the mentoring needs to almost give you permission. Because it's not ours, it's not ours to teach."

Ashlie reflected upon another mentoring experience that took place more than one year previous to the drum-making program. Having seen the Disney animated motion picture, *Pocahontas*,¹⁰¹ she had made the decision to direct her students in a version of a play representing this story.¹⁰² When she shared her plans with Woodview community members, they advised her to receive guidance from them about this. Ashlie subsequently studied the script of the play with a community member, and together they altered it until the community deemed it to be more culturally acceptable. Looking back on this experience, Ashlie commented, "When I looked at [the script], I went, 'That's a European slant on things right?' We pulled entire little scenes out because they were not accurate and they were condescending." Ashlie used the term "perspective" frequently as she communicated that this experience provided substantial learning for her. She admitted, "I should never have done *Pocahontas*. Ever. It was a huge political no no." She added that, at that time, she "did not know." The knowledge that Ashlie gained about constructions of identity portrayed in the play, and about community members' perspectives about them, was, two years later, still significant to her.

Ashlie, the only teacher in the school to take part in the drum-making program, identified herself as the "keeper of the drums." She asserted that the deer-hide drums kept in the music room were not to be "banged on" by students who had not received the teachings of the drum. Her assumed responsibility towards the drums related to her understanding that the drum was not so much a musical instrument, but a representation of a way of being and

¹⁰¹ Pentacost, J. (Producer), & Gabriel, M. and Goldberg, E. (Directors). (1995). *Pocahontas* [Motion Picture]. USA: Walt Disney Feature animation.

¹⁰² Ashlie used a play scripted for school use telling the alleged story of the daughter of a Powhatan chief.

knowing. Ashlie committed to the mentors to care for the drums.

At the time of our interview, Ashlie expressed regret that proper storage shelves had not been built for the drums. Prior to her recent mentoring with Jenny, they had not been played since the graduation performance one year previous. Ashlie added, “I’m not very good at it, but I’m well aware of the [responsibilities that accompany the drums].” She described the impacts of the drumming and singing program on her Grade 8 class:

I was trying to explain to [Jim], “I don’t know if you understand what is happening in my classroom with the drums. The kids are so eager and so enthusiastic and so respectful and wanting to share their knowledge and just talking about the drum and the teachings.” It made a profound impact on my class . . . Anybody that came into our school, we would [say to them], “We need to drum for you.” And the kids would teach, and it was beautiful.

Ashlie attributed the changes in her students’ behaviour and attitude to the knowledge they learned about the drum and about themselves, and the ways of teaching that the OPP mentors demonstrated. She explained that the mentors invited the students to join in singing and drumming if they wished; the mentors did not pressure the students to participate. She added that reluctant students soon joined in as well. Reflecting on the OPP mentoring, Ashlie commented, “It changes the whole tone of the class” because the teachings went “beyond the drum.” The mentors led the students in exercises in which they reflected upon themselves and their relationships with others; they engaged in conversations about their life purpose.

When I asked Ashlie if she evaluated student learning during the drumming program, she responded that she had “thought about” it. She stated:

Could I give them an assessment for participation? Yes, but . . . drumming is not meant to be evaluated. [The drumming and singing] is optional with my kids. I won’t force anybody to do it . . . But it’s got to become a part of them, come through them. Come from them. I will never evaluate them [on that].

Ashlie considered that evaluation of her students' learning during and following the drumming experience would contradict the intent of this learning. She did not evaluate their learning during this experience.

Ashlie described the ceremony of "feasting the drums" led by Ann. The following interview segment illustrates Ashlie's (and my) learning about it:

Ashlie: I'm not afraid to . . . say "I don't know" [to the mentors]. But I want to learn. I remember the last time Ann [and the other two mentors] were out. They asked, "Have you feasted the drums?" I said, "Oh, nobody ever told me that. Is it a bad thing that we haven't?" So they said, "no, no." But every time they come, they impart something new to me. And its wonderful, cause I share it with the kids and they say, "Yeah, Ms. . . . lets do it tomorrow".

Marian: Did you feast the drums?

Ashlie: Yeah. Well, we had a feast outside, it generally happens by a river, but a bush is fine. We each gifted something that we brought onto a platter, and then we did some drumming and what not. And you go out there with the intention that the gifts that were on the platter were for the drums and they were honouring the drums. And we drummed for a bit, and when it was all said and done, we put the food into the bush. Slid it off the plate.

Marian: No one ate the food?

Ashlie: We ate our food, yes. We had our food. But the portion on the platter, we don't eat that.

Marian: So that food is . . . ?

Ashlie: It's gifted to Mother Nature.

Marian: Which is where the drums came from.

Ashlie: Right . . . What I explain to the kids is that it's our way of honouring Mother Earth for giving us the gift of the heartbeat and the drums. The hides. So that's where I left it at. And the kids seemed to totally get it.

Ashlie related her interpretation of an event that Ann had simply described as “not a big ceremony.” To me, this was an extraordinary teaching event; it illustrated ways of knowing that are not normally included in the school curriculum. The idea of reciprocity, a value that is inscribed in Indigenous notions of relationship to the earth, was embodied and materialized through this act of feasting and acknowledging the drum as a living being. Ashlie accepted the teaching related to this event and other unfamiliar teachings and practices openly and without hesitation. Her reference to the blessing of the drums by Jim and the feast led by Ann indicated the significance of these practices to her. Yet, she described textbooks, particularly history texts, as biased, usually written from a White, European perspective. She pointed out that she encouraged her students to look at “two sides to every story” and make up their own minds about issues, particularly sensitive local issues. By teaching critical thinking in this way, she was following provincial curricular expectations, harmonizing the students’ development of critical evaluation skills with their learning of Aboriginal knowledges and perspectives. However, Ashlie differentiated between the learning of the drum and provincially mandated learning. She shared:

Whatever we read . . . we do teach from a perspective of knowledge. So I teach them to consider things from a First Nation perspective . . . When I think about First Nation teachings, it's about perspective. We need to put ourselves in their shoes.

Ashlie related that, as she increased inclusion of Aboriginal knowledges and perspectives in several curricular subjects, she noticed that her students’ school engagement and attitude improved. She related that her First Nations and Métis students now more openly identified themselves as Aboriginal. She added that her students might not be “self-identifying

to the [school] board, but they are to me. Because it's safe. We're a safe place here . . . I don't think there's any racism here."

Wanting to continue teaching the songs that Ann taught, Ashlie researched some of them using the Internet, in order to find the words and vocables. She reasoned, "I [needed] to [do] that so that I could give the visual to my kids, not just the auditory. So we would play and sing." It appeared that Ashlie was troubled by the fact that she added "visual" elements to the oral knowledge that her mentor provided. Ashlie also experienced a sense of disjuncture when she learned that the traveling song *Weecheta* was not known by people in Woodview. Ashlie had not realized that this Ojibwe song differed from other traveling songs.

In the preceding paragraphs, I have focused largely on Ashlie's learning related to the OPP mentoring event. Ashlie considered her musical learning as a natural follow-up to other learning about the drum and its teachings; these teachings were significant to her and impacted upon herself and her students. I now summarize overall themes that emerged from knowledge communicated by Ashlie as a result of her community consultations, her various mentoring events, and her other learning. I have classified these broadly as *foundational knowledges* and *resultant knowledges*. Foundational knowledges include values, concerns, and considerations that were significant to Ashlie. Resultant knowledges are both the cultural and community knowledges that Ashlie identified and her awareness of the impact of these on herself and on her students. Although I discuss *foundational* and *resultant* knowledges separately, they are related. A value that Ashlie came to appreciate might become a knowledge that she tried to teach or instill in her teaching.

Foundational Knowledges

Ashlie used the words "intent," "respect," and "caution, care, and responsibility" frequently during our interview; her use of them indicated to me that she had adopted them as

key values. She defined respectful teaching as “[removing] my thoughts and opinions. I remove any preconceived ideas or knowledge, and I teach it the way they taught me.” This resembled Jim’s call for “not being an expert” and Ann’s call for “openness.” She added, “[It] is teaching with [the mentors’] perspective in mind at all times. I take the knowledge that they shared and I share it with others . . . It’s a gift. I don’t know how else to say it.” Ashlie felt that the reason the Woodview community agreed to assist her with *Pocahontas* was because community members understood that she acted with “good intent.”

Ashlie expressed her cautiousness about seeking knowledge from community members: “I’m cautious. And I think, honestly, the First Nation people I know have taught me to be cautious because they’re cautious with what they share and who they share it with . . . Even to be invited into the community and into homes, that’s an honour.” She was cautious with, as she put it, “what she asks and who she asks” when she had particular questions. When inquiring about one’s clan, for example, she stated, “I might quietly ask one of my . . . friends [in Woodview] and say, ‘Is that appropriate for me to ask?’” Ashlie indicated that she had learned not to take for granted knowledge that was shared by her mentors. She explained, “It’s the person who’s taught it to you, right? That’s the person whose blessing you need [in order] to go forward with it.” Ashlie, as the “keeper of the drums,” acknowledged the responsibilities that she had accepted in continuing to care for them.

Ashlie’s language frequently included statements that indicated her valuing of both the knowledge that her mentors and her community advisors shared and the relationships she had developed with them. She credited them with having influenced her appreciation and her growing understanding of knowledge about First Nations. She had consulted with Woodview band counselors as she taught topics related to treaties and land use in her history and geography courses. She explained that she used her mentors’ words (such as “this is as I’ve

been taught” and, “this is how I know it”) when she responded to student queries, particularly those concerning contentious local issues. She tried to communicate to her students that there were multiple perspectives about these issues, based on her recognition of the politically contentious nature of some recent political negotiations. In Ashlie’s view, she and her students derived meaning through examining local issues that affected people in the Woodview community and then comparing these issues to other historical events that she taught in her history course.

In contrast, she offered little knowledge about local meanings or origins of the music that the OPP mentors and Jenny taught. She related that the songs Ann taught were Ojibwe, commenting, “I know more Ojibwe songs than I know Iroquoian songs. But that’s OK. That’s OK. In no way that I know of have I ever offended anyone, that I know of.” Ashlie’s repetition of the phrase “that I know of” led me to think she was not assured that this was “OK.” She further added, “If I’m going to share a song with [the students], I try to research [it], look it up . . . to qualify it from at least two sources.” She verbalized her protocol of checking the cultural origins of music; however, in our discussions, she did not share local understandings about songs. Although she sang and danced music taught by Jenny and the other Woodview guests, the songs that she appeared to have *learned* were the Ojibwe songs taught by the OPP mentors. I noted a discrepancy between Ashlie’s interest in local issues and her admitted lack of Iroquoian and local musical knowledge.

A key element emerged that I identify as “wider purposes.” Ashlie explained that the main reason she initially contacted an advisor from Woodview was to correct what she termed a “disconnect” between the community and the school. With a heightened sensitivity towards racialized prejudice stemming from her experience in her home community, she related her observed lack of communication between the school and the families of her Woodview

students and the need to build positive relationships between them.¹⁰³ Ashlie stated, “Why did I ask [the mentors] to come in? Because I knew that if I wanted to bridge this disconnect I [needed] to have this understanding. I knew very little, I was ignorant and admitted it . . . The racism that I was exposed to as a child, I knew that that was not going to happen [here at my school], not on my watch.” Ashlie thus attributed a wider purpose to the mentoring projects she co-organized. I drew parallels between her attribution of wider purposes to those articulated by the OPP mentors.

In considering the *foundational knowledges* that Ashlie communicated, I suggest that Ashlie’s increasing awareness of values such as intent, respect, caution, care, and responsibility formed a framework guiding her approach to ongoing teaching and learning. She had learned these values through her experiences of being mentored and through her relationship with community advisors. This framework developed over time and through a cyclical interaction with her various advisors from Woodview, the OPP Aboriginal team, and other mentors following the ArtsAlive projects. Ashlie conveyed that she was willing to learn unfamiliar knowledge and apply new practices. She inferred that her interest in this learning was propelled by her sense of a wider purpose. These foundational knowledges—values and considerations—were significant in that they underlay the resultant knowledges that Ashlie communicated.

Resultant Knowledges

Ashlie asserted that several of the understandings that she and her students gained brought about a positive change in her students’ behaviour and overall attitude as well as changes in her own teaching practice. I call these changes *Impacts* and have described several of these impacts following the OPP mentoring in the first part of this section. Ashlie also

¹⁰³ Ashlie also related that the town she grew up in was situated near another First Nation community. She described her experience of witnessing racist acts while growing up there.

indicated that she began to incorporate new routines, adjustments, and ways of learning—that is, alterations in her practice—which I now discuss.

As I thought about Ashlie’s comments about teaching her students to “consider things from a First Nation perspective,” her descriptions of her experiences with drum teachings and feasting the drum, and her efforts to apply these drum teachings in her practice, I considered that she was “engaging” with diverse knowledges (Kincheloe, 2008b, p. 5). Such engagement deepens one’s understanding of another culture, though it may push one out of one’s comfort zone (Joseph, 2005). By participating in traditional ceremonies and experiencing “new” ways of learning, Ashlie demonstrated what she termed as “respect of the knowledge.” She described two changes in her teaching practice that resulted from her mentoring and ongoing counseling. First, she gradually infused new knowledges and practices and some perspectives of the local community into her practice. For example, she accepted knowledge about the drum without question and willingly participated in ceremonies. She shared perspectives of the community, such as perspectives about land claims, in her history teaching. Her language, personalized to her own understandings, reflected ways of knowing that she had been exposed to and participated in. Second, she tried to instill a more critical approach in her teaching, encouraging her students to question non-Native representation of Native North Americans in school reference materials. She emphasized that she encouraged her students to consider local realities and historical teachings from a First Nation perspective. On one hand, she openly and unquestioningly accepted new teachings, and on the other she presented a critical perspective. Ashlie applied “methodological diversality” as she integrated multiple perspectives in her pedagogy as advocated by critical pedagogues (e.g., Kincheloe, 2008a), and she articulated her awareness of bias and misrepresentation in teaching materials. She incorporated both epistemological and decolonizing elements into her pedagogy and

acknowledged the existence of racism in schools.

Ashlie accepted the knowledge of the drum and the music that she and her students learned as part of an overarching set of teachings in their own right, not to be compared to “mainstream” teaching of and about music. These teachings were complete in themselves, as evidenced by the positive transformations that Ashlie observed in her students.

Ashlie also acknowledged that her developing understanding of Native ways of knowing had impacted her practice. For example, she explained that her knowledge of clans helped her to appreciate her Aboriginal students and their learning styles. She articulated that, once she knew a student’s clan, she understood his or her traits better; she and her student would then discuss his or her habits, schoolwork, and behavior in a way that “made sense” to them both. In this case, Ashlie gradually meshed some cultural knowledge into her teaching practice.

When I asked Ashlie what musical knowledge students and teachers needed to learn, she responded, “I don’t think they need to *learn* anything. I mean, I think the teaching and the cultural knowledge have to come together.” Her emphasis on the word “learn” left me pondering. She did not indicate that musical knowledge *needed* to be taught or learned. This, to me, harmonized with my understandings of notions of non-interference in one’s learning. She added, “The music has to be taught with traditional teachings.” Her expanding on this notion resonated with comments offered by Jenny and the OPP mentors when they offered that related cultural knowledge is to be taught alongside musical knowledge because, otherwise, the music has no meaning.

Ashlie identified the overall purpose of the mentoring as “to share, and share in the right way . . . I think [the mentors] also know that if they don’t share cultural values and teachings with this younger generation . . . it will be lost.” She communicated her awareness

of an ethical dimension of this teaching, not only through her statement about sharing in the “right way” (speaking to her awareness of “wrong ways” that may misrepresent or distort knowledge) but also through her awareness of the possibility that valued teachings may disappear.

As I reflected on the knowledge that Ashlie shared, I noted that she identified a number of knowledges and teachings that were significant to her; she explained impacts and ways of knowing that had positively influenced herself and her students. These were shaped by *foundational knowledges*—the values of relationship, intent, respect, and caution, care, and responsibility—that she was coming to appreciate. I also considered some discrepancies in Ashlie’s responses. First, Ashlie had indicated that “the teaching” of music and cultural knowledge have to “come together.” She was aware of teachings the mentors had shared in relation to the drum, but she did not identify many cultural knowledges associated with the songs. Second, Ashlie emphasized the need to research the origins of songs from different sources, yet she did not seem to have anything more than skeletal knowledge about the songs that she taught. Despite her having made note of some changes in her pedagogy, she and her students sang and played the deer-hide drums only on special occasions or when a mentoring event occurred; the music with which she had been gifted was not infused regularly into her pedagogy.

Shadows

Several questions emerged as I considered Ashlie’s communications. Why did Ashlie minimally identify Iroquoian cultural knowledge that she had recently been exposed to during the mentoring I observed? Why did she more commonly identify learning shared by her OPP mentors one year previous? Why did Ashlie not consistently follow through with her responsibilities towards the drums? Why did Ashlie not privilege knowledge about the origins

or related cultural knowledge about musics she learned? In the following paragraphs, I explore some “shadows” I observed that may have influenced these discontinuities and omissions.

“Time” and “Space” for commitment

Ashlie was conscious that she had not consistently fulfilled her commitment to keep the drum teachings alive. Because of other commitments, she had not re-scheduled her OPP mentors to return and teach more songs and teachings even though they had offered to do so. Ashlie’s competing commitments and time demands and her indicated need to have mentors teach music contributed to her non-continuance of this drumming and singing between mentoring events.

In teaching nine curricular subjects, Ashlie may have felt she lacked the time or curricular “space” for this ongoing inclusion in an already congested school curriculum. However, she related that she frequently played recordings of music of First Nation musicians while her students engaged in seatwork and that her students enjoyed it.

Association with, and dissociation from, the school curriculum

As a teacher in a publicly funded school, Ashlie was required to adhere to ministry-approved curricular guidelines and reporting procedures and to report on her students’ learning according to defined knowledge and skills expectations pertaining to each “subject” she taught. She identified the curricular expectation for the development of critical thinking skills as being congruent with her teaching of a variety of perspectives, including those shared by community members, in her social studies program. She did not make such links in subjects such as music. Perhaps Ashlie did not recognize the expectations in the provincial arts curricula as supporting these or the tracing of a local community’s cultural and musical roots, a tracing that could occupy a great length of study time.

Ashlie dissociated the expectations of the provincial music curriculum with the musics and ways of knowing and learning she and her students experienced with the OPP mentors. The provincial curricular requirement to evaluate her students' learning did not, in her mind, mesh with the kind of learning her students experienced. It seemed to me that Ashlie experienced a sense of dissociation owing to differences between the curriculum-based knowledge she was charged with teaching and the new epistemology she was learning.

Initiative and personal ownership

When Ashlie first informed me, months before this research, of her plans for this mentoring event, she enthusiastically shared her vision of a project much different from the one that ultimately materialized. Due to inadequate funding and dependence on an external arts organization for financial support, the planned project was replaced by the smaller-scale project co-planned by this organization. The shift to this project, and the lessening of Ashlie's personal control over it, compared to her personal investment in the drum-making program, may have influenced her engagement with it.

4.5 Summary

In this chapter, I have described the mentoring that Ashlie received from her mentors Jenny, Jim, Ann, and Gerard. The mentors communicated a variety of knowledges and values that represent wider Indigenous cultures and specifically Iroquoian cultures and the community. Ashlie, who maintained a close relationship with some members of the community, identified and appeared to appreciate various aspects of these values. In the next chapter, I introduce the two other teachers in this study and the mentors who worked with them.

CHAPTER 5: THE MENTORING AT LINDEN HIGH SCHOOL AND CEDAR VALLEY SCHOOL

5.1 Introduction

In this chapter, I share additional knowledge and teachings that the participants in the school mentoring events communicated as valued and significant. Specifically, I describe the mentoring at Linden High School and Cedar Valley School (see Table 5.1).

Table 5.1 Mentor and Teacher Participants

	School and Teacher		
	Ash Grove (Ashlie)	Linden (Lindie)	Cedar Valley (Cedar)
Mentors	Jenny Jim, Ann, Gerard (OPP)	Linda Lillian	Cary

Note. Participants whose names are in bold format are introduced in this chapter. Participants whose names are in grey tone are introduced in Chapter 4.

I first introduce the participants in the mentoring at Linden High School (in section 5.2), beginning with Linda and Lillian, the mentors who worked with the teacher, Lindie. I include excerpts from my field note observations of the classroom mentoring of both mentors and conclude each mentor's story with personal reflections about ideas they communicated. Next, I present the knowledge and teachings that Lindie communicated as valued and significant. Then, shifting my focus to Cedar Valley school, I share the story of Cary (in section 5.3), the mentor who worked with Cedar. In contrast with the other mentors for whom I have added personal reflections following their stories, I have integrated my reflections about Cary's ideas within my narrative. This seemed a more natural way to present them as it allowed me to portray elements of our conversation more closely. Finally I introduce Cedar and include excerpts of my field note observations of her teaching during the time I was in the

schools. Concluding the sections about each teacher, I examine shadows that characterized their respective communications of knowledges.¹⁰⁴

5.2 Linden High School

5.2.1 Linda

At the time of our interview, Linda, a visual artist, children's author, and singer/songwriter of children's songs, was seated at a library table preparing material for an upcoming visual arts workshop for teachers. The tabletop was filled with piles of resource material describing the lives of 20 well-known Iroquoian people, including musicians from the Six Nations community.¹⁰⁵

Over the two-year period since the beginning of the preliminary research and this interview, I had observed Linda leading teacher workshops and mentoring other classes, and I had maintained an ongoing dialogue with her. This interview was, in effect, a continuation of our previous conversations. In the following account of Linda's story, I offer knowledge and perspectives that she shared, along with segments of my field note observations of her mentoring of Lindie's senior instrumental music class.¹⁰⁶

Linda taught music classes in Lindie's carpeted music room, a room with a high ceiling and small high-placed windows. The room was outfitted with a collection of band instruments, a set of acoustic and electric guitars, electric piano, synthesizer, drum kit, and a computer station. It had an office and practice and storage rooms off the main teaching area.

¹⁰⁴ These include unanswered questions, anxieties, or inconsistencies that the teacher communicated or demonstrated.

¹⁰⁵ Linda explained that the teachers would learn about a well-known person and artistically portray this knowledge using mixed media. I later attended this workshop. Linda demonstrated paint and brush techniques and suggested possibilities for design as we learned about our chosen person and portrayed that person in our art.

¹⁰⁶ Linda taught five class sessions during the spring ArtsAlive project to the junior and senior instrumental music classes. The first two classes were co-presented with another mentor who did not participate in this research. The last three classes were taught only by Linda.

Thirty chairs and music stands were scattered around the room. Linda and her partner, over the course of the week, brought their own frame drums to the classes they taught, while Linda also brought a collection of CDs representing musics of various Aboriginal musicians and a set of pictures that she used to provide visual cues for her composed and multiple-versed *Thanksgiving Song*. Compared to the somewhat rowdy junior instrumental music class of almost 30 students, this senior music class had 15 students who listened, asked questions, and participated respectfully. Linda had already taught and sung her composed *Thanksgiving Song* with these students and had explained various aspects of Iroquoian culture to them when she introduced to them their project of creating their own music.

Linda explains the theme of the week—Thanksgiving—to the students. She points out that the Thanksgiving Address is not a prayer. She explains that giving thanks to the Creator is a way of doing something about elements of destructiveness in the world. She tells the class that the drama students are working on a play to reflect this theme and that the play will explore some of these “destructions.” She mentions some of them: air pollution, noise pollution, sound pollution, ageism, youthism. Linda explains to the students that they are going to create music to accompany this play.

Linda connected the traditional teachings of the Thanksgiving Address to contemporary issues that the students could relate to. In this, and in Linda’s other classroom teaching she emphasized that First Nations people are contemporary people not a “lost race.” During our interview, she commented:

We still practice our culture, we still practice our traditions. What a wonderful advantage, we’re not studying a lost race. Even though we’re contemporary people, we have this ability to have embraced our ancestral traditions, which is pretty unique, on the land that we’ve always been [on].

Linda explains to the students, “You will create music to go with the play. In preparing the music, you have choices.” She gives examples: Take part of a traditional

melody and play it on contemporary instruments. Perform a contemporary song using traditional instruments such as the drums and rattles. One of the students suggests the Joni Mitchell song "Put up a Parking Lot." He asks Linda what "traditional" means. Linda responds that it does not mean historical. But it has meaning embraced by the ancestors. She explains that non-Native people tend to keep Native people in the historical past. Native people live in the modern world, and they keep traditional values alive.

When I asked Linda what was the most important knowledge she would like a teacher to learn from her mentoring, she found this difficult to answer. She later responded, "If we're talking about Haudenosaunee or Iroquoian music, it would be our connection to the past, to our way of life and expression of who we are. That hasn't changed for hundreds . . . of years."

Linda elaborated:

To hear the songs that have been sung by our ancestors, I think, understanding it, appreciating it, being able to hear it, is a wonderful opportunity and just the beginning. If music can open the door to our past, and our present way of life, then, it should open the door for more communication of everything else. Not that you have to learn the songs . . . but just a respect, I guess, of an existing way of life, for a group who have been able to maintain and embrace a culture that has always been here.

I asked Linda what teachers should know about the way music is taught. Reflecting about teaching in the Longhouse "in the traditional way," she suggested that children would learn the "rhythm of it by absorbing it, by being around it, by having it handed down to them." It is not "taught" to them. She added, "All of a sudden you're singing. You've grown up around it; you've heard it so many times." Linda seemed to be differentiating "absorbing" from Western notions of teaching and learning.

Linda emphasized the importance of teachers' understanding the meaning of songs. She provided questions a teacher might ask: Is it a song of mourning, of celebration? Is it connected to one of the ceremonies? Is it a men's song, or a women's song? Linda added, "It's not just enough to know the song."

Linda plays a variety of recordings, invites the students to consider how they will create their music for the play. We listen to a Tuscororan song sung in harmony by a women's group. To a song sung in Mohawk, accompanied by an orchestra. To a recording of traditional instrument timbres imitated on a synthesizer. To Ghost Rider by Buffy Sainte-Marie. To Indian Country by Robbie Robertson.

A student asks, "What is powwow music?" Linda explains "there's a huge difference" between social and powwow music. She plays an Iroquoian social song sung by a men's singing group and then a powwow song. A student comments that, in the powwow music, the men are singing high. Linda responds, saying that powwow music blends cultures.

Linda exposed the students to several musics, most of which were performed by Iroquoian musicians. When students asked questions, Linda shared her understandings in a somewhat encapsulated form rather than through detailed explanations, or played examples of music for the students to develop their own understandings.

In playing these recordings, Linda did not examine the songs or music in further detail with the class. When I asked her how and whether schoolteachers should teach Iroquoian music, she responded that teachers and their students should "be exposed to it, and there are certainly songs that they should have no problem learning and singing." However, she was concerned with the ways that teachers would learn these songs; it would be best to learn social songs from a mentor. When teachers and students learned a song, "all the senses need to be ignited . . . You've got to see it, hear it, voice it, experience it." That sensory experience was significant in the learning and was gained through a relationship with a mentor. Linda expanded, "If people who are given that gift are allowed to share it, then . . . it takes on life." She described mentors' knowledge as "heart knowledge;" this contrasted with the "book knowledge" of a teaching manual. She suggested that some teachers have the capacity to "be

a part of it” and to understand the music and its meanings. However, using a step-by-step approach to teach, such as provided in a teacher’s manual, or, as Linda put it, a “curriculum,” contravened this learning. Linda made a practice of leaving a resource package to help teachers “keep the learning consistent.” The teacher, through continued dialogue with a mentor, would then make this learning his or her own.

Linda supported the idea of exposing teachers and students to contemporary music of Aboriginal musicians. Learning about the music of these “modern day poets” would provide “an insight about who we are today” as their music is “strongly attached to our history and culture.” During our interview, Linda found an article among the piles of materials on the library table about Mohawk rock musician Derek Miller. She commented, “We’re all a result of our past and ancestors . . . What we’ve retained our whole lives and what we’ve been taught is who [we are] now.”

A student asks if there is a correct protocol for creating music for the play. Linda responds, “Take ideas and make it yours, don’t copy other music, but take ideas from it.” She suggests that one idea might be to use vocables, and putting these to any melody.

When I asked Linda the meaning of teaching in a respectful way, she responded by saying that respect “can’t come without having knowledge.” She continued:

You don’t know if you’re saying or doing something that might offend somebody if you don’t know. How can you? So you can’t teach something unless you know it because you won’t recognize whether that’s an insult or whether that’s hurtful, or whether that’s wrong. Education comes through understanding. Learning about it. That’s the teacher’s responsibility. And when she teaches it, she’ll know what the boundaries are . . . Respect begins with knowledge.

Linda theorized that learning about traditional songs would “open doors” to such understanding. Music, she said, is “inside of what a culture is all about.”

To end the class, Linda gathers the students together to learn the Round Dance. She explains that this dance is a gift from the Ojibwe people, often performed at Iroquoian

socials. It starts clockwise, and then, in a break between verses, it changes directions. Linda says, "So in dancing the Round Dance, we will go in both directions, to recognize both cultures." Linda shows the students the sequence of steps without the music. Lindie and the students join hands and copy her; some students are awkward in their movements. Linda turns on the CD player and they perform the dance, changing directions at points, until the music stops.

The next day, during the final class, the class danced through the *Round Dance*. Linda explained that moving in the two directions gives balance. She closed the week by telling the class that a set of recently made drums would be gifted to the music room. These had been blessed through burning tobacco and thanking the Creator. She explained how to care for a drum and the importance of loving it as if it were a child.

Reflection

As I reflected about Linda's teaching as it pertained to the Thanksgiving Address, I recollected comparisons between Western and Indigenous ways of knowing. The idea of Indigenous as holistic knowledge as compared to Western as disconnected and compartmentalized knowledge (Barnhardt & Kawagley, 2005; Davis, 1999) was particularly evident as I considered the theme of thanksgiving and reciprocity underlying Linda's mentoring. I considered that thanksgiving, as a way of knowing, permeates the Iroquoian/Haudenosaunee worldview. All social gatherings I attended began and ended with this observance. The notion of moral and ethical purposes (Deloria, 1999), tied to this notion of thanksgiving, came to mind, as I observed that these were inscribed in Linda's teaching in conjunction with the teachings about balance and harmony. I was also struck by Linda's expression "make it your own" which had been iterated by Ashlie too after asking Ann about teaching songs. This idea, "make it your own" seemed problematic to me; I considered

notions of appropriation affiliated with it, yet considered that other protocols accompanied this notion, such as gifting or offering permission. Linda's admonition to the students to not copy, but to "take ideas" from other songs seemed significant.

As I wrote Linda's story, other key concepts presented themselves to me. When Linda referred to the Iroquois as "not a lost race," but as one that has "always been here" and whose past "resides in the present," I considered her focus on making her culture and people more "visible" to non-Native others and subsequently recognized as being rooted in this land. I considered the tendency of non-Native music educators to remove musics of First Peoples from this rootedness and bracket them within the rubric of world music, a categorization that struck me as specious, separating musics and people from *this* land. A key ingredient of Linda's mentoring activity in schools was her focus on teaching about Iroquoian knowledge and culture. As she described knowledge as "absorbed" and experienced in relationship with another, I sensed that she merged the acquiring of knowledge with culture-particular ways of teaching and learning. A number of other reflections coincided with my observation of teaching offered by Lindie's other mentor, Lillian. I shall discuss these following Lillian's story.

5.2.2 Lillian

A professional actress and musician, Lillian taught Lindie's instrumental music class¹⁰⁷ and another class traditional songs and guided the music class in creating background music for the DVD soundtrack. Lillian's mentoring of classes at Linden School was her first experience teaching in schools. Here I share field note observations from a mid-week class in which Lillian taught one song.

Lillian first began the music classes with breathing and vocal warm-ups. She shared

¹⁰⁷ This was a different class from the class taught in the spring by Linda.

with me her belief that everyone can sing:

It is [from] the Western outlook and the Western judgment that people say, “Oh I can’t sing.” If you can make a noise with breath and tone, you can sing. It’s practice that gets you where you want to go. Or how skilled you want to be. I’ve met some amazingly incredible traditional singers . . . They have power and strength and passion, rhythm and soul. And you can’t teach that. Not really. Maybe the strength and the volume, you can teach that. But the spirit and the soul, you can’t teach that. You know, you just have to tap into it.

Lillian critiqued what she regarded as the “Western judgment” about singing. She had performed music in jazz and blues genres, she sang traditional Iroquoian musics, and she had sung and written musics that fused Aboriginal and non-Aboriginal musical elements. Lillian had traversed musical cultures in her professional and personal music making.

There is a hum of activity. A group from the school district enters to observe Lillian; a cameraman sets up equipment.¹⁰⁸ Lillian writes a few vocables on the blackboard while twenty students gather a circle of chairs in the center of the classroom. Lillian skips the usual vocal warm-ups for this class. She tells them, “It’s a Good Road is a song about peace and love and life. Enjoy that you are singing a very old, traditional song.” She explains that the students are to be recorded singing this song. Lillian sings the song through, as she had done the previous day. The students stand in a circle around her. She invites them to sing along. Most join in. Lillian says, “I appreciate you jumping in and going for it. You sound really good.” After several repetitions, she asks the students if they want to sing by themselves. They are not ready. She repeats the song a couple more times, all the way through the song each time, without stopping. The students sing it through without Lillian. The pitch and rhythm are off on some phrases; the sound is unclear. Lillian responds, “You’re stars.” She does not correct missed notes.

¹⁰⁸ A crew was filming Lillian for a documentary film they were preparing about artist/activists who write and perform music about Native issues.

Lillian explained, “It’s not about who sang that right or wrong. It’s about the joy of it and the spirit of it. And to really try to understand that. Someone doesn’t have to be pitch-perfect to sing this. It’s about sharing and exploring and enjoying.” Lillian explained that the music “is about the feeling.” It is not “rigid” or “precise.” A couple of students did not sing, although they physically joined the circle around Lillian. When I asked Lillian why she did not address this, she responded, “Cultural songs carry medicine. And if [the students] are not singing, they’re still getting the medicine.”

Lillian says, “Try now to sing as loud as you can. Sing with all your bodies. Let it vibrate in your bodies.” They sing through. She says, “Sing it like a lullaby, sing it about someone that you love.” There is a noticeable improvement in the clarity of the song and energy in the students’ singing. Lillian continues, “Just keep that energy going, and we’ll sing it one more time. Sing it to someone that you care about. Sing with your eyes closed, nice and gentle.” They sing the song through. Lillian does not correct an unclear interval. A boy speaks out, saying, “I can’t do it.” Lillian responds, “You are doing it! Enjoy the vibration of singing.”

Lillian says, “I want a whispery, intense voice for the recording.” After several repetitions of listening and singing with Lillian, always singing the whole song, they record their singing.

When I asked Lillian what was the most important knowledge she would like a teacher to have learned through her mentoring, she said, to “treat the music and the knowledge with respect.” She added, “To be open-minded. This means to embrace something that is foreign, and not judge what they are doing, or judge the process. It also means to be open-hearted.” She explained, “People have a skewed view of who we are; it’s hard to shed the media portrayal and pre-conceived notions about us. Once teachers and students have corn soup and

do the smoke dance, they are beginning to actively embrace our culture.”¹⁰⁹

Lillian explained that teaching in a respectful way meant “taking seriously the knowledge given,” but also not taking liberties with the music. Community members who sing the music properly should teach traditional songs. Otherwise, Lillian added, “You’re not getting the true representation of what it is . . . It’s a huge issue.” She explained, “You can take license with non-traditional songs, but [you] should be accurate with traditional ones. The purpose of this is preservation.”

I asked Lillian if she had concerns about schoolteachers teaching this music. She responded, “It is a touchy issue because [the government] tried to take our culture from us. We have survived various levels of appropriation.” Lillian’s caution about the need for protection against misuse or appropriation united with her pride in the strength of her people to withstand attempted cultural annihilation. It was necessary for the community to control cultural knowledge.

In Lillian’s view, teachers could show respect by becoming as knowledgeable as possible about a culture and learning music from a person within the community. This would enhance their ability to be specific about the Nation they are studying. She also suggested that teaching potentially contentious issues might be too unsettling for school students. She added, “It’s because you want people to warm to it at all.” She drew a parallel between this and the reason that she did not correct the singing of her students, commenting, “Just the fact that we’re reaching out to so many kids, that they’re warming to it, is so great. And that they can walk away with original understanding of Native culture, Native heritage, Native history. [It’s] a step in the right direction.” Native perspectives and knowledge needed to be taught incrementally in order that these would be accepted.

¹⁰⁹ Corn soup and other corn-based foods are associated with traditional Haudenosaunee social/cultural identity (Cornelius, 1999).

Lillian added that schoolteachers might “branch out into contemporary as well” and explore the music of a “vast array of contemporary sounds and contemporary musicians.” This would provide a “breadth” of musical knowledge. She commented that it is “hard to draw the line between traditional and contemporary musics.” For a Native singer/songwriter, one’s identity is in “what you write, it’s in your rhythm, it’s in your instrumentation. It’s inherently in your music.”

Reflection

Lillian’s discourse had a decidedly anti-colonial character; she called for the reduction of knowledge deficits among teachers and students, the correction of the “skewed view of who we are,” and the acknowledgment of appropriative, assimilative, and genocidal acts upon her people historically. The notion of respect emerged frequently in her language; integrated with this was the complementary call for open-mindedness among those for whom Iroquoian culture was “foreign.”

Linda and Lillian shared several perspectives. Both mentors urged teachers to learn about cultural, environmental, and social factors that related to song knowledge, supporting the advice offered by Ashlie’s mentors (as discussed in Chapter 4). While Lillian recognized that joy and spirit were key ingredients of musical expression (as Jenny had done), she cautioned that traditional “cultural” songs must be taught with attention to performance practices, for example, not taking liberties with accompanying instruments. She was the only mentor to do so.

Linda stressed the importance of appreciating that Iroquoian people are “not a lost race,” and that, while their music is an expression of their connection to the past, they should also be recognized as “contemporary” people of the present. She described learning, in an Iroquoian context, as being “absorbed” and “felt,” and she observed that a fragmented,

prescribed approach to teaching in schools was incommensurate with relational cultural values. Differing from Jim's position, both Lillian and Linda supported exposing school students to the musics of contemporary musicians. Similar to other Iroquoian educators and knowledge holders (e.g., Davis, 1999; Mitchell, Barnes, & Thomson, 1984, p. vi), these mentors called for community control over the sharing of Iroquoian cultural knowledge.

5.2.3 Lindie

Lindie, the only music teacher at Linden High School, had not previously participated in any Aboriginal education or mentoring programs before taking part in her two week-long mentoring events. Lindie and her junior and senior instrumental music classes participated in a total of eight one-hour mentoring sessions led by Linda and Lillian.¹¹⁰ In this section, I refer to our two interviews during this study, my field notes collected during the preliminary research, and my attendance at other school events and concerts.

Our two interviews took place as the busy school year was winding down. During the first interview, I did not see the classroom set of frame drums that had been gifted to the music room during the preliminary research. When I asked Lindie about them, she showed me a storage room off the main music room where the thirty-five handmade deer-hide frame drums were neatly stacked on shelves specially built for them. She said that these were borrowed occasionally by other schools.

During our interviews, Lindie described cultural knowledge and values that she had learned from her mentors and that she, too, admired; I categorize these as *Key Teachings*. She described links that she had constructed between these and aspects of her own education philosophy that she especially valued; I identify these links as *Comparisons*. Finally, Lindie

¹¹⁰ Five of these sessions were led by Linda and her partner in the spring session. Three were led by Lillian in the fall session.

identified factors that I interpret as having interfered with her inclusion of Aboriginal musics, teachings, and values in her teaching program; I call these *Detachments*.

Key Teachings

Lindie valued the knowledge that her mentors provided; she had come to feel that she could contact a mentor from Woodview when she needed further guidance. She described two significant ideas that she gained during her mentoring. She identified these as the knowledge that important life teachings are contained within a song, and the knowledge that “all [beings] are connected to the earth.” She discussed the first of these more extensively.

Lindie noted that the traditional teachings contained within songs and the stories, games, and dance related to them are significant; she frequently referred to them. She exemplified the Iroquoian *Feather Game*.¹¹¹

[Linda] played a game with my Grade nines where there was a feather [the students] have to pick up on the floor. And [this] was kind of “ha ha ha” [a joke to the students]. [Some] had trouble; you could see certain kids who had insecurities and others who didn’t. But then she sort of said [to] the one kid who couldn’t [do it], and he was sort of a tougher kid . . . She said to him, “You know, is that how you’re going to live your life? You’re just going to give up when you can’t do it?” Those kinds of things. And I thought, “Wow. That’s what they did when they were teaching their children these games” . . . It really opened my eyes. Again, that culture, it was [for me], “Wow, that’s really cool.” And for my kids, it was kind of like a light bulb moment.

Lindie frequently mentioned the importance of “deeper understandings” associated with music, referring to teachings that Linda and her partner shared, such as teachings about character and about the centrality and importance of family. These “good teachings” were, as she put it, “beyond the music.” She valued the way in which the mentors taught music:

I love the idea that it’s physical . . . the dancing and the singing and the drumming. All

¹¹¹ *Feather Game* is a popular song game performed at social dances. The player circles around the feather as the song is sung by the lead singer (and others who wish to join in). The lead singer plays the water drum. On a cue from a change in drumming pattern, the player is challenged to pick up a feather off the floor using only his or her mouth. Only the feet can touch the floor. The song is sung before and after the player picks up the feather and the player chooses the next participant while the singing continues.

interconnected . . . I found it encouraging for all the members of the class . . . Everybody could do it . . . There wasn't that audience-performer expert group.

Comparisons

Lindie compared her own philosophical approach to music education with values that she had observed being demonstrated by her mentors. She described her approach as student-oriented, democratic, and egalitarian. Lindie theorized:

It's such a balance, teaching music. They won't play for you if they don't feel comfortable. And for me it's more about care than the music on the page, or playing fancy runs and really high notes. It's about the expression and really loving what you do . . . Cause I want them to love music . . . and care about music their whole life.

Lindie considered that her students thought of the music room as a place to "hang out." She explained, "There's kids . . . that just live in this room. This is home. And I really wanted that, I needed that. They jam. And the music they make in here is great." When I attended a public concert before our first interview, I noticed a warm and casual relationship between Lindie and her students. I was impressed by a lighthearted duet she sang with another teacher while some of her students accompanied them on instruments. A casual atmosphere predominated throughout the concert; Lindie sometimes performed with her students while directing them, augmenting a small trumpet section in a band selection. This small school (compared to larger urban high schools) had a relatively small band of about twenty students performing at the concert.

Lindie suggested that her egalitarian and student-oriented teaching approach was compatible with values demonstrated and taught by her mentors. She explained, "I want to bring more of that to our music, to [the] Western music that we do. Cause there's a lot of [elitism] in the school. There's lots of kids saying, 'Oh, I can't play an instrument.'" Lindie compared this musical elitism and its association with Western music to her perception of the ways of teaching that she observed being demonstrated by her mentors:

What I really like in their culture is that everybody participates, it's not sitting in the audience, it's very participatory and everybody's involved in making music together. There's no audience [saying] "Oh we don't do that." There's not that, "Oh, those are experts on stage."

To Lindie, notions of participation and egalitarianism contrasted with practices such as separating performer and audience, the hierarchical ranking of musicians, and the evaluating of musical achievement. Lindie inferred that some students' negative concepts of their own musical abilities were a consequence of elitist performance expectations and practices. The affective associations that Lindie made, after recalling the values and life lessons her mentors taught, corresponded with the positive affect and egalitarianism that Lindie asserted she sought in her practice.

Detachments

Despite Lindie's appreciation for the teaching of "deeper understandings," she was apprehensive about teaching music of First Nations. She feared "messaging it up, not doing it properly, not demonstrating it properly, or maybe [not] getting the real message [across to the students]." Lindie related that her mentors taught "how [the music] is supposed to sound;" they taught meanings underlying a "piece" of music. Lindie suggested that if she did a "unit" on music of an Aboriginal culture, she would have her students "play it, not just learn about it and listen." She offered that rote teaching was preferable as it "approximated oral teaching."

Lindie's language about the music and its teaching drew from the discursive system most familiar to her as a music educator. She described the music composition created by her senior students following their first week-long mentoring event with Linda, explaining how her students had isolated a rhythm from an Iroquoian social song, created a repeating pattern from it, and layered other rhythms from the song over the repeating pattern. I had observed the students performing the composition at a follow-up presentation. Some students played the rhythm patterns on the newly made frame drums and others played the pulse on rattles.

There was no singing, movement, or other cultural teaching associated with the rhythmic composition.

Lindie shared that she was impressed by her students' singing during the second mentoring event with Lillian. However, Lindie was among the teachers who described aspects of this second ArtsAlive project as product-driven and not meeting the cultural or educational expectations of the school faculty.¹¹² I wondered whether this impacted her decision not to continue these songs or teachings in her practice.

When I asked Lindie if she experienced any challenges during the mentoring projects, she referenced the behaviour of some of her Grade 9 students in the first project. She described the students as having "so much fear . . . It's so hard for them to get out of their comfort zone." My field note observations describe a somewhat rowdy class of thirty Grade 9 students. Some were making light of the activities presented to them, responding to each other with laughter and smirks.¹¹³

Her mentor, Linda, corrected the class when several students played a repeating four-beat (quarter note) pattern on drums, heavily accenting the first beat. She explained that they were performing a musical stereotype that was reinforced in movies and television and that this pattern did not represent music of Native people. The students listened as she explained this and did not play that pattern following her explanation.

I observed that Lindie appeared disturbed with her students' behaviour at the time; however, she did not interfere during the class. Two years later, her memory of the discomfort remained. During our interview, Lindie reasoned, "Because this is a very White community, [the students] are not used to different cultures; especially, the younger kids were

¹¹² See Appendix A.

¹¹³ Linda and her partner led the class in activities that included dancing the *Round Dance*, playing the *Feather Game*, discussing Iroquoian cultural knowledge, and drumming and playing rattles to accompany songs that the mentors sang.

uncomfortable with it and worried about looking silly. It took a little bit [for them] to buy in.” Lindie added, “[Linda] correctly assumed that the kids didn’t know.”

Since these two mentoring events, Lindie’s students had not performed on the drums gifted to the music room. Despite admiring the values, teachings, and teaching processes shared by her mentors, Lindie did not continue sharing these in her practice or solicit further mentoring. She described professional demands, obligations, and logistical challenges that she had to deal with in maintaining her program.

Lindie explained to me that several of the students from Woodview enroll in one of her classes at some point during their four years at Linden High School. Because of her mentoring experiences, she was more “comfortable” and she had “more understanding of where they come from.” When I asked Lindie if the Woodview students shared music or knowledge related to their cultural heritage with her, she answered that they had not; she would “let them share when they’re ready.” She stated “they just kind of live in this world here I think.” She suggested that Aboriginal knowledge is “everyday knowledge” that Woodview students learn on the reserve.

Shadows

Why did Lindie not engage in follow-up teaching despite her valuing of teachings shared by her mentors? Now that she had contacts in Woodview, why did she not access further mentoring? Why did Lindie communicate only a few key knowledges from the extended mentoring she participated in? In the following paragraphs I discuss some “shadows” that I observed.

Other obligations and priorities

Paradoxically, while admiring what she perceived to be egalitarian and non-competitive practices, Lindie noted that it was “hard to compete” in the four years that she

had her students in classes. She spoke of maintaining enrolments, “covering” the curriculum, having limited time to meet multiple obligations, and developing her students’ musicianship. It would appear that other priorities associated with teaching music and teaching in ways that would appeal to the musical interests and abilities of her students superseded Lindie’s further learning about and teaching music and related knowledge of a First Nation.

Disconnected learning

Although Linda contextualized social and cultural knowledge related to the songs and song dances that she taught, Lindie and her students had not participated in more extended, related learning that some of the other classes participated in during these mentoring projects. Lindie voiced her disappointment that her music students did not participate in the drum-making program. Her younger students’ disengagement concerned her and diverted her attention. Had she and her students engaged in other cultural learning opportunities, I consider that her younger students might have communicated a wider appreciation of the music they were exposed to. Lindie restated drum knowledge she had heard Linda provide, but she did not appear to engage with it in ways that indicated her personal valuing of it. Had she participated further with historical or other related teaching she might have appreciated a wider purpose for including this music and related cultural knowledge in her practice.

Of the teachers in this study who were located in schools near Woodview, only Ashlie had continued to actively seek further mentoring. I shall discuss this discrepancy further in Chapters 6 and 7. I now turn to the mentoring that took place at the third school in this study, Cedar Valley School. I begin with the mentor who led a single one-day mentoring event at that school, Cary.

5.3 Cedar Valley School

5.3.1 Cary

Cary had just given a school presentation about Iroquoian culture when we met at a coffee shop for our interview. During this interview, he referred to his mentoring with Cedar and occasionally to his other school presentations. Cary began by sharing some of the protocols he would follow when doing a school presentation. He would first offer thanks to the Nation of the traditional territory in which the school was located, and he would ask permission to share his knowledge. He would state his intentions in giving his presentation. It was important to Cary that he honour his culture, but also that he honour the culture of those whose territory he was visiting. Cary noted, “You represent your people and your community.” He would ask permission to dance in the Iroquoian counterclockwise direction. Cary’s sharing of his intent was an observance of respect.

Cary explained that, in order to “give knowledge life,” one had the ethical responsibility to share, in a good way, the knowledge that one had been given. He noted that each learner would have the responsibility of deciding what he or she would do with that knowledge. Teaching was not a one-way process; the teacher and the learner both had responsibilities. Cary elaborated:

Even if you know only two grains of sand on a beach you carry those two grains of sand with you. When you talk to someone from another nation, any knowledge they pass on to you, that’s another grain of sand of knowledge in your hand. In order to give it life, you’ve got to pass it on to somebody else. That’s what we did a long time ago when we did intertribal trade.

Knowledge “trading,” Cary noted, included music.

Cary explained that he opened his school presentations with the Thanksgiving Address, spoken first in Mohawk and then in English. He offered:

I connect the Thanksgiving Address to everything I share at the presentation, such as the *Standing Quiver Dance*, and I explain to them [that] now, whenever we have a meeting or a social gathering, the Thanksgiving Address is the very first thing that has to take place . . . because it is the original instruction given to us by the Creator.

Cary explained that the Creator gave us all things and asks only that we give thanks every day. This giving of thanks, respect, and gratitude centered all other teaching in his presentation; he would end with a “closing” of the Thanksgiving Address.

When he mentored Cedar, Cary followed the opening address by demonstrating social dance songs.¹¹⁴ He noted that Cedar wanted to learn songs that would be sung with her frame drums, and he explained to her that these songs were not of his tradition. However, he was able to teach a song that he thought was particularly beautiful, and, as it was an Ojibwe song, it was appropriate to be sung with the frame drums. Cary recited the English words to me, “*When the sun sets over the willow, I will be thinking of you. Because you are far away,*” and the vocables that followed. Because the song had the word “willow” in the lyrics, Cedar and the class named it *Willow*.

Cary passed on this song, just as his Godfather had taught it to him. He accompanied it by telling the Ojibwe story of the origin of the drum. Through his teaching and song sharing, Cary had given Cedar and her students the responsibility to carry this knowledge forward. As a result, “it became theirs.”

Throughout our discussion, Cary used the symbolism of the dreamcatcher to represent interconnected understandings that he sought to share in his school presentations. He related that he would explain “this is why we do it, how we do it, when we do it” when teaching a song or dance. Playing his water drum, he would instruct a school group “to follow my drum beat, and then we go from there; I demonstrate how the dance is done.” Cary involved the

¹¹⁴ He noted that these were the *Standing Quiver Dance*, the *Unity Stomp*, and the *Alligator Dance*.

students immediately in the dancing and singing of social songs. As he described his school presentations, he continued, “And now I’m almost half way around the circle, following the dreamcatcher, of what I came to accomplish.” Cary’s goal was for the students and teachers to “walk away with that dreamcatcher . . . so that together, whenever they recognize a song . . . it will be a reminder of all of the teachings and the interconnectedness of everything.” Cary explained that these small “strands” of knowledge would help students to “feel good” because with this knowledge would come a greater understanding of honour and respect that they could apply as they gained new knowledge throughout their lives.

Cary relayed his past experience when he was “far removed from this tradition.” He learned protocols and associated meanings about music and cultural teachings from Elders and other visitors to his community as a young adult. Cary’s learning “sparked that energy of wanting to know more.” That was a beginning point for his serious learning about his Haudenosaunee culture. A sense of immediacy in the sharing of cultural knowledge became apparent to me when Cary commented, “If you don’t teach it then it becomes dead. And if it becomes dead it becomes lost. And once it’s lost, it’s gone forever.” He pointed out that Elders are passing on, and they take their knowledge with them unless they share it with others. Young people “need to know.” Cary felt that it is the teachers’ responsibility to pass on some “grains of sand” to the best of their ability, while showing honour and respect.

I asked Cary if he had concerns about Cedar continuing to teach the knowledge that he shared. Cary’s only concern was that Cedar would *not* share the teachings he passed on, including the *Willow* song. Cary’s Godfather had recently passed away. Cary uttered, “That in itself, by passing it on and teaching the song, [is] keeping his knowledge alive as well.” The purpose of Cary’s mentoring was to fulfill his responsibility to pass on knowledge that had

been shared with him. Cary was delighted to see Cedar's ensemble perform at an Aboriginal education conference following his mentoring with her.

Cary shared with me a saying that was taught to him by an Elder: "You can learn a lot about the person, how they treat the drum." He explained, "When [you] respect [the drum] as if it is alive, you're going to treat it differently." Cary added that the teaching in the Ojibwe story of the origin of the drum is about honour and respect.¹¹⁵ He pointed out that cultural teachings behind the drum needed to be presented to teachers and learners, emphasizing, "It's not just a drum. It's a spirit behind that drum. It's alive. That's a hard concept for a lot of people to gather."

I shared with Cary my difficulty in understanding this notion. He suggested that a person from Africa "would probably tell you the same thing," that "his drum is alive, has a spirit." Cary invited me to consider the idea of spirit in a more generic sense, as he suggested that all instruments have a spirit, whether a trumpet or a rattle, because the "spirit [comes] from the maker, the creator of the instrument" and from the person making the music.

Knowing that Cary had previously played in a folk-rock music group, I asked him, "When you play your guitar, do you think of your guitar as alive?" He answered, "When I'm in the zone? Yes! Because sometimes it will take its own form." Cary added, "But [it is alive for] the ones who . . . play from their heart. Maybe that's the connection. You can play from the heart or you just play. Anybody can play notes on a page." Cary's linking of instruments

¹¹⁵ Having learned this story from an Ojibwe Elder, Cary explained his understanding of it: "[The vision of a drum] came to a woman in a dream, this floating disk . . . Instead of men having weapons of war, they used drum sticks. And this [dream] kept coming to her several nights . . . and each time the dream would get longer and longer . . . And she learned to sing these songs from her dream and then she taught it to the men, and then took away all their weapons of war. And they would sit around this drum she had made, and [she] taught them all these songs that go with [it]. . . [T]he reason why they sing them so high is to honour that it was a woman that taught them to sing."

and music from different cultures to these notions of spirit and aliveness alerted me to the idea that these notions are considered to transcend cultures and people.

I shared with Cary my past concern about whether my teaching of *Hani Kouni* was appropriate or not.¹¹⁶ He described the difficulty of restricting one's thinking to notions of right or wrong, appropriate or not appropriate:

[In dominant] society, everything's in a line. There's a start and a finish. But in Aboriginal thinking there's no start, there is no finish. It's in a circle, in cycles, continuous. It's not straight . . . On one instance, I think in lineal [sic] thinking, and in another instance, I think in circles. It's just a matter of amalgamating the two or finding a common ground where they meet . . . As long as I'm showing respect and honour behind it, and as long as . . . my intentions are good, coming from the heart, then I can do no wrong. Because I'm trying to the best of my ability . . . If I'm doing something totally wrong I would hope [others] would show me honour and respect and say, "rather than doing something this way, you should do that."

Cary provided a narrative that invited me to find my own answers. He explained that he relied on the guidelines for his choices and actions provided by principles of honour and respect.

The intention of teaching was significant. Thinking in terms of appropriate or inappropriate was not necessary.

When I asked Cary about the most important knowledge that he shared with teachers, I was aware of the hierarchical and linear nature of my question. I knew that each strand of knowledge was important and related to other knowledge. Cary explained that he would tell teachers, "This is what I know, but it's not everything. It's just part of something . . . And if you do everything with honour and respect, then there is no wrong and you're not doing injustice to it." He added that there are things that are "important to share" and there are some things that should not be shared. With "honour and respect you recognize what should and what should not" be shared. Cary did not provide a straightforward answer to my question.

¹¹⁶ I offered anecdotes relating to my teaching of *Hani Kouni* in Chapter 1.

Early in our interview, I had asked Cary whether I should use the term Hotinonshón:ni or Iroquois in the research.¹¹⁷ Cary responded, “if you say Hotinonshón:ni, it means you are People of the Longhouse . . . you [might say] the original [people], the Onkwehónwe, or People of the Flint, Kanien’kehá:ka. We’re all part of that.” I asked Cary how he identified the songs that he had taught in the school presentation that day. He responded, “Let me put it to you this way. The way that I was taught, I’m not going to try to separate it between European and Aboriginal. I’m going to talk of real life.”

As Cary left me with the responsibility of figuring out which term to use and how to identify songs, I was challenged to consider my own tendency to define and name in an effort to simplify so that I could better comprehend. I considered that, according to the concept of cultural interface put forth by Nakata (2002), concepts of differences are fluid constructions. My efforts to separate and define knowledge and people disregarded the complexities that Cary called “real life.” It seemed to me that his reference to real life inferred his experience with complexities of hybridity and intersection between Indigenous and Western knowledges (Nakata, 2002, p. 285) in addition to his caution about naming or categorizing. His response challenged me to determine the answer to my question for myself; nevertheless, he later shared with me that he would tell teachers and students in a presentation, for example, that a song he taught was an Iroquois social dance or, in another case, an Ojibwe song.

Cary’s responses often challenged me to think about my questions, to consider my standpoint, and to further reflect upon the nature of my research. Later in the interview Cary added, “I talk in circles, and I make connections and I touch base on a little bit of everything.”

I conclude Cary’s story by summarizing, at the severe risk of omitting many strands of the web, several of the ideas he shared that particularly impressed me. Among these were the

¹¹⁷ On reviewing my draft of this writing, Cary changed my spelling of Haudenosaunee to his spelling of the term. He also changed Ongwehonwe to Onkwehónwe.

importance of intention, the responsibility one has to share cultural knowledge that one has been given, and the notion that one chooses to learn new knowledge and to pass it on to others to keep it alive. Cary highlighted the epistemological significance of connections between all teachings of Onkwehónwe when he symbolized thinking as a circle and knowledge as a dreamcatcher. Music, representing spirit and life, lived within these connections. Cary expressed concern for cultural knowledge, including the language, becoming lost.

5.3.2 Cedar

My interview with Cedar took place in the library at Cedar Valley School. While there, I noticed a large collection of books related to Aboriginal cultures near the main desk where we sat. Cedar had been instrumental in increasing the school library collection of Aboriginal resource materials over the last few years. In this discussion, I draw upon knowledge gained from our interview, from a script and DVD recording that Cedar provided me of her students performing, and from my observations of Cedar teaching classes during a program on National Aboriginal Day, following her invitation to me to observe this.

Cedar had participated in numerous school district Aboriginal education and curriculum development programs. Her music program featured the teaching of music through performance on the set of “world drums” and other percussion instruments in her classroom collection. When I visited her several months prior to our interview, she invited me to sit in on a practice of her percussion ensemble. The windowed and carpeted music room was outfitted with tuned and un-tuned percussion instruments including several barred keyboard instruments (such as xylophones and glockenspiels) and a drum kit. Instruments and supplies were well organized on shelves around the room. The students sat behind an impressive collection of African, Middle-Eastern, and Afro-Cuban drums neatly arranged in a large circle on the floor. Also stored in the classroom was a set of twenty 8- and 10-inch

frame drums. In contrast to the deer-hide drums at Linden High and Ash Grove Public schools, these were factory-made and composed of synthetic materials.

During our interview, Cedar recalled her mentoring event with Cary. At the time of the mentoring she was writing a fifty-minute performance piece¹¹⁸ that included music from African, Caribbean, and Native North American cultures. Cedar had intended that, through dance, singing, drumming, and narration, her percussion ensemble would share knowledge about drums and music of these cultural groups.¹¹⁹ Cedar invited Cary to teach “First Nations” music during this mentoring event. She later would include in the performance piece two songs that he had taught.

During our interview, Cedar referred to the new knowledge that she gained as a result of her mentoring and her other research. I refer to this as *resultant knowledge*. Cedar also described a sense of tentativeness, discontinuity, or uncertainty as she became aware of unfamiliar practices or understandings that may have conflicted with her prior assumptions. I call this *tentative knowledge*.

Resultant knowledge

Cedar described Cary’s opening to his presentation:

[He began] with a prayer in his language. And he [asked us] about, “Why did I just thank or honour the earth? Why did I just honour the grass? Why did I just honour the trees? Oh yes, what does the tree give us? Oh yeah, shade, oxygen, wood.” And he went through all of that and so really established their bond with nature. And all that kind of stuff. So by the time [the students] started into the songs and dances, [they] were really keen about the whole thing.

Cedar identified as significant Cary’s opening and the “bond with nature” that he established through this. She wrote about this “connection with nature” in the script of the performance piece. I include an excerpt from the script:

¹¹⁸ Cedar provided me with a DVD recording of her drum ensemble performing this and an accompanying script.

¹¹⁹ The twenty-member ensemble was composed of students from Grades 6, 7, and 8.

Our aboriginal peoples believe everything in the world, both living and non-living, is connected. Everything, living and non-living, has a spirit. Everything in the world constantly changes in recurring cycles, never-ending cycles . . . Day and night, young and old, life and death: the circles of life. They are all represented in the circle of the drum. For the drum is the heartbeat of Mother Earth and the heart of the people.

Much as the description of cycles appeared to reflect the cosmology of the Haudenosaunee as I understood it, I also noted that the language of the script typically disregarded separate cultures, casting all Aboriginal people as one.¹²⁰

Similarly, during our interview Cedar did not identify the names of songs (other than *Willow*), cultural origins, or story associated with the songs that she learned, with the exception of the Ojibwe story of the origin of the drum. She emphasized that this story provided context and meaning to her adolescent students that offset discomforts they experienced as they learned and sang the high-pitched sections of *Willow*. Cedar explained:

I guess I try to give [the students] a context for it, so that they understand it and have an appreciation for it . . . Because when the kids sing through it they go, “Oo, that’s horrible.” You know, yeah, but it’s hard. But when you understand that there’s a reason why they’re doing it . . . that’s a whole different thing, and [the students] accept it . . . An obvious example is [that] those guys sing so high. The boys felt stupid doing that, until they understood that they were actually honouring somebody when they did it.

Cedar used the words, “almost falsetto” and “straining their voices” to describe this singing. She explained, “[You] have to be able to take [the students] back to the time period, to understand the background of it. Otherwise it doesn’t make sense to them.” She added, “I’m trying to give [the kids] enough knowledge about the culture so that it makes sense, so that they understand.” Cedar included a narration and enactment of the Ojibwe story of the origin of the drum in the performance piece.

Following Cary’s mentoring, Cedar searched for other examples of “Native music” with frame-drum playing that she could include in the performance piece. She found a song

¹²⁰ The use of the possessive “our” in the script exemplified the tendency described by Bradley (2006) to use language that subtly reinforces notions of dominance.

on the video-sharing website *YouTube*[®].¹²¹ The three Native North American songs with drumming that were included in the performance piece, including two that Cary taught, were performed without explanation of their cultural origins or meanings.

I now offer excerpts from my field note observations of Cedar teaching a Grade 1 class during the cultural program I attended on National Aboriginal Day.

The gym is set up with ten large mats placed in a wide circle around a bass drum, in the center. On each mat are two small frame drums with drumsticks. The bass drum rests on a blanket on a raised platform, with its drumhead facing up and several padded drumsticks on top.

The students arrive. Cedar lines them up at the entrance and gently says, “We have to be very respectful of these drums . . . these drums are ones from Native people who live around here. We have two kinds of drums. Around the outside we have frame drums, or sometimes you call them crossing-over drums. And the one in the middle is the gathering drum.” She brings students to the large drum, selects a few boys, and instructs, “I’m going to give you the beat. Hold your stick up like that.” They drum along with Cedar on a steady beat as she plays her frame drum, until she directs, “three, two, one, stop. Put your mallets down.”

Cedar tells the story of the gathering drum: “Mother Earth came down from the sky and said that the drum is for the women to give to the men.” She continues, “The gathering drum will gather everyone together in peace, rather than in war. This is why Anishnabe people sing so high. To honour the women, to show them respect, and to thank them, they only sing high, like the women would.” She adds, “This is why only men and boys play this drum, to honour the women.”

¹²¹ *YouTube*[®], a subsidiary of Google[®] Inc. is a video-sharing website on which users can upload, share, and view digital videos. (*YouTube*[®]. Retrieved March 1, 2011 from http://www.youtube.com/t/about_youtube)

Cedar provided enough knowledge for the young students to “make sense” of the music and musical practices. Her abridged story provided a brief context for the big drum and its being played by boys. She connected the frame and big drums to the Native cultures in the local area.

Cedar told me that understanding the importance of the drum to Native cultures was the most important knowledge to pass on to her students. She related meanings she had learned that connected North American Native and other “world” cultures:

What I found really cool was the connection between all of them. That the gathering drum gathers us together . . . it was the gift of peace and that kind of thing. And then I look at the connections to the African drum . . . Even though they’re separated by oceans, it’s all the same thing . . . So it’s an instrument of peace, an instrument of communication, an instrument that united the community, and it was the same around the world.

Cedar was impressed when she learned that the term “gathering” is also the translated term for the West African *djembe*.¹²² She used the term “gathering” to refer to the big drum used in First Nation musics particularly at powwows.

Cedar often described musics from Native North American cultures using broad and abstract descriptors. For example, she asserted that her students should know “how [the drum] represented the heartbeat, and how it represented peace, and how it was used in their culture to bring people together.”

The music, she explained, “was an important form of communication . . . there’s always a reason for each [song] . . . A lot of their songs were for certain occasions or for certain modes of communicating, things like that.” Cedar held that students, through

¹²² Cedar used the term “gathering drum” during her interview, in her teaching, and in the script of the performance piece. Cary did not use this term in my interview with him. I later found that “gathering drum” was used in numerous retail websites to refer to the big drum made by the percussion manufacturer *Remo*. For example, see http://www.artdrum.com/GATHERING_DRUM.HTM (Retrieved Jan. 10, 2011).

understanding the drum, would understand more about the culture that the drum was associated with.

Cedar explains, “After the gathering drum gathers everybody together, they would play [an] activity that would get everyone involved so that no one is sitting by themselves.” Cedar instructs, “I’m going to play a beat . . . Now in a circle, when I sing, you sing back.” Cedar sings individual short phrases of the opening dance and the children echo these. Her students walk behind her as they continue to sing the echo responses while Cedar plays the beat on her frame drum. She invites students to take the role of the caller while the rest of the class continues to echo and follow that student.

I was impressed by the tone and style of Cedar’s singing as she sang the beginning phrases of the *Standing Quiver Dance*, replicating those of some other lead singers I have heard. However, when Cedar shared her knowledge about the *Standing Quiver Dance*, she did not identify the name of the dance or its cultural origin. She told a story that segued from the Ojibwe story to this Haudenosaunee social dance, which, in my experience, does not include the big drum.

During our interview, Cedar noted the simplicity of the rhythmic elements in Native North American musics:

With the Native music, they just kept a simple beat. They didn’t have the complex rhythms that the people of Africa have. So that part is easy and that’s one reason I got the little frame drums. They’re easy for the kids to hold. There’s not a whole lot of specialized technique, it’s just a simple beat, and it’s the heartbeat. And the kids can understand the heartbeat. And you can move to that . . . The idea of the heartbeat and just the simple beat to your heart, that’s something that all the kids can get, from the youngest ones up.

Cedar’s comparison of “Native music” to “African music” manifested her pedagogical disposition toward teaching specifically *musical* knowledge and skill development. As Cedar

taught the children to listen, feel, and play the heartbeat, she urged them to play the rhythm of the human heartbeat.

Following the Standing Quiver Dance, the students go to the mats where they freely play the frame drums. Cedar cues them to stop and instructs, “Now this drum, is just, think of your heart. Can you play your heartbeat, like mine?” Cedar pats a heartbeat-like “lub-dub” rhythm on her chest. She continues, “If we could play together, that would be our hearts, all beating together.” She plays this rhythm on her frame drum; she encourages the students to play along. A loud din results. All stop on Cedar’s signal.

Cedar calls, “Listen,” repeating the heartbeat rhythm, then, “try it.” All play along. I hear the lub-dub rhythm of Cedar’s drumming through the din of the students’ drumming. Cedar asks, “Anyone hear the beat? You need to play softly, gently. In order to play the heartbeat, you need to listen. Play softly.”

Cedar frequently used the terms Aboriginal and Native to describe the music, the drumming, and the drums in the lesson I observed. Over the course of this lesson, Cedar exposed the children to music and story associated with three First Nation cultures.¹²³

Tentative Knowledge

Cedar responded to my question about the knowledge that teachers need in order to teach music from a First Nation culture:

I guess it would help me to know how they do it and who does it . . . [It] might give me ideas on how to pass it on as well. Because it is an oral tradition . . . I think if I understood it and would be able to approximate it in some way when I was teaching it . . . it might seem more authentic to [my students]. And the more authentic, the more they’re going to buy into it, right? The more meaning it has for them.

Cedar was concerned with being able to replicate the music authentically. She prioritized knowing “how” music is performed and “who” performs it, but she did not suggest the need

¹²³ She ended the class by reading the book *The Rough-Face Girl* by Rafe Martin (Penguin, 1992) and identified the Algonquin cultural roots of the story.

to know why it is performed in specific cultural contexts. She had assumed that she could research musics of Native cultures and “put together” knowledge to create a performance piece. However, she experienced tensions:

I was really nervous putting together the whole First Nations part. I felt better after Cary had been in . . . I didn't have as much trepidation about [the African] part . . . I was a lot more worried about offending the Native people in this area . . . And I first thought, well, I'll just do all my research and that's going to explain it to me. But you know, even once you have the information, you still, well . . . I hadn't even thought about the whole cultural disrespect thing. That really gave me pause . . . That's the kind of thing that was the hardest part for me. I really had to put the brakes on that.

Cedar's assumption that she could simply “pass on” knowledge was disrupted by other experiences:

The first time I went to an Aboriginal meeting, they showed us some information [on] how the different Aboriginals would take names—it would be Running Bear, or whatever—and how they apply it to each person . . . And so I am immediately thinking, oh that would be, for the young kids . . . perfect. To say to them, “What name would you take as your Native name? And why?” You know, it would give them an understanding of the whole process. And then we had an Aboriginal person there who got up and spoke and said, “Of course the last thing you would ever want to do would be to get your White kids to take an Aboriginal name because it's so insulting.” And I thought, “Oh, I never knew that. No insult intended, I'm just trying to give my kids an understanding of [this].” So it really brought home to me [that] it's so important to be so accurate so as not to create offense . . . whatever knowledge you've got, you have to have an understanding of how to teach it and honour them and their beliefs and not cause offense in any way . . . If that lady hadn't been there, I'd have had no understanding of [that].

Cedar had also been advised by another educator to consult with Elders from a local First Nation community when she began her research and developing the performance piece. She did not follow this advice. She shared, “Cary was the most important for the kids because he was authentic, right in front of them. And that really got them in the groove for it, it increased their comfort level and made it real to them.” Cedar was uncomfortably aware of the possibility of overstepping her bounds but did not explain further reasons for the need for cultural sensitivity. She experienced a sense of disruption to her assumption that she could research and include music and knowledge from First Nations in the performance piece.

Despite this, she continued her research. She commented, “I think you have to understand that everybody who does it is doing their best to do it as accurately and as authentically as possible so as not to insult anybody. You do it with the best of intentions.” She maintained that providing accurate knowledge promoted culturally sensitive teaching.

The provision of oral knowledge was also a source of tension for Cedar. Like the other two teachers, she expressed her awareness of the significance of oral tradition, which she described as “teaching orally, without visual clues;” yet she experienced tensions related to accommodating this in her practice. She recalled that oral teaching “was the problem . . . Not having a reference to go back to . . . It’s just the way they passed it on too, the oral tradition. Except we got it once, one afternoon.” Cedar considered this teaching to be authentic, but incompatible with her expectation that the teaching of songs should involve practicing and rehearsing them with some form of guideline or written music. She described *YouTube*[®] as a “fabulous” resource for learning songs.

Further, Cedar described the severe lack of musical “examples” and resources as “challenging” and “limiting.” She pondered about where to obtain materials with “songs or dances to go with [the heartbeat],” adding, “You need examples and you can’t just read about it. You have to see it and hear it. [We need] stuff that we could drum along to or videos that we could watch and drum with.”

As Cedar discussed teaching music of First Nations people, she issued concern about “stepping on toes.” She expressed felt tensions about the need for sensitivity and recognized her knowledge deficits, yet she did not seek further guidance from a local community.

In contrast to the other two teachers in this study, who each spoke of values and ideals that they had learned during their mentoring, Cedar focused primarily on music elements and musical performance. She valued the Ojibwe story of the origin of the drum for its having

provided cultural knowledge and relatedly having provided her students with meaning that would validate the importance of singing in a high pitch range.

Shadows

Why did Cedar focus primarily on musical understandings? Among the resultant knowledges she shared were a willingness to have “enough context” in order to learn the music, a focus on facts relating to the music and “Aboriginal culture,” and a pan-cultural focus on commonalities in line with the theme of her multicultural performance piece. However, she voiced tensions relating to her growing awareness of possible cultural improprieties, her sense of discontinuity affiliated with oral transmission of knowledge, insufficient musical resources, and perceived intention of performing the music. I observed the following “shadows” that seemed to accompany these discrepancies and tensions.

“Never thought about it”

When I asked Cedar what she needed to know about the way in which music of an Iroquoian culture should be taught, she first responded, “I never really thought about these kinds of questions.” Cedar simply stated her reality that these questions had not crossed her mind. Cedar focused on the “way” in which music is performed, on accuracy, and on acquiring music to perform. Her focus was on the music.

Absorbing knowledge

Cedar referred to her notes in order to respond to some of my questions. She had gathered considerable information from her research using the school materials available to her and written it into a script but had not fully retained it herself. She sang parts of songs that Cary had taught or demonstrated, but she did not appear to know their names, meanings, origins, or related teachings. Cedar offered “I’m trying to give [the students] enough knowledge about the culture so that it makes sense, so that they understand that, especially as

music was an important form of communication . . . there's always a reason for each [song].” Cedar shared some general information about songs but did not locate it according to a person, place, or specific culture. She identified that “Aboriginal” music held teachings but, with the exception of the Anishnabe story of the origin of the drum, she did not appear to know these or relate them to particular music practices.

5.4 Summary

In this chapter, I have presented words, ideas, story segments, and excerpts from the classroom teaching by the mentors and the teachers at Linden High School and Cedar Valley School. Continuing from Chapter 4, I have presented knowledge and values that the three teachers and the seven mentors in this study have individually communicated as significant. In Chapter 6, I shall examine these knowledges and teachings collectively and thematically.

CHAPTER 6: KNOWLEDGE AND VALUES COMMUNICATED AS SIGNIFICANT

6.1 Introduction

In this chapter I present themes that represent knowledge the mentors and the teachers, as collective groups, communicated as valued and significant. In the first part of this chapter, *The Mentors* (section 6.2), I address specific research question #1. Following a discussion of cross-cultural considerations while conducting this analysis, I present themes, (in section 6.2.2), representing knowledge that the mentors commonly communicated as valued and significant. In *Ways of Sharing* (section 6.2.3), I discuss the specific ways that the mentors shared and taught music in the schools. I conclude this part of Chapter 6 by summarizing and further reflecting upon the knowledge shared by the mentors and changes in my own understandings about this.

In the second part of this chapter, *The Teachers* (section 6.3), I address specific research question #2. I discuss themes that collectively represent knowledge and teachings that the teachers communicated as valued and significant. In *Factors* (section 6.3.2), I discuss issues relating to the wording of specific research question #2 that troubled me while analyzing the teachers' communications. After re-wording the research question, I examine key factors that may be linked to each teacher's integration of new knowledge in her practice. In *Summary and Final Reflections* (section 6.4), I summarize knowledge shared by the teachers and review key influences on evolutions in my understandings that led to changes in the research questions themselves.

6.2 The Mentors

6.2.1 Reflecting on the Analysis

The vital notion of relationship, which profoundly centers Indigenous knowledge (Battiste & Henderson, 2000; Deloria, 1999; Kovach, 2009; Wilson, 2008), became particularly evident to me as I read and reflected on interviews with Jenny, Linda, and Cary. Their references to community, family, relationships between the community and the school, relationship to the earth, and the very concept of relationship as integral to Iroquoian worldview as voiced through the Thanksgiving Address reinforced this. Their teaching about role and relationship in song dances brought this notion to me in tangible and discernable ways. This was a significant learning in itself; I noted strands of this concept in the knowledge shared by all of the mentors.

I struggled with an awareness that I was studying ways of knowing through my developing understanding of Indigenous epistemologies and then analyzing these ways according to my interpretations. I was analyzing ways of knowing and perspectives of Indigenous participants using grounded theory centered on a Western epistemological paradigm. I further experienced discontinuity as I tried to condense or highlight “significant” aspects of connected knowledge; this seemed to contradict the notion several mentors shared that ideas and knowledges (strands on the web) are equally related. I was influenced by the teaching that I carried a responsibility to pass on knowledge in a way that respected a mentor’s connection to that knowledge.

As a researcher, I had set a chart for myself to collectively gather and organize this knowledge in conjunction with values and ways of knowing and teaching that the mentors shared with me. I wrestled with my awareness that the individual context and sense of relationship would be discounted as I distilled ideas and identified common themes. It seemed

to me that the thematic grouping of knowledge would negate the mentors' personal experiences and their particular way of telling about them.

The act of analyzing knowledge through decoding, re-coding, and interpreting bits of information through identifying patterns and larger "chunks" of knowledge counteracted the contextualized and local, personal and relational nature of the knowledge shared with me in several cases. The process of decoding disconnected connections. I conceptualized understandings that mentors shared as filaments of knowledge that, as Cary related, are connected to other knowledge. When presenting key ideas it was important to preserve the integrity of this knowledge in terms of the nuance and particular circumstances around it.

I simultaneously grappled with *my* need to present knowledge in workable "chunks" in order to progress to the next step of my research, that of comparing these knowledges and values with those communicated by the teachers. Additionally, I wrestled with my awareness that the process of decoding involved interpreting knowledge that was, in many instances, seated in another way of knowing.

I considered ways that I could present knowledge respectfully, relationally, and contextually, with filaments still intact, using a Western research paradigm that grouped filaments according to larger branches. I felt that my collaborative and context-based approach with its focus on dialogue and narrative cohered with an epistemology based on relationships. I also found ideas presented in the book by Cree scholar Margaret Kovach (2009), *Indigenous Methodologies: Characteristics, Conversations, and Contexts*, to be helpful. Kovach's book and the two broad categories that she identified in it offered me a sense that my classification of ideas was acceptable as long as I retained a reflective stance, continued with attention to detail and relationship, and remained cognizant and open about the fact that I was looking at Indigenous knowledge through Western eyes. Kovach names these

two categories tribal epistemology and decolonization. She examines them as they relate to methodologies used by many Indigenous researchers and the knowledge that their research represents. I considered Kovach's use of this categorization in conjunction with my understanding that clear-cut dichotomies separating research approaches of Indigenous and non-Indigenous researchers are somewhat cloudy, if not non-existent (Wilson, 2008), as providing some agreeability with my use of grounded theory. I would need to present knowledge in ways as close as possible to the ways in which it was shared with me, provided that I adhered to respectful research protocols and was vigilant about respecting values shared by the mentors.

Thematic presentation, as a summation and abstraction of knowledge, does not represent well the fibres of ideas that were shared with me, nor does it portray the subtleties of meaning and feeling that may have undergirded a particular person's comment or action. I was conscious that the voices of individuals should continue to be heard as much as possible.

My presentation of knowledge communicated by the mentors, represents (my interpretation of) the knowledge that they communicated. The portrayal of a theme, based on my observation and identification of patterns, is subject to my angle of vision, the clarity of my view, and my experience with the words and actions that I heard and observed. I now ask rhetorically: Would the themes that I have presented differ if another researcher had done this study? (How) would they differ if a First Nation researcher had undertaken it? I do not have answers to these questions. The mentors' feedback and the resulting modifications of my writing provided me with satisfaction that the mentors partially collaborated with me in providing this knowledge.

In the following section, I address the first part of specific research question #1:
What knowledge do mentors and artists communicate as valued and significant in relation to

the teaching of music of Haudenosaunee people in the mainstream classroom? The criteria I used for determining themes were the prominence of ideas, the recurrence of patterns between them, and the recurrent use of certain terms, phrases, and actions by the mentors.¹²⁴ I condensed the original twenty-two themes that emerged from my initial analysis to six, plus two ancillary themes. I think of these themes as clusters of knowledge. They are not presented in any hierarchical order; however, some themes contain ideas that were more prominently and frequently shared by mentors. The first theme, below, is one of these.

6.2.2 Knowledge and Values

“Who We Are” and “Where We Come From”

Several mentors used the phrases “who we are” and “where we come from” in their classroom teaching and during their discussions with me. The *Walking the Path* curriculum used these phrases. I believe “who we are” and “where we come from” appropriately reflected the cluster of meanings associated with these phrases. A mentor’s references to his or her identity as an Iroquoian person were often intertwined with references to, and experiences of, his or her territory, community, or people. *We* in this phrase underlined the significance of one’s attachment to and identification with one’s people and community. *We* emphasized an emic, or inside, perspective of knowing and advanced a notion of relationship to each other and to place. The phrases “who we *are*” and “where we *come* from” verbalized this attachment in the present.

“Who We Are”

Several mentors demonstrated “who we are” through teaching earth (social) songs, song dances, and song games that are grounded, as Linda reminded me, in ancestral practices of the Haudenosaunee. She commented, “If we’re talking specifically about Haudenosaunee

¹²⁴ The inclusion of these does not diminish the significance of other ideas that were offered by individuals.

or Iroquoian music, [the important knowledge] would be [our] connection to our past. To our way of life, and expression of who we are.” Jenny emphatically stated that this music is “who she is.” The songs, song dances, and song games that she and the other Iroquoian mentors in this study taught contained meanings and teachings that represented values that are embedded within Haudenosaunee ontology. For example, as Jenny explained, the teaching about balance in the roles of men and women is represented in the movement in the *Moccasin Dance*. Song and story complemented each other as the mentors taught values, ways of relating to one another, and roles that are engrained in this ontology. The ladies in Jenny’s singing group explained the sentience of the strawberry; it “taught” about the value of respect and thanksgiving. As I illustrate later in this chapter (under the theme “Respect”), they brought the meaning of the strawberry to the children and related this to the *Earth Song*, a song that they described as a “thanksgiving.” The songs have continued to represent “who we are” through time, even though, as Jenny noted, songs sung at socials and shared at “sings” may have “thousands of verses” added.

“Where We Come From”

The ladies’ telling of the history of Woodview literally explained where members from this community “came from,” as did narratives shared by Elders from the community, when they shared personal and communal memories at Linden High School. As I recall the suggestion of Jim and Gerard that students learn community history from the perspective of those who live in that community, I submit that this sharing of Woodview’s history and community stories carried multiple implications. It related community stories from the perspective of community members. It promoted a sense of relationship with members of the community as teachers and classes “met” these Elders, the ladies’ singing group, and other community members in the school setting. As one community mentor put it, “you know me

now when we pass at the grocery store.” As I relate to Lindie’s comment that previously “she had no idea” what was going on in the community, these communications took on added significance.

Similarly, during their school presentation at Ash Grove, Jenny and the ladies’ singing group provided “a little history of the reserve . . . [to know] where we came from, [to] know our reserve, and where it is.” It seemed strange to me that the ladies would explain where Woodview, only a short distance away, was. Yet as the teacher Lindie explained, the boundaries separating Woodview were more than just physical. I considered that the stories of the past as told by these Elders contained vital knowledge that accompanied cultural knowledge and songs that were shared by the mentors. At both schools near Woodview, the teaching of and about music was accompanied with the teaching about the community and its history.

The Significance of the past

I was impressed by the manifestation of a notion I call, “the past resides within the present” in the language and teaching of several of the mentors, particularly Linda. Linda uttered, “We have embraced ancestral traditions [that continue to live within] who we are.” The mentors’ primary choice of traditional musics to represent Iroquoian people, particularly long-standing social songs, seemed significant and to support this connection to the past.

Jenny’s sample questions that a teacher might ask when researching a community alternated between the past and the present: “Are they nomadic, were they farmers, were they hunters and trappers, and how [were] these songs a part of their life?” Similarly, Gerard’s comment, “If we were to survive we needed to know how Mother Earth was moving. We’ve lost that connection,” not only called upon a reunification with past knowledge, but, I conjecture, referred to the need of finding this “lost connection” for the health and well being

of many Aboriginal people.

Contiguous with such references to the past were references made by some of the mentors about the effects of colonization and, as Lillian reminded me in a manuscript review, “attempted” cultural assimilation. This prompted me to consider the significance of the co-existence of cultural pride and continued protection of cultural knowledge. She emphasized that many cultural practices “went underground” in order to survive measures aimed to assimilate Native people, as an example of the resilience of her people. The phrases “who we are” and “where we come from” were infused with a ubiquitous awareness of past (and present) traumas underlying current concerns. Lillian referred to her community’s guarding against the further imposition by settler society on their lands and people, and she described examples of discrimination that continue to threaten Aboriginal people today.¹²⁵ Gerard emphasized that understanding “where we come from” includes understanding the effects of history, as told by members of a Nation. He emphasized that, if one is to learn about music and related cultural understandings, this learning must include recognition of the devastating impacts of certain historical events and the current realities facing Aboriginal people. Gerard pointed out that these realities should not be overlooked by teachers and serve in the process of supporting healing among youth in Aboriginal communities. Gerard’s suggestion, resonating with Hodson’s (2007) description and discussion of community dysfunctions resulting from socioeconomic, sociohistoric, and sociocultural “residues” of colonizing efforts that “continue to underscore the contemporary reality” of many Aboriginal people (p. 2) brought to mind the significance of the many constituents of this theme. As I thought about Gerard’s comment (above), I asked myself: In what ways did the mentoring serve restorative

¹²⁵ One of Lillian’s songs was about discrimination experienced by Aboriginal women. She wrote it specifically about the murders and disappearance of over 500 Aboriginal women in Canada; many cases, she noted, have been under-investigated by the police.

purposes? When it came to the unsettling realities for youth on some reserves, was this purpose—restoring health, allied with knowing who we are and where we come from—not a prime purpose of the OPP team’s mentoring?

The instilling of pride in conjunction with the teaching of cultural knowledge appeared to be an underlying purpose of the mentoring, co-habiting with the teaching of musical knowledge. Additionally, Gerard stated that it was important to know “who we are” as Aboriginal people, so teachers would know “where [their Aboriginal students] come from.” He explained that teachers would be able to teach their Aboriginal students more effectively if they knew more about their students’ cultural background, their community, and the issues that they faced.

The mentors frequently advised me that teachers and their students must learn about a nation and the culture of that nation if they are to study its music. Their sample questions pointed to the integration of lifestyle, environment, and culture. “Who we are” was embedded within “where we come from.” Notably, the projects at Linden High School that the mentors Linda and Lillian were involved in centered these ideas as thematic organizers.¹²⁶ During music classes, these mentors represented “who we are” and “where we come from” in various ways. Linda’s composed children’s songs about her lived experience growing up on the reserve, the traditional songs and song dances that she and Lillian taught, and the meanings they taught that related to music and dance all served as narratives explaining “who we are” and “where we come from” geographically, socially, and culturally.

I found it noteworthy that Linda played recordings of “contemporary songs” that could have been used as points of discussion about music as a means of asserting Native

¹²⁶ As I noted in my description of the ArtsAlive projects, the first project (Linda’s) was based on the Thanksgiving Address, and the second (Lillian’s) was based on the history of Woodview.

pride, identity, sovereignty, and resistance, but instead she directed the students to listen to, and get musical ideas from this listening for their creative work. None of the mentors included critical engagement with contemporary songs of resistance. Was this “difficult knowledge” that, as Lillian put it, should be taught incrementally? The mentors focused on the sharing of positive elements of Haudenosaunee/Iroquoian cultural knowledge rather than on distressing residues of colonial history, even though, as Gerard pointed out, this knowledge is not to be overlooked.

The notion of territory as a physical place was prominent in my discussions with several mentors. Jenny made it clear to me that one’s identity is inextricably linked to one’s territory. Physical territorial boundaries now define a remnant of a wider *home land*; they are irrevocably connected to experiences of dislocation and relocation and other impositions and encounters over time. I considered that territory was inscribed mutually with political and ontological meanings, as Linda advised that “who we are” is irrevocably tied to the ancestral lands “where we come from.”¹²⁷ Several mentors focused on the notion of “ancestral homeland” as Linda called it, a place embedded in values and sacred knowledge that are deeply seated within Haudenosaunee ontology. I perceived these connections to place and homeland in the language, the teaching, and the passion of several mentors as they spoke of their territory and their people.

Related to the cluster of knowledges embedded in this theme are other knowledges and values. I describe these now.

¹²⁷ The lands north of Lake Ontario upon which Iroquoian communities are located have been part of what William Raweno:kwas Woodworth (2010) describes as the “shared land base” of some pre-contact Iroquoian nations with “ephemeral movement patterns and sometimes conflicted encounters” with their culturally related cousins, the Wendat-Huron, the Neutral, and the Anishnaabek (p. 27).

Knowledge is alive (and is to be kept alive)

Linda stated, “To have someone sit down, or come into the classroom. Or go to them and visit them, or go to a powwow and listen to people sing, or have someone come to the classroom and sing. That’s where the knowledge comes to life.” The frequent use of words such as “life” and “alive,” and related words such as “lifelong” and “lifestyle” among the mentors contributed to my naming of this theme. It features the notion that knowledge has life and that musical knowledge comes to life through learning it in relationship with another. As I write this, I realize that I am trying to interpret knowledge embedded within a worldview that I am seeking to understand better.

Similar to the previous theme, this theme emerged from a cluster of related ideas. Three sub-themes in this cluster are: knowledge formed in relationship with others and with the world is alive; knowledge must be kept alive through the continued sharing of it; and, knowledge must be protected from loss or from dying.

Knowledge, the world, and objects in it, are alive

Several mentors referred to the world and objects in it as being alive. For example, Cary and Jenny described the drum as “alive.” Several mentors conveyed that the drum is composed of our relations. Cary clarified with me that the drum, made from beings that once were alive, carried the spirits of those beings. The spirits’ (of the cedar, the deer, or the moose) continuation in the drum was a reminder of creation and our connectedness to creation. Cary reminded me that this sense of connection was the message of the original instruction, the Thanksgiving Address, which was given by the Creator. The drumbeat represented the heartbeat of a living Mother Earth; as one plays the drum, he or she shares this heartbeat. Cary added, “The drum . . . contains knowledge and teachings that are to be shared.”

The word *spirit* and the related term *spiritual* were present in the language of several mentors as they spoke of the drum and music. Linda, Jim, and Jenny referred to songs as spiritual and connecting to something else, something greater with a deeper meaning. Both Jim and Jenny specified that cultural songs were not “entertainment,” differentiating them from non-Native musics. Cultural music and engagement with it were wrapped in an understanding that knowledge, the drum, and the world, are alive. I recollected that Jenny encouraged the students to connect with the Earth’s spirit, as she guided them in creating their music, through feeling the Earth and listening to her rhythms. The students’ musical expressions would “come to them” through the rhythms that they heard and felt from the earth.

Associated with this awareness of the spiritual and aliveness was *feeling*. Four mentors commented about feeling in physical, emotional, and spiritual ways in relation to learning musics. Jenny described singing as “feeling the music, the vibration, and the energy.” Several mentors applied the concept of feeling to the physicality of learning through participation, using all of one’s body while learning a song or song dance. Linda suggested, “you’ve got to see it, hear it, voice it.” She added, “All the senses have to be ignited.” To Linda, the presence of a mentor was critical in order to provide a relationship and interaction that would promote felt knowledge about music that was “alive,” as opposed to learning music from “lifeless” book knowledge.

Knowledge (and music) are to be kept alive through interaction with others

When Linda commented, “Everything has a life to it,” she added that mentors who have received a “gift” from the Creator have a role and a responsibility to teach cultural songs, since this teaching passed on the “life” of this knowledge. She emphasized that song and drum knowledge was gained in relationship with another. It “has to begin with that

physical, emotional, spiritual contact.” The passing down of these songs and other knowledge, she noted, has sustained Haudenosaunee oral traditions.

Knowledge was to be shared through the personal interaction of passing knowledge from one to another, in conjunction with one’s awareness of his or her *responsibility* for passing it on. As Cary noted, sharing knowledge gave it life. The human relationship underlying the sharing of knowledge was vital; therefore, the sharing of knowledge through a mentoring relationship was a significant part of learning. All of the mentors emphasized the importance of personal interaction in sharing knowledge.

Knowledge is to be protected from loss

I noticed the recurrent use of the words “loss” and “lost” by several mentors. Linda pointed out that knowledge is shared and passed on in the Longhouse so that it would not be lost. Cary cautioned that if the language was not taught, it would become “lost.” He commented, “To learn how to be a Mohawk is totally different. Especially, once it’s gone, it’s gone. You can’t go across the big waters to find it.”

Linda observed that cultural knowledge might become “lost” if teachers taught cultural knowledge, such as a song, without teaching other elements critical to the understanding of it. As several mentors pointed out, teachers needed to be in continual communication with a mentor. The continued control of knowledge by the community via the mentor would help to protect it.

The mentors differed in their responses to my asking if teachers should continue to teach cultural music after their mentoring. Three supported it, two supported it provided that it was done “in the right way” along with continued communication with a mentor, and two did not support it. The need for protection from loss, preservation, maintaining community control, and continuing the passing on of cultural knowledge were all implicated in these

contrasting perspectives of sharing and protecting.

Responsibility

As community liaisons, mentors carried the dual responsibilities of being both protectors and sharers of knowledge. As Ann and Jenny explained, they filtered the knowledge that should (and should not) be shared in schools. Linda and the OPP mentors (Jim, Ann, and Gerard) issued concern that Aboriginal students receive the benefit of their cultural teaching in the schools. However, the teaching about responsibility itself, as a cultural value, was a prominent feature of the mentoring.

Although the Thanksgiving Address was taught by mentors or other community members, some mentors referred to notions of responsibility using other representations that do not originate in Iroquoian cultures—the Medicine Wheel and the dreamcatcher. Through these, they taught about responsibilities affiliated with one's role and with notions of balance and relationship. As I noted in Chapter 2, a sense of responsibility embedded in the spiritual relationship to the earth is central to most, if not all, North American Indigenous cultures.

As I reflected upon Lillian's teaching of *It's a Good Road* at Linden High School, I interpreted several aspects of the notion of responsibility, as a cultural value, that I believed to be embedded in the way she taught. Lillian did not correct the students when they sang the song. Instead of correcting them, which entailed passing judgment, she evoked images from which students could make self-corrections. This, I considered, was more respectful than correcting them. Lillian was sensitive to the students' vulnerabilities as she presented unfamiliar music and then asked them to sing in front of a group of onlookers, not to mention a film crew. Her adjustments according to the students' responses, while still encouraging them, indicated relational and improvisational elements of teaching and learning. I interpret that Lillian applied several dimensions of the notion of responsibility: encouraging the

students to be responsible for their own learning, providing direction but not answers, teaching traditional songs in a culturally appropriate way, engaging students so they would feel good about their learning, and modeling the fulfillment of commitment of her own— that is, to making a recording for the DVD.

I considered that the mentors carried multiple responsibilities in these school-based mentoring events. They were responsible for representing their culture, for teaching cultural knowledge “in a good way” and according to cultural norms, for casting knowledge in a manner in which it could be reasonably understood and accepted by others, and for sharing it in a manner that would promote a sense of relationship to the knowledge and to the person who shared it. They taught about the notion of responsibility to oneself, to others, and to the earth.

Relationship

The notion of relationship, meshed with responsibility, emerged as a prominent theme. As Cary noted with the *Willow* song, songs have been passed on through a relationship with another. The mentoring partnership allowed song knowledge, as knowledge that is “alive,” to continue to live and grow. Through this, knowledge was protected through its being shared in a respectful way. As Jenny and Linda pointed out, students and teachers would feel a “different benefit” from learning music with a mentor, as opposed to learning from a book or recording. The relationship between the mentor and teacher served a protective function; the mentor incrementally shaped the teachers’ accumulation of knowledge in a way that protected it from misinterpretation. I was impressed by the way in which several mentors taught knowledge using a few words accompanied by listening or dance rather than offering lengthy explanations, as exemplified by Linda’s response when a student asked “What is powwow music?”

The notion of protection, through relationship, served a decolonizing function while sharing elements of relationship. Jim's response, "Everything has meanings and roles in our lives" to my question about important knowledge, exemplified the centrality of individual persons' roles in relation to one another and with other beings, a notion shared by several mentors. I considered the musical application of this idea as I reflected that several of the social dances that mentors taught at the three schools illustrated the notion of balance, exemplified in the movement of the *Round Dance* and the *Moccasin Dance*. Mentors interjected teachings as they and the students danced.

As I illustrated in my description of Jenny's dreamcatcher exercise, knowledge itself was taught as connected relationally. I have added a sub-theme, place- and land-based knowledge, to account for the relationship to the land generally and to a specific place that was a prominent feature in some of the mentoring and in several discussions.

Place- and land-based knowledge

Lillian stated, "If non-Native people understand the culture, they'll understand why we are so attached to the land. If they understand why we're attached to the land, they'll understand who we are as human beings." I focus now on three ideas shared by the mentors that pointed to the relationship between place, land, and the teaching of music:

First, as several mentors emphasized the importance of knowing the origins of a song, they often referred to the relationship between culture and place. Linda, Lillian, and Jenny suggested that teachers and students research this relationship before learning music of a First Nation. When I asked Jenny if teachers should teach songs of Aboriginal people, she responded, "Oh yes, they should teach it . . . Teaching and sharing is good." However, she expressed some concerns as she related a recent visit to a Grade 2 class:

You know, it's funny . . . I'm speaking to them, and the kids sing the Native songs . . .
(sings) *And the trees start blowing and the wind* . . . It's one of those, right? It's from

one of these books, and it's called a Native song. It's all about nature and stuff. But certainly you would never (pause). I think, is there anything wrong with that? I don't know, the kids felt very good about themselves singing it. The teacher was teaching it from a book, I guess. So, as far as Ongwehonwe music, what would be the best way to teach it? I think I've got to know: What is the origin of the song? Where did it come from? All of our songs have legends, you know. So, what is the legend of that song? Why was it created? . . . How [are] the dances done?

Jenny's un-completed sentence, "But certainly you would never . . ." indicated to me some apprehensions. Her comment about the song being about "nature and stuff" signaled to me to her concerns about superficial teaching and the ways that Native people might be represented in school textbooks. Additionally, this "Native" song was disconnected from cultural understandings located in a particular community. It lacked a sense of connection to place or people.

The second idea is that of understanding the cultural and physical origins of a song as intersecting with meanings inherent in the song. As the Woodview ladies sang at Ash Grove School, they sang several songs that reflected Haudenosaunee cultural understandings. The *Matriarch Song*, honouring women, was accompanied with teachings about women's roles according to Haudenosaunee traditional knowledge. A woman's role traditionally integrated with place and the physical environment. Regardless of their religious affiliation, Jenny noted, the women shared Haudenosaunee values that were embedded in notions of relationship and roles according to the culture. Notably, all of songs they sang were accompanied by teachings, stories, and further explanations about the culture.

Knowing the place origins of music and learning about meanings inherent in a song or song dance intersected with a third idea, that knowledge is local and personal.

Jenny reflected upon a recent teacher workshop she had given:

When teachers are re-teaching [cultural knowledge] they've got to be able to tell where it came from. Because it's only my perspective. I'm not speaking for all Haudenosaunee, I'm not speaking for all Ongwehonwe, I'm not speaking for all Anishnabe. And when I'm doing my Medicine Wheel teaching, that's how I've been

taught it . . . The Medicine Wheel, the colors added this way and that way and the blues and greens added . . . Because [our] teachings are oral, [they fluctuate]. Now they're trying to copy them to put them into books and writings . . . There are going to be different perspectives. And so, when [teachers] teach it as well, they [might] say this came from [Jenny], or from a . . . woman in that area . . . That's the whole thing about relationships, and who I am. This is who I am and this is how I was taught, and this is what I'm willing to share with you. And I think teachers have trouble with that, because they want it in black and white and in writing.

Jenny connected her own physical and cultural location with the ways that she would like knowledge to be shared. On this and other occasions, she questioned the expectation that knowledge be written down "in black and white." Knowledge is known according to the persons who taught and learned it and is connected to a place. It is local, relational, and fluid. Jenny preferred that teachers acknowledge that her knowledge came from that "woman in that area." Teachers' expectations of having clear cut, unchanging, and textualized knowledge was problematic for Jenny.

I shall finish my discussion of the mentors' teaching in relation to place through returning to the notion of relationship with the land. Jenny used expressions such as "get in touch" with the earth, "feel" the winds, and "envision" living and ancestral beings as she guided the students to create their earth music. Creating music was a multi-sensory experience done literally, in this case, through contact with the earth. Jenny encouraged the students to merge sensory acuity with quiet immersion in the environment of the bush next to the school. Her *Water Song*, along with several of her other composed songs that the ladies' group sang and drummed, reflected this relationship with place.

Connection and Wholeness

I observed a strong focus on notions of wholeness and well being among several of the mentors, whether this was reflected in the teaching of responsibility to self and others through the drum, the teaching about reciprocity and balance through the Medicine Wheel, or the teaching about interconnection through the dreamcatcher. Cary commented that, if one

strand were removed from the dreamcatcher, connected knowledges would “fall apart.”

Coincidentally, as Jenny’s students tried to move their human dreamcatcher, they learned that their slightest motions offset the balanced tension among the yarn “strands.” She advised them:

You could be representing someone putting so much pressure on the earth that it’s really hurting right now. [It’s] continuity, connection to each other. Everyone is equal in the circle, all work together; [you] need to work in unison. All together. We’re all watching out for each other.

Although Jenny preferred the term “find your spirit” in place of “healing,” I observed that she frequently referred to the restorative and healing powers of music. While teaching and during our conversations she would stop and attend to the students’ emotional states; she seemed to have a heightened sensitivity to the emotional tone of those around her.¹²⁸ Her teaching about balance and a sense of relationship to others and to the earth was necessary before addressing her musical goal of having the students create music.

As I previously noted, several mentors could not immediately identify the most important knowledge that they would like to pass on to the teacher and the students. As Cary offered, all knowledge is important. Jim’s naming the frame drums “Medicine drums” and Lillian’s comment that students were “still getting the medicine” highlighted, for me, the connection between music, wellness, and wholeness, a connection that found itself represented in discourse related to “feeling,” “joy,” and “positive energy,” and in the representation of the Medicine Wheel itself.

¹²⁸ Jenny frequently asked the students if they needed smudging to cleanse away negative energy.

Respect

The word “respect” emerged throughout discussions with mentors; however, two related notions, “openness” and “dialogue,” were particularly significant. Several mentors defined respect as “openness” to new learning. Through learning cultural and historical knowledge of a community, Linda suggested that teachers would develop an awareness of boundaries that defined acceptable teaching practices, behaviors, and language. With this knowledge, she theorized, they would develop understandings that would, in turn, lessen their fear of unintentionally offending First Nations people. Openness was the beginning point to a teacher’s learning. Through engaging in ongoing dialogue, a teacher would receive counsel about the teaching of music and related knowledge while respecting the role of the community and mentor in the sharing of this knowledge.

I think of this centering of mentoring around openness and dialogue as a *pedagogy of respect* built on notions of respect that are central to Haudenosaunee epistemology. Jenny related, “The Creator hears you paying respect. So whenever [it’s called for], in ceremony, or [during] the day, we put tobacco down. If [I] see a hawk that day . . . I thank the Creator for allowing that hawk to show itself to me.” During their presentation at Ash Grove School, Jenny and the ladies singing group taught the children about respect through the teachings of the strawberry. They explained:

Strawberries are just like us because they are in the shape of a heart and because they have vines that connect the plants. Just like your family. You have a mother and father and children, and aunties and uncles and grandmothers. And if you all work together, that’s what the strawberries do. Why we learn about strawberries is because strawberries have come back to us again and we’re so happy because we can go and pick wild ones and we can go to our gardens and pick the planted ones. One of the things that strawberries teach us is respect. They teach us respect because they’re like our families. We respect our parents, right? We respect our grandparents, our brothers and sisters, even though sometimes we have little tiffs. But we still respect them. So strawberries teach us about respect, because each year they come back the same way. The strawberries, not only make us feel good, they make the animals feel good . . . This morning you heard a song about the earth, the *Earth Song*. The heart of that

thanksgiving is for the strawberries. We always give thanks to the strawberries, because to the First Nation people, they are very sacred.

Through explaining the significance of the strawberry, the ladies not only wove knowledge together that merged respect, thanksgiving, and honour, they related this to the *Earth Song*. This teaching of respect is netted in an ontology that sets humans on equal footing among all living beings and honours their teachings.

Learning about respect for the self and for others was central in the mentoring provided by the OPP mentors Jim, Ann, and Gerard. As noted in *Walking the Path*, “Individuals who feel good about themselves are much more likely to respect others” (OPP, 2009, p. 2). Notions of respect were embedded within all of the themes that I have described in this chapter. Cary uttered, “Respect is what our whole conversation is all about.”

Ancillary themes

Before leaving this discussion of significant knowledges communicated by the mentors, I examine two themes that represent attributes I observed during classroom teaching and in our conversations. Whereas the titles in the previously discussed themes are drawn directly from the language of several mentors, the titles for these ancillary themes are based on my language. I identify these themes as decolonizing processes and cross-cultural fluidity.

Decolonizing processes

In conjunction with their mentoring, several mentors engaged in processes aimed directly or indirectly at breaking stereotypes, disrupting non-Native misconceptions about Native identities, and focusing on the needs of Aboriginal students. I think of these as decolonizing processes.

Lillian and Jim both spoke of the need to “break” and “knock down” stereotypes. Jim reflected:

Sometimes I’ve encountered it before where teachers don’t have an open mind and

stuff like that. So if a teacher isn't willing to learn, certainly the students aren't willing to learn. And I think it's an opportunity for them to educate and expand their own views, their own understanding . . . But I guess it's stepping out of their own comfort zone. Not just doing what they're familiar with, but learning along with their students.

Some mentors shared examples of disturbing misconceptions, stereotypes, and racist language that they had experienced, including some they had encountered during mentoring programs. When the occasion presented itself during classes, Linda discussed common stereotypes and language that might have racist overtones. She emphasized the need to think of Native people as contemporary people who honoured their past but were not “stuck in the past.”

The mentors' focus on Aboriginal students in the schools near Woodview and the inclusion of these students in mentoring programs even if they were not in the mentored classes, spoke to the necessity of this mentoring for these students.

Cross-cultural fluidity

I perceived what I term a “cross-cultural fluidity” in the sharing of knowledges and values that are taken up by several North American Native communities. Gerard explained to me that *Walking the Path* (OPP, 2009) could be adapted to any First Nation. This sense of fluidity, checked by protocols, also applied to music, as Ann commented that songs get “passed around from one community to the other.”

The teachings associated with the drum also represented this fluidity. Jim explained, “The drum is a big part of most cultures. It's all about respect. So we . . . teach these kids the basis of respect. And we bring the teachings of the drum into that.” While the frame drum represented teachings shared across cultures, Cary and Lillian accompanied Hotinonshón:ni social songs with the “little boy” water drum.¹²⁹ Cary communicated that this water drum represented Hotinonshón:ni culture, whereas the frame drums were associated with other

¹²⁹ I use the spelling of Haudenosaunee that Cary used in a manuscript check.

cultures. Jenny and the students played frame drums in Jenny's classes to accompany songs that were not traditional Haudenosaunee social songs.

Nevertheless, the mentors expressed similar teachings about role and responsibility as they shared and taught about the drums, regardless of their origins. The moral teachings about care, respect, and responsibility transferred across cultures, although the stories associated with a particular culture were always recognized as such. Similarly, the reverence for the beat of the drum as representing and connecting us to Mother Earth, which is shared among cultures, was referenced by most of the mentors. Jenny noted that the stories and teachings of the Medicine Wheel and dreamcatcher are shared among Aboriginal people, but she clarified that these did not originate in her culture. She and Jim similarly spoke of understandings, values, and teachings that crossed ethnic and racial borders. Jim explained:

Aboriginal spirituality is something that absolutely everyone identifies with somehow. It is closer to home. I don't think it matters what religion you follow. This is just a sense of being, a sense of balance. And that's what everyone tends to find.

Jenny called these values "good teachings." Always mindful of well being, she offered, "I'm feeding my own spirit . . . but also, I really want people to feel good about themselves and to take that and apply it to life." Jenny's classroom mentoring, with the students creating music in connection with the earth, was rooted in values based on relationship to the land that is central in Haudenosaunee notions of reciprocity and that I understand to be shared in similar ways across Indigenous cultures. The teachings affiliated with this common focus on the appreciation of the earth, she noted, applied to all students.

Cary expressed a more global sense of cross-cultural fluidity as he applied concepts of spirit to ideas and artifacts from multiple "world" cultures. He suggested that instruments from other cultures have a spirit. This spirit, he emphasized, is in the creator of the music who is "in the zone" and comes from the creator of the instrument.

6.2.3 Ways of Sharing

In this section, I address the second part of specific research question #1: . . . *in what ways do mentors share this knowledge?* I focus on these ways of sharing through teaching music.

Demonstrating relational values

The mentors demonstrated values of relationship and respect in their teaching practices. Jenny offered just enough knowledge in order for students to participate in the *Unity Stomp*, encouraging them to observe her closely. Lillian encouraged the students to be active agents of their own learning. Linda explained to me that teaching is done in a way that respects the learner's responsibility toward his or her own learning. Oral teaching was universally practiced with some minimal visual representation of vocables or words on the chalkboard. The mentors sang songs in their entirety as opposed to these being sung in fragments. Except for Lillian, the mentors I observed usually sang a song only once through as they joined *with* the teacher and students in engaging with songs and social dances.¹³⁰

Indicating intention

The notion of intention surfaced frequently during interviews. Cary stated, "So as long as I'm showing respect and honour behind it . . . [and] my intentions are good, coming from the heart, then I can do no wrong" when we discussed the song *Hani Kouni*. Jenny commented that intent was far more important than "getting [the song] right." She added, "It's just the spirit of the song and the intent of that. It's not words . . . You have to know what that song means and what it was written for."

Some mentors indicated that the main intent of musical sharing was the learning of other knowledge that is expressed through music. The songs shared by the Woodview ladies'

¹³⁰ I differentiate this notion of joining *with*, from the notion of singing or performing *for*.

group were part of a wider project of teaching about the people of Woodview, as well as Iroquoian and wider Aboriginal customs and understandings.

Mentors taught meanings through story and through telling the traditional teachings of a song or song dance, or teachings related to the drum. While most mentors did not issue concern about the accuracy of a song's performance, Lillian commented that Haudenosaunee "cultural" songs have particular performance practices that should be followed and that these songs should be taught "properly." One would not take liberties (for example, adding a rattle at any point) with these songs.

Choice of music

The Iroquoian mentors primarily chose well-established and well-known songs and song dances that represented Haudenosaunee/Iroquoian cultures. In addition to these, Linda and Jenny shared their composed songs. However, they both exposed the classes, through listening, to a variety of musics from different First Nation cultures and musicians.¹³¹ Mentors differed in their perspectives about teaching contemporary (e.g., hip-hop, rock, blues, country) musics to students. While Lillian and Linda supported this, Jim felt that these musics and the musicians do not express the depths of knowledge about a culture that students should be exposed to. However, teaching about the music and musicians working in popular genres or hybrid forms was more of a sidebar to the primacy of teaching long-standing and traditional musics and teachings and knowledge connected to them.

Centering values and principles

Linda and Cary's mentoring events began with the reciting of the Thanksgiving Address; they taught songs in conjunction with values associated with it. Linda encouraged

¹³¹ They played recordings of various performers and groups performing powwow, Native American flute music, and women's and men's songs. Linda played recordings of music in contemporary popular (Western) genres.

the students to construct meaning as they compared social and environmental inequities to teachings of the Thanksgiving Address in their music-creating activity. Mentors centered Iroquoian principles based on thanksgiving in their teaching, as did the ladies' singing group.

Relating to my ancillary theme of cross-cultural fluidity, I noted that several of the mentors taught about values, beliefs, and teachings that are common to many First Nations. While physically making a drum, students developed a foundation of meanings about particular values, such as the value of relationship; these meanings took on added significance as they celebrated the drums through singing, drumming, and feasting. The drum, the dreamcatcher, and the Medicine Wheel provided channels through which understandings about one's role in relation to others were recognized. As the mentors and students sang and danced, played the drums, and listened to the earth to make music, they physically embodied these understandings.

Observing protocols

The following of protocols in which the mentors recognized cultural and personal origins of music was a significant element in their school mentoring. Cary taught traditional Haudenosaunee social songs in traditional Ojibwe territory, while Ann taught Ojibwe songs near an Iroquoian territory. Both explained protocols they followed as they brought music of their culture to another territory. Mentors commonly acknowledged the origins of song dances and stories and explained the dance directions of the differing cultures.

Similarly, they followed protocols affiliated with honouring the drum as they explained to students and teachers the importance of caring for their drums. The element of protocol emerged as significant in acknowledging others' territory, in locating oneself according to place and culture, and in teaching about the care of the drums. Protocols were a key constituent in the pedagogy of respect.

Adjusting content and practice

I observed some adjustments that the mentors made as they adapted the teaching of traditional songs and song dances in the school situation. Using a recording, teaching the dance steps in isolation, offering some verbal guidance during a dance, and teaching call-back phrases ahead of time were adjustments to more traditional ways of participating that I have observed at socials. They modified strict adherence to oral practice as I had experienced it at social dances by occasionally using written or pictorial cues, as when Linda taught her composed *Thanksgiving Song* and when she isolated a music or dance passage to aid students' immediate participation so they could sing call backs or dance the *Round Dance*.

The structured school setting differed markedly from the cultural setting in which social song dances would be sung and danced; the mentors adjusted some practices to accommodate the needs of teaching large classes with only one instructor. Ann noted the tight time restrictions in schools compared to less-structured youth programs she led.

6.2.4 Summary and Reflections

Although there were commonalities and differences in the *ways* that mentors taught music and in their explanations of them, I consistently observed ways of teaching that corresponded with knowledge clustered in the themes presented previously in this chapter. The mentors, through their teaching, communicated knowledge and values that were significant to them. Their music mentoring extended to teaching other knowledge that gave meaning to that music and/or provided other teachings. In some cases, as time and the setting would allow, the mentors addressed a wide range of knowledge about Iroquoian or other Indigenous cultural practices, histories, beliefs, and world view. If they shared knowledge and representations of knowledge that are held cross-culturally, they also demonstrated and/or explained protocols that distinguish cultural and localized affiliations. They educated teachers

and students about stereotypes and offensive language and behaviours when occasions presented themselves. They provided knowledge in response to what Davis and Shpuniarsky (2010) call the “profound ignorance” (p. 344) among non-Indigenous people about Indigenous people and their worldviews, cultural knowledges, and perspectives.

All Iroquoian mentors specified that social dance songs and traditional community songs were acceptable for school use. However, these mentors differed in their perspectives about whether teachers should continue to teach these independently. Teaching and sharing “is good” as Jenny offered; however, Lillian and Linda cautioned that they should be done in conjunction with a community representative. Although Jim, Cary, and Linda did not issue concern for culturally specific details in the teaching of music of Iroquoian culture, Lillian did. Lillian emphasized that performance practices should not be altered when singing “cultural songs.”

The mentors commonly communicated that the origin and the social context of a song, song dance, or song game were key attributes to be shared along with it. The original intent of a song was significant, as was the stating of one’s own intent in teaching it, particularly as a visitor to a territory.

In this part of Chapter 6, I have shared knowledge that the mentors commonly communicated according to six themes: who we are and where we come from; knowledge is alive (and is to be kept alive); responsibility; relationship; connection and wholeness; and respect. These themes have permeable borders, for the knowledges that are grouped within and among them relate to one another. I have added two ancillary themes, decolonizing processes and cross-cultural fluidity, based on my interpretation of knowledge and teaching that I observed. The ways mentors taught and shared music in the classroom reflected knowledge clustered in these themes.

As I thought about the notions of tribal epistemology and decolonization as discussed by Margaret Kovach (2009), I considered that the mentoring also served functions that could be classified according to these broad categories. For example, I considered that the notion of “aliveness” that was shared by several mentors during interviews was also enacted by them, as they called attention to “feeling” the music physically, emotionally, and spiritually. This epistemological and spiritual synthesis supported the notion of keeping knowledge alive, as it involved active and interpersonal sharing of music and knowledge and seamlessly interacted with related meanings such as responsibility and relationship. Similarly, teaching the notion of responsibility meshed with epistemologically grounded notions of gratitude and reciprocity that, I understand, lie at the core of Haudenosaunee ontology. The ways of teaching demonstrated by the mentors centered values of responsibility and relationship as students were responsible for constructing meaning and for actively observing the mentor.

I consider that the themes (or values) I have examined in this section are centered in an epistemology connected to Haudenosaunee ontology. Teaching about, or demonstrating them, in conjunction with sharing “who we are” and “where we come from,” served not only to present epistemological elements, it also served to decolonize through exposing others to this epistemology, demonstrating some of the values inherent in it, and sharing pride for it. The two teachers who experienced the most mentoring expressed their appreciation of these values. As the mentors presented Iroquoian culture in positive ways that instilled pride among Aboriginal students, as they sought to dismantle stereotypes, and as they highlighted the interrelationship between one’s identity and one’s place or territory, they further decolonized the thinking of the students, teachers, and myself.

However, as I considered the knowledges the mentors discussed and taught, a third category, restoration, emerged. The OPP mentors as well as Jenny, Linda, and Lillian each

spoke of the relationship between teachings and the music and the promotion of well being. The mentors incorporated multiple teachings that served interrelated functions: (1) providing knowledge of a contrasting epistemology, (2) providing knowledge that would serve to decolonize through bringing to light examples of misunderstanding and stereotypes while providing knowledge from an Aboriginal perspective, and (3) providing knowledge and experience that is restorative and promotes well being (see Figure 6.1).

I now share some final reflections about my learning from the mentors. My initial focus on the teaching of music was based on “who I was” as a music teacher and as a Canadian of European descent. I entered into the research hoping to learn about “culturally-appropriate ways” to teach this music. Through sharing some underlying knowledge foundations, the mentors guided me to other issues and concerns before we attended to ways of teaching music. Otherwise, these ways might have been “culturally-appropriate” but without meaning for me. They spoke of preservation and sharing, and the role of community in each. They illustrated and spoke of the spirituality that was engrained in all aspects of one’s life. Linda issued concern about de-contextualized music teaching using fragmented and formulaic curricula, devoid of spiritual connection and removed from relationship. Jenny wrestled mentally over the call for putting knowledge to text and for “black and white” standardized answers. During my search for “answers” to my questions, the mentors shared some of these issues and complexities while Cary, Jenny, and Linda immersed me in some epistemological foundations, inviting me to interrogate my own questions through their use of narrative and story, rather than providing direct answers.

I became aware that the mentors’ classroom teaching of music and their telling about it was in many ways a manifestation of wider concerns, understandings, and considerations. Musical points of focus in our discussions often circled back to them. Similarly, discussion of

wider concerns and understandings often returned to expression through music. Through music, mentors taught understandings related to “who we are” and “where we come from” and much that is entailed in those phrases.

Figure 6.1. Multiple Purposes of Mentoring

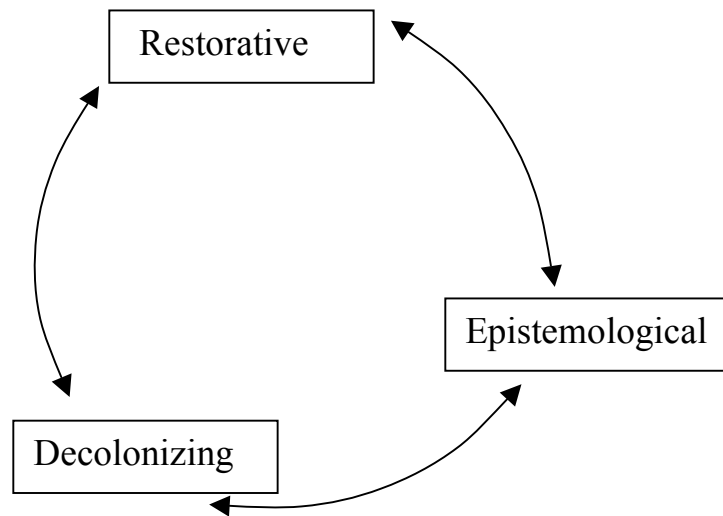


Figure 6.1. Knowledge and values in all three categories mutually supported purposes of decolonizing, sharing epistemology, and restoring.

I also learned from my discussions with mentors and some community members that a collective memory of the past resides in the community knowledge of the present. An Elder I visited described growing up in her Iroquoian community and explained that her family members spoke the Mohawk language at home but were not permitted to speak it at school; that they attended square dances in neighbouring towns, but traditional social dances were not held; and that they had fiddles or pianos in their homes but not drums. The significance of “returning to” musical and other traditions took on added significance for me as I reflected on her stories, particularly as I thought about Cary relating that he had learned his traditions as a

young man but did not grow up with them. In considering these things and many other understandings rooted in the music and knowledge that the mentors shared, I found that an image came to my mind of a large pine tree with prominent roots stretching from it.¹³² This image continues to be helpful for me as I engage with the ideas and the knowledge that the mentors shared. I imagine the vast amalgamation of principles, understandings, and collective memories to be among the roots. I, along with the teachers, have been privileged to have experienced¹³³ some knowledge that is exposed in the branches of the tree, but I do not experience the roots below the surface that give this knowledge life. They are beyond my understanding. I do not experience the tendrils and the fibres that interact with the soils and waters around them to sustain the tree. As an outsider, I do not fully appreciate the collective memories that are engrained in the tree, or the impact that they have had on a community. It is through this image that I think about the knowledge that centers my research. The representation of knowledge in this writing features a few of the shoots, needles, and twigs of knowledge clustered among an extensive network of branches above the ground. These were deemed by the mentors as important to be shared with others and with me. The tree contains a rich assortment of knowledge branches, based on ways of knowing and being that continue to live within it above and below the surface. The tree is alive; it reacts to the environment around it and the strength of its own anchoring roots. The knowledge above the surface can be shared, if done so in a respectful way, in interaction with others.

¹³² I expect that this image emanates from one that I have seen in several readings about *Gayahnashagowa*, the Great Law of Peace, and hear about in oral teachings at social gatherings. The great white pine tree, the Tree of Peace represents the coming together of the Haudenosaunee nations and the burying of separations between them.

¹³³ This experiencing involves seeing, feeling, touching, smelling, hearing, moving to, singing, and drumming. It is knowledge gained through all the senses and through emotional, intuitive, and spiritual ways of knowing.

Gadamer's metaphor of a horizon presents understanding as open and wide. I return to Gadamer's image of horizons as I consider my growing understandings, but the tree provides an image of knowledge as fine needles, clustered and connected to the tree and further connecting to roots that become minute and cellular.

As I engaged in this study, I would often follow-up my fieldnote and interview analysis by further researching a particular song or song dance. I discovered that several songs and dances had alternative, though often related, explanations and teachings. The teaching of balance in the *Round Dance*, for example, was consistent, but the explanation of balance differed.¹³⁴ My growing appreciation that knowledge is localized and differs from community to community and from person to person is significant in this research; the tree remains the same, but the branches shift and the needles are replaced. This awareness brings to mind some of my knowledge prejudices. My search for comparisons, further explanations, and "meaning" is indicative of my direction as a researcher with research questions to answer, along with my concept of knowledge as being external to relationship. I struggle to find equilibrium between contrasting notions about knowledge, research, and ways of knowing, while respecting that I am learning about a belief and value system that belongs to others, and, like the roots of the great tree, these are protected.

In this part of Chapter 6, I have discussed the knowledge that the mentors collectively communicated as valued and significant according to my thematic categorization of it, and I have shared my reflections about this knowledge and about my learning of it. In the next part,

¹³⁴ For example, at one Internet site, the two directions represent positive and negative life forces, exemplified by the twin boys in the Haudenosaunee Creation Story. (Accessed November 30, 2010 at <http://www.cnwl.igs.net/~amhe/sheritage.htm>) My purpose in sharing this example is not to compare knowledge shared by the mentors I met to the knowledge of others, but to illustrate differing perspectives about knowledge.

I discuss the knowledge and teachings that the teachers collectively communicated as valued and significant.

6.3 The Teachers

6.3.1 Knowledge and Values

There is considerable variance in the knowledges identified by the teachers and in the ways they experienced, reasoned about, and valued them. However, four themes emerged that represent knowledge that was commonly communicated by them.

Story and teachings

The teachers indicated that stories and teachings associated with music and the drum were significant. Lindie and Ashlie described teachings about responsibilities, roles, and character and associated them with cultural values. Cedar related the Ojibwe story of the drum and referred to it as a significant understanding. The teachers indicated that these teachings, representing values, were significant elements taught by the mentors.

All three teachers indicated that a connection, bond, or relationship to the natural world was a central and significant teaching. They had each heard the Thanksgiving Address in at least one of their mentoring events. Only Cedar referred to the Thanksgiving Address during our interview, identifying it as a “prayer.” She pointed out that Cary, through reciting it and then discussing it with the class, “really established their bond with nature.” However, none of the teachers used the words religious, spirit, or spiritual to describe this relationship with nature. Similarly, none of the teachers described the music and related teachings using these words, although Ashlie noted that her mentor Jim described the drum as sacred.

Accuracy

Although the three teachers noted the importance of accuracy, they did so for differing reasons and in differing ways. Lindie and Cedar, the two music specialists, referred to the

need for musical accuracy, in part, to lessen the risk of causing offense through inaccurate musical representation.¹³⁵ Cedar, who used the term “accurate” most frequently during interviews and often accompanied it with the word “authentic,” reasoned that musical accuracy would improve through developing increased familiarity by learning more songs. Ashlie, who consulted regularly with Woodview advisors, was not concerned about “musical” accuracy. She was concerned, however, with historical and cultural accuracy in other curricular materials and with her inclusion of perspectives of First Nation people in her teaching. She was aware of inaccuracies, biases, and stereotypes in various teaching materials. Such awareness was not evident in the language of music specialists Cedar and Lindie. Neither of the music specialists communicated that some songs might be inappropriate for public school use, although Lindie called for knowing what songs she could use. Ashlie explained that she was aware of the need for caution in accessing and teaching some knowledge.

Valuing Mentoring

The three teachers valued the mentoring experience itself. Ashlie commented, “I don’t think I would have [taught the music] if I hadn’t had a mentor or someone to come in and teach me.” She spoke of mentoring as a personal relationship in which songs and other knowledge were shared and gifted to her and her students. She referred to the importance of one’s intent and one’s caution and care for these gifts. She received permission to continue to teach them in a reciprocal relationship that included treating the knowledge and drums with respect and sharing music in a respectful way. The comfort of having this permission reduced Ashlie’s fear of offending others.

The teachers all used the word “comfort” in relation to mentoring. Lindie and Cedar

¹³⁵ The music needed to be taught according to appropriate performance practices. Lindie referred to teaching “properly.”

did not convey a sense of relationship with their mentors to the extent that Ashlie did, nor did they articulate a need to have permission to teach this knowledge. However, both spoke of discomforts associated with the fear of offending when (or if) they taught it.

The three teachers, to varying extents, communicated knowledge they gleaned from the mentoring as categorized according to the preceding themes. In the following paragraphs, I present two themes that represent knowledge that two of the teachers communicated as valued and significant.

Teachings “Beyond the Music”

Ashlie and Lindie, the two teachers who received considerably more mentoring, identified that teachings they learned extended well beyond the music the mentors taught.

Lindie commented:

Both times we were [learning the music], we were talking about emotional development and feelings and people’s comfort level and life lessons right away . . . [The mentor] started talking about family life . . . which was great. What family means to them. And how they, you know, how it’s different, it went deeper. So, I guess, to me, it goes beyond music . . . right to a person’s character.

Lindie associated “life lessons” with the music her mentors taught. She used the term “deeper connection” to refer to meanings associated with the drum. These “deeper connections” and “life lessons” were, however, nuanced by her concern for the “correct” way to perform the music. She attached importance to both.

As Ashlie participated in the drum-making event, she acquired understandings about one’s roles, responsibilities, and relationships that impacted her and her students. In contrast, Cedar made no mention of life lessons or teachings about character.

Personal Interaction with Knowledge

While Ashlie related her personal valuing of the drum teachings she learned from the OPP mentors, Lindie communicated her appreciation that her mentors shared teachings

that would foster the development of character. Both teachers inferred that the teachings that they received were valuable and instructive for all people. In contrast, Cedar appeared neutral; she did not appear to interact personally or emotionally with the knowledge and teachings to which she was exposed. She did not communicate that these teachings were valuable for all people. She consistently used the term “their” as she described Native people and music, and, notably, she frequently used the past tense as she described music and knowledge that she learned.

6.3.2 Factors

In this section, I address the second part of specific research question #2: “. . . *[W]hat factors have the greatest impact in terms of increasing teachers’ understanding of Haudenosaunee music and culture?*” However, before setting out to answer this question, I must first address foundational issues related to its wording, issues that became apparent to me during my analysis of this research. One of these is associated with my use of specific terms, particularly “Haudenosaunee” itself. I used the name Haudenosaunee when writing this research question as it is the name that the people often use to refer to themselves and I considered my use of this name to be a respectful practice. This is the term I usually heard when I attended socials, so it seemed natural to me to use it in the research. However, during their school mentoring, the mentors rarely used the name Haudenosaunee to identify themselves, and they never used it to identify the music that they taught. When they did use this term, it was most often in connection with their teaching about the Haudenosaunee League or Confederacy. In the classroom, the mentors more commonly used the name “Iroquois” or their specific nation to identify themselves. They frequently referred to the music they taught using phrases such as “our music,” or a “traditional song,” or they would identify it using descriptors such as social song, honour song, or stomp dance. They identified

the music from their position *inside* the culture. My framing of the research question was based on my position *outside* the culture. During our interviews, I learned that two teachers (Cedar and Lindie) were not familiar with the name Haudenosaunee, and the third, Ashlie, did not use this term; I consequently stopped using this name when interviewing them.

Second, my use of the name Haudenosaunee in this question placed restrictions that conflicted with the range of music the mentors taught. They taught and shared a variety of songs and musics in addition to those that would have been traditionally practiced in Haudenosaunee cultural contexts. To word this question so that the research addressed only the teaching of “Haudenosaunee music” discounted the mentors’ inclusions of other musics and the possible intent of these inclusions. Further, as Diamond (2008) notes, “traditional and contemporary are not chronologically separate realms. Indeed, music that has come to be labeled ‘traditional’ often accommodates new styles and songs, while some of the oldest repertoires continue to function within Native American modernity” (p. 117).

Using the term “Haudenosaunee music” necessitated a definition of this music. How does one define Haudenosaunee music and culture? Who could authoritatively advance such a definition? What are the ramifications of this defining? Diamond (2008) also observes that Indigenous people face “pressures . . . to name and define indigenous knowledge” because of threats from outsiders (p. 11).

A third consideration associated with my use of the term Haudenosaunee was put forth by the mentors themselves. Jenny and Cary both explained that Haudenosaunee means People of the Longhouse. I took their explanations to mean that it refers generally to people who practice Longhouse teachings and lifestyle (although there are gradations in this practice). This meaning may itself carry various interpretations in Mohawk communities (Valaskakis, 2005, pp. 58-63). But my use of this name, as an outsider seeking to put parameters around

my research, counters the imperative of self-defining and self-naming using one's own language by those who speak that language or practice that culture (Smith, 1999, 2005). I consider my "well-intentioned" but inappropriate use of the name Haudenosaunee to have been reflective of my incomplete knowledge and my unintended artificial and external defining of the (musical) knowledge of the other.

An additional set of three issues relates to the word "understanding." First, my research question implies that there *is* an "understanding" of musics and cultures of the Haudenosaunee (or Iroquoian) people and that this understanding can be attained by another. Second, it infers that an outsider is *able* to gain or develop this understanding and has permission to do so. Third, it infers that I, as a researcher, am able to make informed judgments about whether a teacher is moving towards the development of such understanding.

As I considered the first issue, I recalled a conversation I had with Mohawk cultural educator, spiritual counselor, and musician, Sakoieta' Widrick (personal communication, Sept. 11, 2010). He discussed with me his idea about perspective, using a metaphor of a tree in a forest: From one tree, he (Sakoieta' referred to himself) has a view of the forest, a view that contains a panorama of many trees and other beings. As he turns to another side of the same tree, he is essentially at the same beginning point, but he sees a totally different view of the same forest. As he turns yet again, his perspective is, again, totally different. And so on. I understand from Sakoieta' that those who identify themselves as being part of the Haudenosaunee (or Iroquoian) group of Nations have multiple views of the forest.

I derived from his illustration a notion of the significance of perspective and the complexities associated with it as one engages with cultural knowledge. From one point inside a culture, the culture can be seen from many angles. One's perspective of one's culture is based on one's position at a place and time. Those who identify themselves as being part of

the Haudenosaunee (or Iroquoian) group of Nations have multiple views of their cultures and cultural knowledges, many of which may reflect or confront the impact of centuries of colonization and Christianization. My wording of this question, calling for identifying “factors” that impact teachers’ understanding, is not conducive to an appreciation of multiple perceptions of meaning and multiple angles of vision within a cultural group. From outside, it is disturbingly easy to reflect “culture” as homogeneous and monolithic. I consider that I would not respond positively if an outsider “defined” me as a Canadian, or by any other identity, and accordingly defined the music I listen to.

The second and third issues concerning my use of “understanding” are related to notions of power. My use of the word puts the researcher in the position of evaluating whether a teacher’s understandings are increasing or changing. Inherent in this positioning is the notion that a researcher is capable of evaluating the understandings of others, with the implication that he or she has this understanding. These two inferences are faulty and contentious. As I re-read this question, I uncomfortably realized that the multiple inferences in it were grounded in imperialist discourse that authorizes the researcher, me, to make evaluative judgments about participants’ understandings of the culture of others. Additionally, as Shawn Wilson (2008) notes, evaluating other people is not venerated in Indigenous contexts, and further, is considered disrespectful among many Indigenous people.

The wording of my question put me, the researcher, in an (additional) position of power, as one who could form “conclusions” based on the teachers’ input, in relation to some bounded and definitive rendering of Haudenosaunee music and culture. All of this is highly problematic. As a researcher, I am not qualified to evaluate the understanding of others, particularly when that understanding is about yet another’s culture.

Rewriting the question

As a result of recognizing these issues, I decided to re-write the second specific research question. I now ask: What knowledge and teachings do teachers communicate as valued and significant following their music-related mentoring (and other related learning) provided by their Iroquoian mentors and their mentoring partners? What factors have the teachers identified and have I observed that I understand to have been influential in shaping their engagement with this music and cultural knowledge? In the following paragraphs I describe my understandings of these factors and share the teachers' related expressions about their learning.

Amount of mentoring

The amount of mentoring positively corresponded with the breadth of knowledge the teachers communicated. Although the three teachers communicated the importance of underlying teachings related to music, their attention to them varied widely. Where Ashlie and Lindie spoke of music as an expression of values and described the nature of these, Cedar did neither. While Cedar related that songs and song dances carried extra-musical meanings, she continued to maintain a distinct focus on the learning of musical knowledge and skills. She passed on factual knowledge she had gleaned from resource materials, whereas the other teachers interacted with the underlying meanings, just as they had interacted with their mentors, to a greater degree. Lindie and Ashlie communicated their understanding of knowledge related to human relationships and values. Such ideas were lacking in Cedar's language.

Initiative, expectation, musical performance

Each teacher's initiative in organizing a mentoring event corresponded with her follow-up engagement and classroom teaching. Cedar (with Cary) and Ashlie (with the OPP

mentors), who had both initiated their mentoring, continued to learn and teach the music until the students could perform it at an event they planned. Lindie, who had not initiated her mentoring, did not integrate her new knowledge into her practice.

The initiative shown by Cedar and Ashlie may have been activated by other expectations and purposes. Ashlie, who planned for her students to perform songs at their graduation, also verbalized a larger sense of purpose underlying her seeking out of the mentors and her consequent inclusion of Native perspectives in her school teaching.¹³⁶ Cedar, on the other hand, had been propelled by an expectation that she would teach the music of Native cultures in line with completing the writing and performing of her musical production. This expectation drove her interest in engaging with these musics.

Because each of the three teachers was preparing her students for a public musical performance (while Lindie's was a smaller-scale performance at a follow-up assembly), they applied, to varying extents, the knowledge they had gained during their mentoring. Cedar, in preparing her musical presentation, dedicated considerable rehearsal time to perfecting her students' performance and, in the DVD recording I observed, they were well prepared.

Preparation for and participation in performance appears to be a factor in each teacher's retention of the music they learned in the mentoring experience. Cedar sang parts of some of the songs to me, as did Ashlie. Lindie did not musically share with me any of the songs taught by her mentors.

Embodiment

I observed that each teacher's experiencing of music through embodied performance influenced her retention of musical and other knowledge. Cedar retained songs that she

¹³⁶ Her comment, that her mentors feared that this knowledge might become lost if it was not shared with others, added to her larger purpose of improving communication with the community.

repeatedly drummed, danced, and sang with her students. Unable to find *Willow* in other sources, she and her drum ensemble relied on the memory of one of Cedar's students to learn this song. Cedar remembered clearly the Ojibwe story of Sky Woman that she and her students enacted using shadow puppets in their performance piece.

Similarly, Ashlie remembered the songs from the OPP mentoring event that she had repeatedly sung and drummed with her students. She did not, however, refer to or sing the songs shared more recently by Jenny and the Woodview singing group. I considered that she may not have fully learned these songs through embodied performance.

Each teacher noted a particular experience that remained significant long after it occurred, and it may have impacted on her learning. Cedar discussed her students' discomforts associated with performing high-pitched "strange sounding" music. But "making sense" of it through learning the reason for it enabled her students to "buy into" the music. Lindie remembered the experience in which her Grade 9 students were poorly mannered and her appreciation of an impromptu in-class discussion of stereotypes by Linda. Ashlie remembered the positive changes in her Grade 8 students' behaviour and attitude following the drum-making program. I interpret that each teacher experienced anxiety that was resolved by an action or understanding that brought a sense of relief. In the three cases, the teacher experienced a strong level of emotional and embodied engagement, and in each case, the experience was memorable months later.

Place and relationship

Ashlie, who spent considerable time in the Woodview community, spoke of her personal commitment to representing community perspectives in her teaching. However, she did not communicate knowledge about music representing the culture of the local community to me. Her discovery that the traveling song *Weecheta* was not known in Woodview became

part of her learning about connections between place and culture.

Lindie, the high school teacher, indicated that, after being mentored by people from Woodview, she now had contacts there. She was impressed by the musical activity in the community. Ashlie articulated that her teaching should mirror the knowledge that community families would teach their children, her students. She adjusted her pedagogy to include cultural knowledges such as knowledge of one's clan. She indicated that she felt obligated to teach in an appropriate way since she knew people from Woodview personally. She indicated that she had a strong desire to understand the cultural knowledge and perspectives of community members. As a result, she found ways of altering her teaching pedagogy and practice. Her overriding purposes of bridging between the school and the community and increasing communication between them meant establishing a relationship with her advisors by traversing physical boundaries and demonstrating her intent to members of the community. The relationship Ashlie had with community members appears to have significantly impacted her practice.

Even though Ashlie and Lindie both taught students from Woodview, had mentors from the community in their classrooms, and shared some similar values and features about their learning, Lindie did not communicate a continuing sense of relationship to her mentors whereas Ashlie did. Yet they both appeared to “connect,” at least verbally, with people in Woodview and valued teachings they shared.

6.4 Summary and Final Reflections

The three teachers demonstrated differing engagements with the music and cultural knowledge shared by their mentors. While Lindie, the high school teacher, did not adjust her practice, the elementary teachers, Ashlie and Cedar, did. These teachers taught or shared song, song dance, drumming, and/or story and directed the students towards public

performances of them; however, they did not infuse this knowledge into their classroom practice on an ongoing basis. They returned to it when a special event such as National Aboriginal Day or another mentoring event took place and actively initiated and participated in these.

The three teachers shared some similarities in terms of the knowledges they regarded as significant. They communicated as significant: (1) story and related teachings are taught in conjunction with the teaching of music and drum; the connection with the natural world is significant among these, (2) one should replicate music accurately (to the music teachers) or seek accurate and unbiased representation of Indigenous knowledge (to the generalist teacher), and (3) mentoring provides authentic and accurate knowledge; this reduces discomforts associated with the fear of offending caused by one's knowledge deficits. The two teachers who received more mentoring and teach near Woodview identified their appreciation that music and related teachings extend to life lessons about one's character, roles, and relationships, and they indicated their valuing of this knowledge.

Factors that appear to be influential in shaping the three teachers' engagements with music and related knowledge include: (1) the amount of mentoring she received in conjunction with her other learning, (2) her initiative in bringing about mentoring, in accord with her other expectations and purposes, (3) her physical embodiment of the music through performance and her embodied, emotional engagement brought about by a sense of disequilibrium, and (4) her physical proximity to the community and her relationship with members of the community.

In this chapter, I have presented themes representing the knowledge communicated as valued and significant by the mentors and the teachers. I have shared my discrepant experiences while analyzing, using a Western qualitative research paradigm, what I came to

recognize as relational and felt knowledge shared by the mentors. Kovach provided a conceptual lens that I found myself looking through as I viewed knowledge communicated by the mentors. Much of the knowledge they communicated appeared to fit one or both of the categories, tribal epistemology and decolonization. A third broad category, restoration, also emerged, as it characterized knowledge several mentors communicated and purposes affiliated with much of the mentoring in this study.

I have related elements of the learning I underwent while conducting my research and analysis. I have shared complexities I became aware of that problematized my wording of research question #2. The inclusion of mentors of other First Nations brought to me an appreciation of cultural protocols and specificity on the one hand and an awareness of cultural fluidity and cross-cultural sharing and inclusivity on the other. Mentors provided music and knowledge that was nation-specific; they also shared knowledge that applied cross-culturally. Additionally, I learned the significance of being mindful about variances in perspectives among those “by various trees within the forest” of Haudenosaunee culture and some complexities associated with them. My learning that resulted from the inclusion of non-Iroquoian mentors, from mentors’ guiding my use of terms and names, and from my discussions with knowledge holders outside the case study, all contributed to my changing horizons and a continuing consciousness of my own ways of thinking as I found myself comparing ideas and values. This resulted in changing the wording of the second research question. It also required me to rewrite the first specific research question. The question is now this: What knowledge do mentors communicate as valued and significant in relation to their teaching and sharing of music of Iroquoian people (or that of other First Nations) in the mainstream classroom and in what ways do mentors share this knowledge?

Cary’s metaphor, “grains of sand,” continues to take on significance as I consider

the many granules of knowledge that have been shared with me and my metaphor of fine needles connected to a tree. At the beginning of this chapter I articulated my recognition that I must not generalize knowledge. In Chapter 7, I attend to the individuality of ideas shared by participants through comparing the knowledge shared by them according to their relationship to each mentoring event.

CHAPTER 7: THE MENTORS AND THE TEACHERS

7.1 Introduction

In this chapter, I address the third and fourth specific research questions. I have organized the chapter into two main parts, each of which focuses on one question. In the first part of this chapter, *Comparison* (section 7.2), I address the third question: In what ways does the knowledge communicated as valued by the mentors compare to that which teachers communicated as valued and significant?¹³⁷ I define compare as: to examine a quality of knowledge through viewing that quality according to resemblances or differences in the way it is communicated by two or more people. Following a discussion of first responses offered by the participants, I use the themes that I delineated in Chapter 6 as points of comparison as I examine the knowledge communicated by the mentors and the teachers on a case-by-case basis.

In the previous chapter, I examined the knowledge shared by the teachers and the mentors as collective groups. Themes, or clusters of knowledge, emerged from my analysis that represented commonly communicated ideas or values. However, I issued my concern that these themes would reduce understandings and experiences to a few key characteristics, diminishing the highly textured, connected, and ingrained nature of ideas that participants shared. Conceptualizing knowledge in terms of themes could detach specific ideas from the holder of that knowledge and nuances characterizing these ideas. This first part of Chapter 7 attends to specific characteristics of each mentoring event in order to return to the particular and to consider elements of ideas shared by the mentor and teacher in each case, while simultaneously acknowledging the wider thematic ideas.

¹³⁷ I have removed the name “Haudenosaunee” preceding “mentors” in this question, in accord with changes I made in specific research questions #1 and #2.

I want to emphasize that I have not undertaken to compare the knowledge a mentor taught in the classroom to the knowledge a teacher learned there. Rather, I compare knowledge a mentor taught and/or shared with me to knowledge a teacher taught and/or shared with me. The mentors communicated with me knowledge outside the classroom that they may or may not have taught in the classroom, and, similarly, the teacher may have shared with me knowledge that she learned from other sources beyond her mentoring.

In the second part of this chapter, *Challenge and Change* (section 7.3), I address the fourth specific research question: In what ways have aspects of a teacher's pedagogy and practice been challenged and/or changed as a result of this mentoring (and other related learning experiences), and what are the factors that have given rise to these challenges or changes? I continue my discussion of the shadows and factors that, as I suggested, accompanied a teacher's engagement with music and cultural knowledge. I also discuss other features that I observed to have influenced a teacher's engagement with them. In some cases, a teacher appeared to "make sense" of new knowledge according to already established assumptions or paradigms; in other cases, a teacher's assumptions were disrupted. I shall examine some of these assumptions and disruptions as they apply to challenges and changes that appear to have occurred.

7.2 Comparison

7.2.1 First Responses

In addition to the knowledges that the participants communicated as significant and that I have represented thematically, I add a related finding. When I began my analysis of interview data, I recorded "first and/or key responses" given by all of the participants to the

interview questions (see Appendix F).¹³⁸ I think of the first responses as first impulses that came to a participant's mind as I asked an interview question. Later in our interviews or in other discussions the participants frequently added other ideas, elaborated upon their first responses, or contextualized them with specific examples. The accumulation of these related ideas among the mentors constituted the clusters of knowledge that comprised the themes I presented in Chapter 6.

However, these first responses are informative. Both the teachers' and the mentors' responses varied considerably among their respective groups, whether these responses were first responses to a question or were ideas that emerged later in conversation. The only common first responses among the teachers were: (1) It is appropriate for teachers to teach songs of a First Nation (although Ashlie qualified that it was appropriate only if the teacher had permission and blessing from the community), and (2) The mentors were the teachers' most valued resources as they learned about musics of a First Nation.

The mentors did not have any first responses that were unanimously the same. However, several first responses to some questions were similar. For example, five of the seven mentors answered the first interview question with a first response indicating their concern that students and teachers should know cultural meanings related to music of a First Nation.¹³⁹ Despite the variety of first responses among the teachers and the mentors, there were four distinctive words used in these first responses that were frequently uttered by members of one or both groups. These were *respect*, *understand*, *connection*, and *openness*.

Respect: Four of the mentors, with 11 utterances, used the word "respect" or derived

¹³⁸ These first responses are the immediate responses that the participant offered. Key responses are other relevant responses that soon followed first responses. From this point, I shall refer to these as "first responses."

¹³⁹ Jenny's first response to this question related to knowing that music was for the health of her people. Two of the OPP mentors' responses to this question pointed to the need to recognize that music and cultures differ among communities.

forms of it such as “respectful” or “respecting” in these first responses. In contrast, only one teacher, Ashlie, uttered the word “respect.”¹⁴⁰ Among the teachers, only Ashlie seemed to be aware that the concept of respect was significant in relation to her learning and her teaching of knowledge of a First Nation.

Understand: The mentors used the word “understand” or derived forms of it such as “understanding” in 10% of their first responses, while the teachers used it in 6% of their first responses. The mentors later discussed various applications of understanding, such as developing understandings of a culture, of the people of that culture, and of their history.¹⁴¹ Of the teachers, Ashlie spoke about understanding others’ perspectives and developing understandings across communities, while Lindie spoke of developing “deeper understandings” of the music. Cedar did not use this word in her first responses.

Connection: The words “connect” and “connection” or derived forms of them were used equally in the mentors’ and teachers’ first responses. About 13% of the teachers’ responses included these words compared to almost nine percent of the mentors’ responses. However, the mentors used a number of other expressions related to the concept of connection (e.g., “learn in context,” “know underlying meanings,” and “learn teachings behind the music”); they referred to the importance of the notion of connection according to various topics, such as the connections between songs and other knowledges, between the teacher and the community, between the past and the present, and “between everything” (as offered by Jim), in addition to the idea of “connecting to oneself.” The teachers variously indicated that the notion of connection, whether it was between the drum and other living beings, between

¹⁴⁰ Although Jenny spoke of respect several times at later points in our interviews, she did not use this word in her first responses. Out of 70 of the mentors’ responses, the word respect, or derived forms of it, occurred 11 times (about 16% of responses). Out of 45 first responses by the teachers, the word respect occurred once (in about 2%) in these responses.

¹⁴¹ The mentors used this word in seven out of 70 responses. The teachers used it three times in 45 responses.

humans and nature, between themselves and community members, or between the school and the community, was a significant concept.

The notion of connection was offered in all the participants' first responses to various questions, although the mentors frequently enhanced and contextualized meanings affiliated with it in later discussions. As I have indicated in Chapter 6, the notions of *connection*, *wholeness*, and *respect* were key themes among the knowledges communicated as significant and valued by the mentors during conversations and in their teaching. However, the mentors Jenny, Linda, and Lillian also spoke of restorative effects emanating from the promotion of understanding through making connections with others.

Open: Two mentors (Ann and Lillian) used the term “open,” or related terms such as “openness,” four times in their first responses. None of the teachers used the term “open” or “openness” or discussed the notion of being open in their first responses.

Three words were favoured by the mentors (i.e., openness, respect, understanding), while both groups equally shared the word connection or related ideas in first responses (see Figure 7.1). It appears that the teachers had learned the importance of some aspects of the notion of connection, a multifaceted notion that, to several mentors, also related to a sense of wholeness. Yet, in discussing these first responses, I refer to “words.” Counting words and reflecting the percentage of instances in which they are uttered provides some relative comparisons between groups of participants, but does not elucidate meanings underlying them. Van Manen (2007), relating that all language is metaphoric in origin, states, “every word we utter ultimately derives from some image” (p. 49). Is my reliance on speech, upon which much of my thematic analysis is based, flawed in that it does not examine the meanings (images) underlying these words? Van Manen suggests that we look beyond the content of the metaphor to the “original region” from which language speaks. As I examine the three cases, I

seek to consider experiences or processes that underlie the participants' use of the words *respect*, *understand*, *connect*, and *open* and other prominent words and phrases while remaining cognizant that they may be beyond my grasp or view.

Figure 7.1. Key words in Participants' first responses

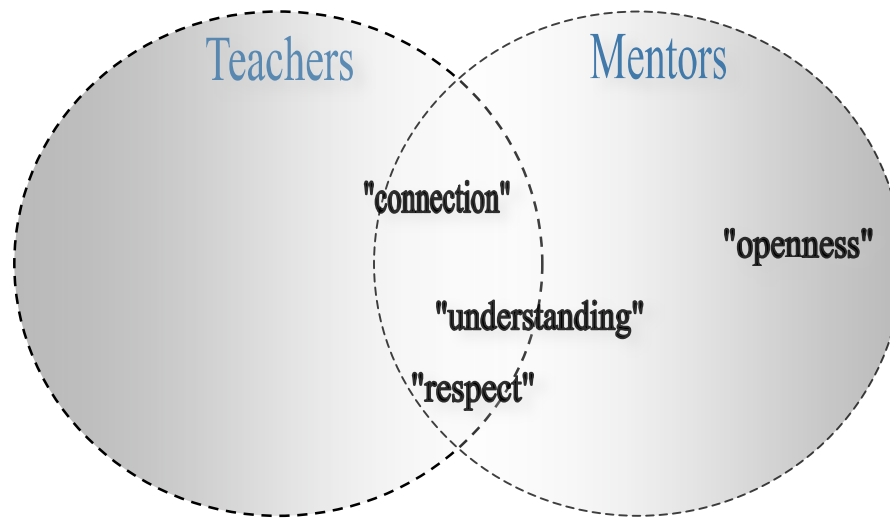


Figure 7.1. Terms or concepts that are common to teachers and mentors are situated in the intersecting area. Dotted lines indicate that these words or related words are not exclusive to one category but denote the degree of inclusion of these (or similar) words in each group.

7.2.2 Reflecting on the Cases

Each of the five mentoring events had a primary focus (see Table 7.1). Jenny focused primarily on knowledge about caring for the earth from a First Nation perspective; such knowledge would guide the students in their music making. The OPP mentors taught values and understandings affiliated with the drum. Linda's mentoring focused primarily on sharing traditional Iroquoian music and related cultural and community knowledge in line with the theme of Thanksgiving. Lillian's mentoring focused on teaching traditional songs of her culture and territory. Cary set out to share musics, values, and knowledge of Iroquoian culture and added to this an Ojibwe song and cultural knowledge in accordance with the expected playing of frame drums in Cedar's classroom. With the exception of Lillian's mentoring, the

mentors each wove musics and knowledges from other First Nations cultural groups into their teaching.

Table 7.1 Focus of each Mentoring Event

School & Teacher	Mentors	Focus of Mentoring Event
Ash Grove (Ashlie)	Jenny	Caring for the earth, representing this through music.
	Jim, Ann, Gerard	Drum making. Song and drum teachings.
Linden (Lindie)	Linda	Iroquoian music and cultural knowledge. Thanksgiving Address.
	Lillian	Iroquoian songs. History of Woodview.
Cedar Valley (Cedar)	Cary	Iroquoian song dances and cultural knowledge. Addition of Ojibwe song and cultural knowledge.

When I began my studies at the University of British Columbia, I was struck by the sense of place that my Indigenous classmates, instructors, and acquaintances shared. In two of my courses, one in the field of Aboriginal epistemology and the other in Indigenous perspectives of research, a good part of the first class meeting was dedicated to “placing” ourselves in order for others to know us. “Introducing” myself according to descriptions of my family and interests, home community, ethnic background, meaningful people and experiences in my life, languages I spoke, not to mention my clan or other group of belonging, was not the way I normally introduced myself in an academic setting! Taking part in the class introductions was one of my first real-time experiences in the university environment in which I felt myself deeply immersed in Indigenous ways of knowing; I experienced my immediate and somewhat improvisational traversing of borders between worldviews. In addition to my discomfort of “not knowing” respectful practice, I began to appreciate, from these introductions and other experiences and conversations, the extended

multiple meanings associated with place. From these experiences I found myself thinking about the ways in which I related to place.

Scholars from various disciplines affirm the strong valuing of place and the centrality of it in the lives of Indigenous people.¹⁴² While “locating” oneself, one connects to the influences of one’s place and shares these with others, for these contribute to the make-up of that person’s being and way of viewing the world. “Situating self,” as Margaret Kovach (2009) notes, “is intuitive . . . It shows respect to the ancestors and allows community to locate us. Situating self implies clarifying one’s perspective on the world . . . This is about being congruent with a knowledge system that tells us that we can only interpret the world from the place of our experience” (p. 110). Abolson and Willett (2005) comment, “Our ancestors gave us membership into nations and traditions; location both remembers and ‘re-members’ us to those things” (in Kovach, 2009, p. 111). As I reflect upon those classroom introductions and ideas shared by these and other theorists, and as I consider discussions I had with Jenny between classes at Ash Grove School, I recall a number of ideas that circulated in my thinking. Jenny and I discussed the importance of knowing one’s ancestry. I had told her that I knew little about my father’s French heritage. She emphatically expressed the importance of knowing “where we are” not only in a physical and geographic sense, but also knowing where we come from, that is, who our ancestors are. To Jenny, knowing one’s ancestry is fundamental knowledge. In another discussion, she emphasized the importance of locating oneself for a variety of reasons, including political ones, according to one’s territory.

¹⁴² Scholars in anthropology (e.g., Basso, 1996; Blu, 1996; Cruikshank, 2006), ethnomusicology (e.g., von Rosen, 2009), geoscience (e.g., Semken, 2005), education (e.g., Cajete, 1995; Chambers, 2008; Haig-Brown, 2008), Indigenous education (e.g., Barnhardt & Kawagley, 2005; Kawagley, 2006; Kuokkanen, 2007; LaDuke, 2005; Marker, 2000, 2006), and music education (e.g., Russell, 2006) speak to the importance of place in Indigenous ways of knowing.

These two notions, knowing one's location physically as well as ancestrally, are reiterated frequently in Wilson's (2008) portrayal of Indigenous epistemology and research paradigms.

The mentors in this study located themselves for me according to their territory, and, in several cases, their ethnic background. Some mentors told me about their heritage as I shared some knowledge of mine; three mentors told brief stories about the mixture of European lineage in their backgrounds. One told a story about the experiences of a mentor's English grandmother marrying into a Mohawk family as a war bride. Each mentor's consciousness of infusions of contrasting worldviews in their family knowledge impressed me. It led me to consider my tendency to view contrasting ways of knowing as separate dichotomies. Their sharing of their personal stories brought to mind Cary's reference to the "real world" as he described his negotiation between "circle" and "line" knowledge systems, a negotiation that I associated to some extent with cultural interface (Nakata, 2002).

Jenny's explanation of her preference that teachers at workshops recognize that knowledge she shared came from a particular person and place augmented by her discomfort about putting knowledge to text, illuminated the notion put forth by Kovach (2009) that tribal epistemologies are composed of local and subjective knowledge (p. 111). Given the focus on Iroquoian music and culture in several mentoring events, the understandings I had gained about the significance of place, and the perspective of knowledge as local and personal, I was struck by the fluidity with which several mentors traversed between local and more global Indigenous knowledges and values.

Jenny expanded the content of her mentoring to include local songs and knowledge including her own composed songs, Iroquoian songs and cultural knowledge, and knowledges adopted or shared by several First Nations. While mentors consistently "located" themselves, they often referred to multiple locations, whether it was their local community, the wider

setting of Iroquoian (or, in the cases of Ann and Cary, Ojibwe) cultures, or First Nations as a collective group. I began to consider the “physical location” or origin of knowledge and music, based on these three categories (that is, as broadly inter-tribal, as culture-specific, or as local) as being a significant element in my comparison of the knowledge shared by the teachers and mentors. If the mentors differentiated between them, would the teachers as well? Would the teachers indicate an appreciation of the importance of place or location?

These *substantive categories*, as I called them in Chapter 3, provide another way of viewing the knowledge shared by research participants, which would augment the thematic analysis and the “first responses.” I considered that this “connecting strategy” of sorting data according to its origin or designation might provide further insights as I compared music and knowledge communicated by the pairing of teachers and mentors. It called for my attending to the origin of music and knowledge and the way in which they were identified by the mentors and the teachers. I developed a tripartite categorization of knowledge, based on its “location” and the way it was located by a participant. I identified this categorization as First Nations, culture-specific, and local (that is, community) knowledge.

As I examine here the teachers’ and mentors’ communicated knowledges in accordance with the themes that I introduced in Chapter 6,¹⁴³ I further sort this knowledge according to its location while keeping in mind the particularities of each mentoring event. I decided that, if the origin was not evident, or if a mentor or teacher did not locate an idea, story, or music, I would place it in the non-specific category of First Nations.

Much of the knowledge within the themes lent themselves to this tripartite classification but some did not. I begin this comparison with Ashlie and her mentors Jenny,

¹⁴³ I do not examine “respect” as a separate theme in this comparison, as I consider that the teaching or acknowledgement of respect is embedded in all of the themes.

Jim, Ann, and Gerard at Ash Grove School. I first explore the theme “Who we are” and “Where we come from” using this connecting strategy.

7.2.3 Ash Grove School

Who We Are and Where We Come From - as First Nations

The teacher Ashlie communicated her valuing of song and ceremony that honoured teachings related to the drum. She reminisced about ceremony, singing, and drumming experiences. I considered that, in some ways, her descriptions reflected ideas shared by Jenny about finding one’s spirit and “feeling” the music. Ashlie’s explanations of the heartbeat of Mother Earth similarly reflected Jenny’s multiple references to this. Like her mentors in some instances, Ashlie did not relate her expressions and experiences as specific to one nation, community, or culture. She frequently referred to music and related knowledge as First Nation or Aboriginal.

Similarly, the OPP mentors taught drum teachings as non culture-specific teachings. When referring to the knowledge they shared, Jim, Ann, and Gerard usually used the term Aboriginal (using this name more frequently than “First Nations”). When Ashlie described the songs she learned from Ann, she did not attribute them according to any cultural group unless I specifically inquired, at which point she identified them as Ojibwe. In many ways Ashlie’s First Nations allocations of knowledge paralleled those of her mentors.

In contrast, Ashlie’s mentor Jenny rarely used the term Aboriginal (a name she disliked) or First Nations when teaching or describing knowledge she taught. As she introduced the Ojibwe story of the dreamcatcher, she affirmed her Iroquoian cultural roots and acknowledged that this story was not part of her culture. While she traversed cultures, Jenny usually located the music and knowledge she taught according to its culture, and she emphasized the importance of this during our interview.

Culture-specific

While Ashlie identified the songs that Ann taught as Ojibwe, she shared only minimal cultural knowledge related to them. Instead, she emphasized the values she had learned related to the drum. The meanings affiliated with these values and the impact of them on her students appeared to have more meaning than cultural knowledge specific to the songs. Ashlie did not refer to musics taught by Jenny or identify these as Iroquoian. Jenny, on the other hand, had shared culturally specific knowledge and music during her mentoring and located it according to its cultural origins. During our interview, Jenny offered suggestions about ways a teacher might share an Iroquoian cultural song while exploring cultural knowledge related to it with students. She suggested, for example, that teachers could build a complete series of lessons around meanings associated with the Three Sisters,¹⁴⁴ central figures in Haudensaunee cultural knowledge, as they taught the *Corn Huskers Song*.¹⁴⁵

The word “intent” and the related word “respect,” both significant in Ashlie’s mentors’ communications, were also present in Ashlie’s language. Her mentor Jenny spoke about her responsibility for sharing cultural knowledge in a good way, and for deciding whether a learner would act “with good intent” and treat this knowledge respectfully. Ashlie, in comparison, spoke of the importance of intent in terms of being transparent about her intentions to community members, being open to learning their perspectives, and treating the knowledge they shared respectfully. Elements in her language paralleled those of Jenny but were nuanced in different ways. As Ashlie spoke of intent, she appeared to relate values

¹⁴⁴ The Three Sisters, referring to corn, beans, and squash, traditional staples of the Haudenosaunee diet historically, are also described as a “cultural complex” that “consisted not only of agricultural and nutritional strategies but a body of stories, lore, ceremonies, and customs that touched every facet of their lives” (Lewandowski, cited in Cornelius, 1999, p. 106-107). In the Haudenosaunee story of Creation, the Three Sisters are spiritual and physical beings that first grew on Turtle Island.

¹⁴⁵ I have not found a song with this title in any published literature.

associated with it directly to the community, according to knowledge she acquired from community members.

Local

Ashlie related that it was important to share local community perspectives about particular issues in her teaching, and she demonstrated this understanding by discussing these with her students. Similarly, her mentor Ann pointed to community involvement as a critical factor underpinning knowledge that is shared by mentors and other community representatives in schools.

Ashlie did not refer to or teach music specifically from Woodview or other Iroquoian communities. However, she did invite and *include* Woodview community musicians who shared Iroquoian and locally created musics in the Ash Grove school culture. Reciprocally, her mentor, Jenny included local and cultural knowledge in her mentoring through sharing cultural and community knowledge alongside songs. She (and her singing group) invited the classes to join in singing her composed *Water Song* and her *Friendship Song*. To my knowledge, Jenny had not “gifted” or offered permission to Ashlie to teach her personal songs. Ashlie’s use or teaching of these songs without specific permission would have been inappropriate.

Knowledge is to be kept alive - as First Nations

Jim, Ann, and Gerard called for keeping cultural knowledge “alive,” particularly for the benefit of Aboriginal youth. They spoke of the necessity of Aboriginal youth experiencing pride in their heritage, and they articulated the objective that all people better understand Native cultures and people.

The importance of keeping cultural knowledge “alive,” that is, present in the mainstream school, was recognized by Ashlie and by her mentors, but in differing ways.

Ashlie voiced her understanding of her mentors' concern that if cultural teachings are not shared in schools, some of this knowledge might disappear. This concern was not specifically voiced to me by the OPP mentors. Rather, the multidimensional concept "keeping knowledge alive" as Ann and Gerard offered, applied to the purpose of considering the well being of all Aboriginal children seven generations into the future. Gerard explained that the multiple teachings in the *Walking the Path* program addressed this need. The program could be adapted to any cultural group, although Gerard recommended that songs learned in the program be from the local community. I found this juxtaposition between the local and the more global to characterize knowledge shared by several mentors.

Local

Ashlie referred to ideas that signified the simultaneous protecting and sharing of knowledge. She described her felt responsibility to continue sharing teachings and songs that had been gifted to her. However, she did not bring up the protocols that Ann described and Jenny demonstrated that recognize persons, communities, or cultures of origin. While Ashlie and her mentors approached this idea of protection from a different angle, they each spoke of the need to share one's music with care and with permission.

Another thread emerged in this theme of keeping knowledge alive. Jenny suggested that respectful teaching of music meant "going back and honouring that nation" and researching its history and culture. Jenny's language tended to integrate the past with the present and to connect related cultural knowledge with a place or person. Ashlie, on the other hand, did not convey this direct linking of the past and the present, yet she connected understandings of events that she taught in her history course, some of which took place well in the past (such as the Louis Riel rebellions) to specific current issues faced by the Woodview community or other communities in their efforts to reclaim land or rectify

injustices. Her focus tended to be on issues of the present.

Responsibility and Relationship - as First Nations

I discuss these two related themes together. Ashlie spoke of her responsibilities to care for the drums, to teach this care to others, and to share teachings about the drum. She described her responsibilities in specific terms. Yet she was conflicted by her inability to consistently follow through on her commitments. Ashlie's mentors communicated knowledge about balance and relationship with human and non-human others in more general terms that I understand are shared among First Peoples. For example, the words relationship and responsibility, as values shared more globally (e.g., Kirkness & Barnhardt, 1991), surfaced frequently during Jenny's teaching and our discussions.

Culture-specific

I noted a correspondence between Jenny's teaching and the description of Haudenosaunee consciousness by Mohawk scholar Roronhiakewen Dan Longboat and Joe Sheridan (Sheridan & Longboat, 2006):

Onkwehonwe (unassimilated, traditional Haudenosaunee) . . . regard any assumption concerning the existence of autonomous, anthropogenic minds to be aberrations that violate the unity, interrelation, and reciprocity between language and psychology, landscape and mind. The ecology of traditional Haudenosaunee territory possesses sentience that is manifest in the consciousness of that territory, and that same consciousness is formalized in and as Haudenosaunee consciousness . . . [O]ther beings manifest that consciousness in their literature of tracks, chirrups, and loon calls. (p. 366)

Landscape is ecological "literature." The reading of the land and issuance of reciprocity is continuous and embedded. I considered that Jenny's teaching about relationship and responsibility, as she focused on the relationship between living beings, the importance of maintaining balance, and the importance of listening to the earth, supported this notion of reciprocity. It was further reinforced for me in Jenny's descriptions of her daily walks in the bush and in the illustrations she and her singing group provided about the teachings of the

strawberries and other beings in their school presentation. In the school classroom Jenny used the dreamcatcher and Medicine Wheel as apertures for viewing abstract notions of relationship and responsibility; she brought this viewing to a tangible and personal engagement as the students later listened to and felt the earth.

While the teacher Ashlie did not discuss these teachings, refer to the Medicine Wheel, or relate specific engagements as being Haudenosaunee or Iroquoian, she indicated understandings of relationship and responsibility as illustrated by her stated objective of altering her science curriculum. During our interview she shared that she would like to teach science in a way that reflected the animals' perspectives; however, she found it difficult to bring about this change in her teaching practice.

Local

The community's role in sharing knowledge with the school figured into the cluster of knowledges comprising responsibility and relationship. As I have noted, Ashlie's maintaining dialogue and seeking guidance directly from community members cohered with suggestions of some of her mentors. While her mentor Jenny related that "you only pass on knowledge to those you deem will respect it," Ashlie spoke of responsibilities she took on when she accepted gifts of knowledge and music. She referred to the need for caution in learning community knowledge and of waiting to be invited to engage with community members. She was aware that some knowledge is "off limits." Ashlie appears to have appreciated the need for teaching community and other cultural knowledge as guided by the community.

Connection and Wholeness - as First Nations

While Jim articulated the importance of learning "the connections between everything," all of Ashlie's mentors referred to the integration of mind, body, emotion, and spirit as it related to learning. Jenny wove several notions of connection into her dreamcatcher

and Medicine Wheel teaching. She recounted that, when playing the rattles and drums, “you’re playing with your relations . . . it’s all our relations who are creating that sound of Mother Earth.” Her language fluidly transferred between the specific and the general as she imparted messages of connection, wholeness, and wellness in her discussions of her own experience with music, her knowledge of powwow and social dances, and her other experiences that reinforced notions of connection. Similarly, Jim reflected upon the choice made by men as they carry the drum to maintain the healthy lifestyle that accompanies their responsibility to the drum. Ashlie did not discuss notions of connection as related to wholeness and well being.

Culture-specific and local

Ashlie did, however, refer to the need for connecting with the Woodview community through improving communication between the school and the community. She related examples of situations in which this communication had improved.

While her mentors attached importance to Aboriginal students’ experiencing a sense of pride in their heritage, Ashlie commented on her Aboriginal students’ more recent openness about sharing their heritage with her. She attributed her perception of an improvement in “school climate” in part to the influence of First Nation mentors and community members in the school.

Ancillary themes

Ashlie continued to bring in mentors to teach her students and herself, openly acknowledging her ignorance of their knowledge and her willingness to learn ideas they shared. She concomitantly spoke of needing to dismantle racism and foster a positive school climate. Without using the term decolonization, she described her own changing awareness and consciousness of her knowledge deficits since being counseled by community members

about *Pocahontas*. She gradually integrated and applied some cultural knowledge, such as knowledge of clans, into her practice. As she discussed values shared by her mentors and their impact on her students, she also demonstrated a sense of fluidity, transporting knowledge across cultural dividers, as some of her mentors also did.

Surveying the knowledge shared by Ashlie and Jenny, Jim, Ann, and Gerard, I have identified specific words and concepts used by them that were situated in the themes discussed in the preceding paragraphs (see Figure 7.2). I have placed these words and concepts according to their “location” (i.e., First Nations, Culture-specific, or Community) and the way they were identified. Knowledge naturally overlapped across these categories; however, in some cases, it was specific to one category such as knowledge of social dance songs. Notably, Ashlie’s mentors communicated knowledge in all three categories. In contrast, Ashlie tended to communicate her awareness of knowledge in two categories; that is, local knowledge and First Nations knowledge. Although she knew the songs taught by Ann were Ojibwe, she did not feature this knowledge; Ashlie did not identify cultural knowledge taught as Iroquoian or Haudenosaunee.

I close this comparison of knowledges communicated as significant by Ashlie and by her mentors, Jenny, Jim, Ann, and Gerard, with some general conclusions. Ashlie reflected her awareness of several of the concerns of her mentors related to keeping knowledge “alive.” She noted that her mentors considered the teachings they shared to be significant for Aboriginal students, and she communicated to me her awareness of some mentors’ concerns about threats to the continuance of some knowledges. She communicated her awareness that her sharing of some community perspectives with her students had significance to members of the community. She acknowledged the importance of including local understandings in her

Figure 7.2. Knowledges communicated by mentors and teacher at Ash Grove School

JENNY, JIM, ANN, GERARD

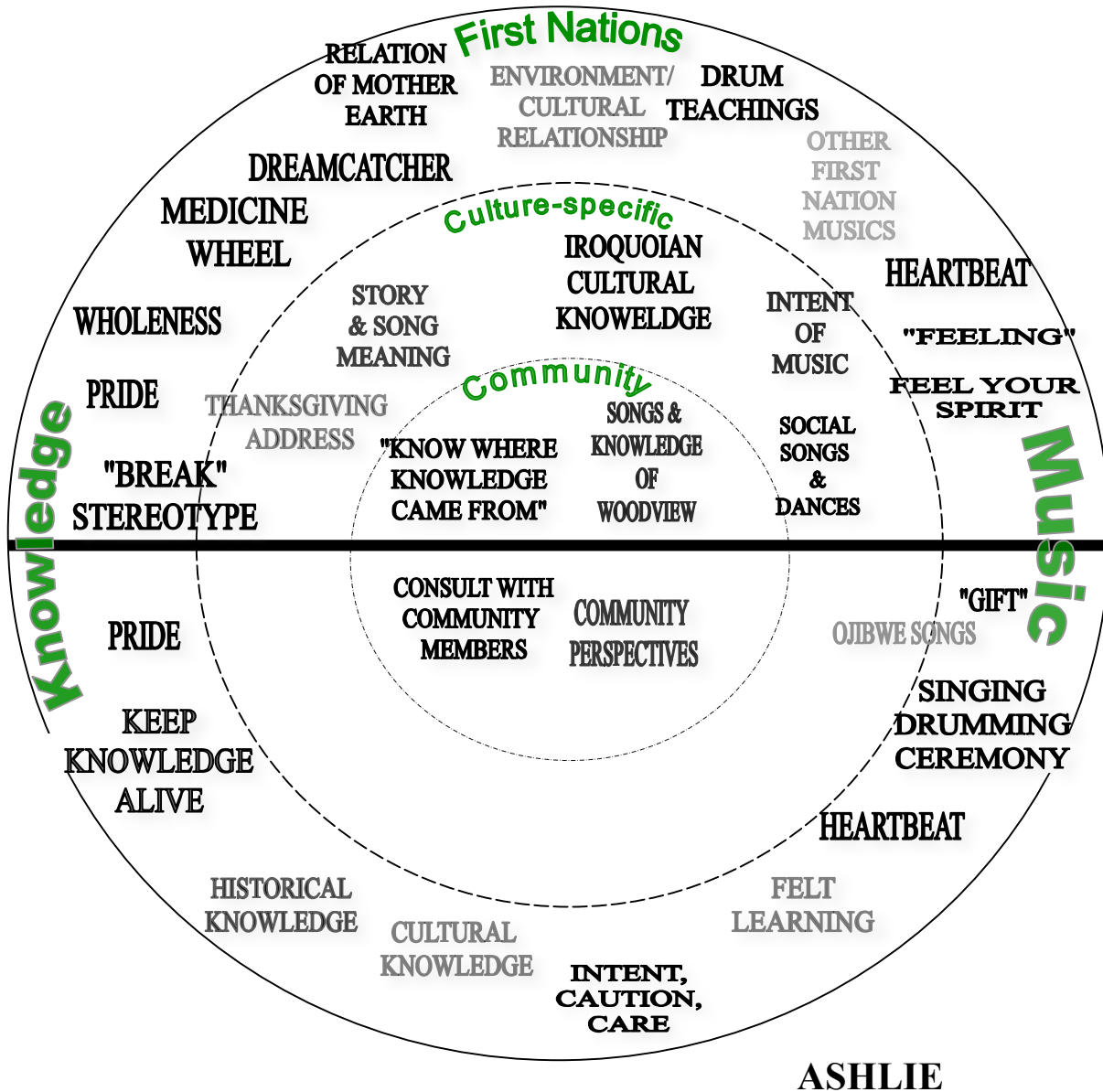


Figure 7.2. Knowledges communicated as significant and valued by mentors Jenny, Jim, Ann, and Gerard (upper half) and Ashlie (lower half) according to physical or cultural location. Words in darker type indicate knowledges that were more prominently communicated. In this representation, the lines between categories are intentionally broken, to reflect the permeations between these categories.

pedagogy. Ashlie communicated knowledge about the significance of responsibility and relationship, and, like her mentors, she reflected upon these as key values. Similar to her mentors, she did not affiliate these values with any one First Nation or culture. Yet, she *contextualized* these values, according to knowledge shared with her by the community. Ashlie did not identify notions of wholeness and wellness to the extent that her mentors did. Her mentors related these notions to other significant knowledges, such as one's responsibilities to honour and enact one's relationships with others, as exemplified in powwow dancing, sitting at the drum, or singing in a community singing group, all of which relate to wholeness and wellness and cultural restoration. These notions of wholeness and wellness wound throughout other themes.

While Ashlie's mentors emphasized the importance of locating music and other knowledge according to a specific culture or place, Ashlie did not communicate this, as evidenced by her surprise when a traveling song was not known by community members. Communications about purposes that serve to decolonize through providing "good teachings" and that illustrate a cross-cultural fluidity offered by Ashlie's mentors were reflected in Ashlie's language as she spoke about the positive impact of the knowledge on her students. Ashlie communicated to varying degrees several values and notions communicated by her mentors.

7.2.4 Linden High School

Who We Are" and Where We Come From - as First Nations

Lindie appreciated "egalitarian" music making through the integration of song, drumming, and dance that she associated with "Native" values. Despite the distinct focus of the mentoring provided by Linda and Lillian on Iroquoian culture, Lindie used the words Aboriginal and First Nations to describe the music and teachings they shared.

Lindie's comment, "I want to bring more of that [idea that all can make music] to our music, to Western music that we do," resembled her mentor Lillian's comment about the "Western outlook and the Western judgment" that influences people to believe they cannot sing. Both musicians appeared to feel that Western music reflected hierarchical elements and influenced people's perceptions of their musicality. Lindie valued the participation and egalitarianism that she associated with the social song dances and song games that she learned during Linda's mentoring. Her perceived sense of hierarchy in relation to Western music and the teaching of it appears to have weighed on her. She sought to provide an inviting learning environment, encouraging her students to overcome negative conceptions.

Culture-specific

While Lindie issued concern about teaching songs and stories "properly," her mentor Lillian similarly cautioned about singers "taking license" with Haudenosaunee cultural songs. While Lillian offered that the music was not "rigid" or "precise," she specified that teachers should know the purpose and meaning of a song, and, in performing it, replicate the song as closely as possible.¹⁴⁶ The teacher and mentor jointly issued concern about close musical replication, although Lillian specifically called for close replication of songs that she considered to be traditional Iroquoian "cultural" songs. The music that Lindie's mentors taught, with the exception of some listening selections, were associated with Iroquoian culture. Lindie did not identify them as such. Despite the fact that the first mentoring event was centered on the Thanksgiving Address, Lindie did not acknowledge the Thanksgiving Address as a significant teaching or identify it as Haudenosaunee or Iroquoian.

¹⁴⁶ She offered, for example, that the timing of a song and the singing of the vocables should replicate the original.

Local

While Lindie commented that her learning about the Woodview reserve was a “real eye-opener,” she did not attribute knowledge of community history as significant to her music curriculum. Yet Lindie said, “I need to learn songs and know what they are used for. The purpose behind the songs . . . They all teach songs for ceremonies and occasions that I can use. I need to know these songs that I can use.” Lindie focused on knowing songs she could “use,” but did not seem to connect this with knowledge of the community or the culture as suggested to me by her mentors.

I discuss the remaining themes in this subsection without using the connecting strategy of locating knowledge because Lindie did not demonstrate significant awareness of knowledges clustered within these themes to allow for such differentiation.

Knowledge is to be kept alive

Both of Lindie’s mentors used the word spirit and described spiritual aspects that “brought life” to music. While Linda used words such as “touched,” “felt,” and “sensed” as she described the learning of music, Lindie described musical participation as singing, drumming, and dancing. Notably, while her mentor Linda commented that “[to] go to a powwow and listen to people sing, or have someone come to the classroom and sing, that’s where knowledge comes to life,” Lindie’s questionnaire response indicated her attending a powwow, along with mentoring, as the most valued activity for acquiring musical knowledge (see Appendix H).

The importance of continuing personal interaction with her mentors and community members, which had been prominently voiced by her mentors, was not articulated or demonstrated by Lindie. Lindie did not demonstrate awareness of a sense of moral purpose relating to keeping knowledge alive.

Responsibility and relationship

Lillian and Linda both communicated the importance of face-to-face mentoring; not only did it continue the “life” of music and knowledge, this mentoring promoted, as Linda offered, awareness that Iroquoian culture was not a “dead” culture. It simultaneously advanced the sharing and protection of this knowledge. Lindie did not appear to associate the notions of responsibility and relationship with the sharing of cultural knowledge.

Her mentor Linda linked the teachings of the Thanksgiving Address to the act of creating music as she encouraged Lindie’s students to compare teachings embedded within it to current environmental and social imbalances. She intended that the students would construct meaning from this as a focus for their music creating. In comparison, Lindie did not verbalize her awareness of these connections or intentions, but described the students’ composition according to musical elements. Lindie referred to “life lessons” and teachings about character shared by her mentors, but did not identify these in terms of responsibility and relationship.

Connection and wholeness

Like her mentors, Lindie referred to the importance, according to her own philosophy, of her students enjoying and participating in music. Yet, Lindie did not appear to connect notions of wellness, medicine, and music as both of her mentors did. Lillian’s satisfaction that the students were still “getting the medicine” whether they sang or just listened, contrasted with Lindie’s comments about the musical quality of her students’ singing after Lillian worked with them. The quality of her students’ musical performance was important to Lindie.

Ancillary themes

While the mentor Linda could have focused the students’ attention on messages of resistance, empowerment, or assertiveness that are contained within the contemporary popular

musics of many Aboriginal musicians, she did not direct the students' attention to these messages. Instead she played a variety of musics performed by Iroquoian and other Aboriginal musicians so that students could "get ideas" for their creative work. I continue to wonder whether Lindie's Grade 9 students might have engaged more fully in their learning if they had listened to and discussed the lyrics of contemporary popular musics, considering the abundance of Aboriginal musicians performing in hip hop, rock, and other popular musics.

Lillian and Linda's references to the resilience of Iroquoian people in counteracting assimilative practices or knowledge of this was absent in Lindie's discourse. The notion of fostering pride among Aboriginal youth was similarly absent in Lindie's discourse.

Lillian and Linda each discussed with me examples of racial prejudice that impacted on them personally or that continue to impact Aboriginal people generally. Lindie's discourse lacked any indication of her awareness that her mentoring might serve anti-colonial or anti-racist purposes or the impact it might have on her Aboriginal students, even though she appreciated Linda speaking to her students about offensive language and actions.

As illustrated in Figure 7.3, Lindie located values and musical experiences in general terms and made minor references to the local community. In contrast, her mentors located the musics and the cultural knowledge they taught and valued in local, cultural, and wider First Nations contexts.

In concluding this subsection, I want to note that Lindie appeared to value knowledges her mentors taught, but she did not appear to view them as fitting the needs of her teaching of music. Lillian and Linda taught culture-specific knowledges and musics that Lindie related in terms of First Nations ideals. Her mentors communicated several purposes of the mentoring and appreciations of cultural knowledge that Lindie did not communicate awareness of.

Figure 7.3. Knowledges communicated by mentors and teacher at Linden High School

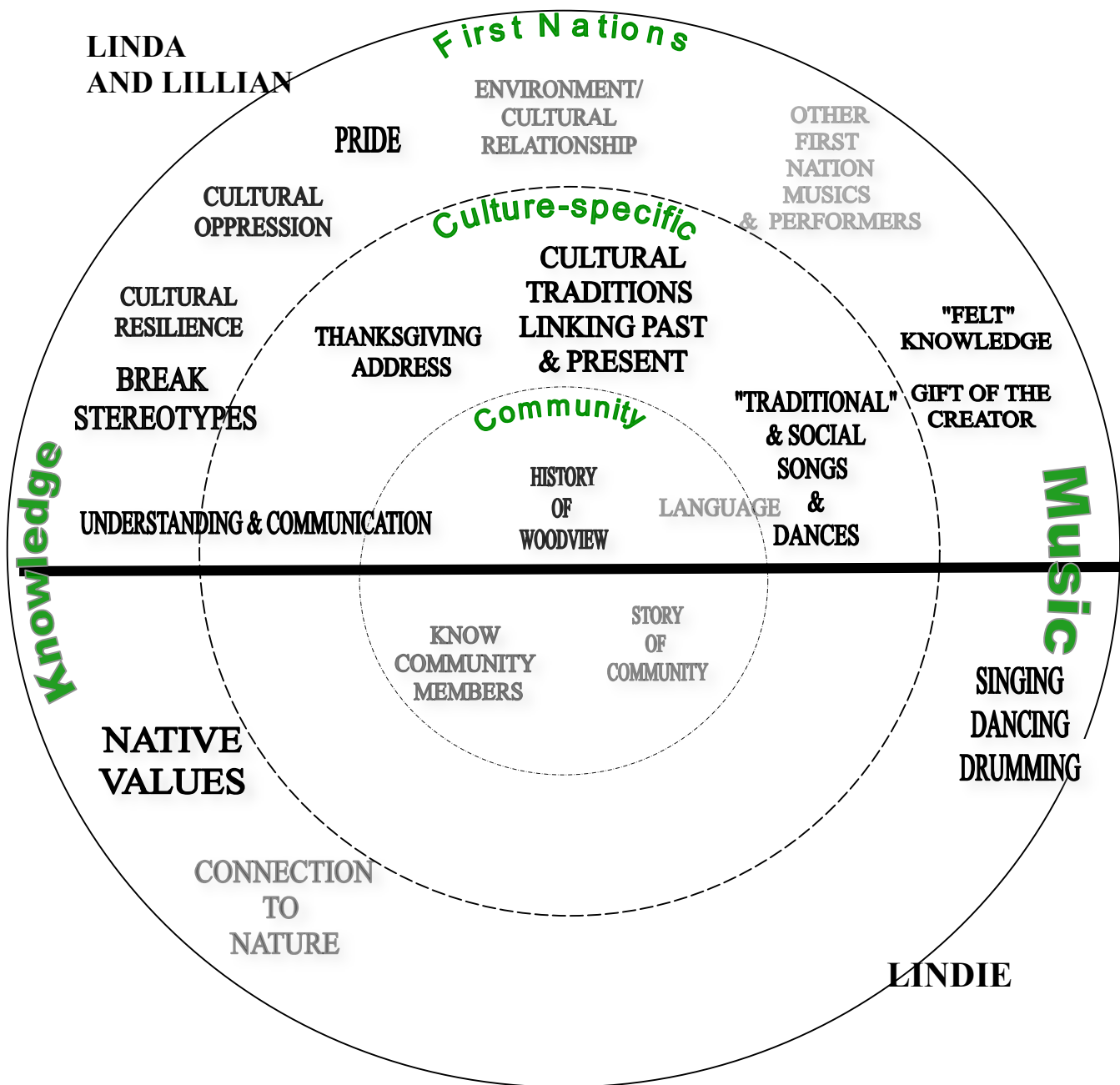


Figure 7.3. Knowledges communicated as significant and valued by mentors Linda and Lillian (upper half) and Lindie (lower half) according to physical or cultural location.

7.2.5 Cedar Valley School

Who We Are and Where We Come From - as First Nations

Cedar used the terms First Nations and Aboriginal to describe the music and related knowledge she learned. She did not identify the social songs Cary taught as Iroquoian, as social songs, or according to their names. Cary, on the other hand, named the songs and referenced their origins. While Cedar used the term “gathering drum,” Cary used the term powwow drum.

Culture-specific and local

Cary began his presentation with Haudenosaunee cultural teachings and recited the Thanksgiving Address in his language. He wore his *gustoweh*¹⁴⁷ and clothing affiliated with traditional Haudenosaunee culture. Cedar did not refer to Cary’s cultural background, dress, language, teachings, or music as according to nation or as Iroquoian, yet she described him and the knowledge he taught as authentic. While Cary specified that particular drums are associated with First Nation cultures, Cedar did not verbally make this association.

Cary explained that he would ask permission to share Iroquoian songs in another territory. In contrast, when I asked Cedar how she identified songs, she commented:

I just let [the students] know the music was Native or Aboriginal and let them know it was Canadian but I didn’t . . . narrow it down any further to them. I would just be able to distinguish between Canadian and African, or Caribbean, or that’s it. Native North American.”

Knowledge Is To Be Kept Alive - as First Nations

Cary contributed several ideas that led to the formation of this theme, particularly as he emphasized the spiritual quality of the drum. Carrying the spirits of beings within it, the drum is to be honoured and cared for; it carries knowledge and teachings that are to be shared. Cedar’s language was devoid of reference to this notion of spirituality.

¹⁴⁷ A *gustoweh* is the headpiece worn by Haudenosaunee men.

Notably, Cary and Cedar both used the phrase “pass on” to refer to the sharing of music or knowledge, but their associations with it differed. Cary considered it his responsibility to pass on knowledge that had been shared with him through his relationships with others. He used the metaphor “grains of sand” to signify bits of knowledge that, through being passed on, would help keep cultural knowledge alive. He offered that “to give knowledge life,” one must share it. As Cary described passing on his Godfather’s song, he reinforced for me the notion that this song represented his relationship with that person. Cedar tended to use the words pass on to refer to transmitting information. While Cary spoke of the need to keep knowledge alive, Cedar articulated the need to teach knowledge so that her students would make sense of it. She frequently emphasized technical aspects of teaching the music rather than relational meanings embedded within it.

Culture-specific and local

Cary described the interrelationship between language and cultural knowledge while issuing concern about the continuation of the Mohawk language. He stated:

[You] can’t learn a language by itself, or you’ll be missing the whole point. In order to learn the language you’ve got to learn the culture. You’ve got to learn the history. Cause then they all become one. Because that’s what our language is based on. How we are as people, how we carry ourselves as people, how we think, how we live.

Cary’s statement brought to mind the holistic and relational nature of knowing as described by numerous Indigenous and non-Indigenous scholars (e.g., Chambers, 2008; Cajete, 1995; Haig-Brown & Danneman, 2002; Kanonhsonni/Hill & Stairs, 2002) and the relation of language to this knowledge (Battiste & Henderson, 2000). Cedar did not indicate concern or awareness that cultural knowledge or languages might be endangered. She did not appear to view mentoring as a means of learning “how we are as people.” Yet, Cedar

simultaneously spoke of the importance of developing understanding about another's culture and the impact of this in bridging cross-cultural communication.

Responsibility and Relationship, Connection And Wholeness

Knowledge clustered in the themes of responsibility and relationship was reflected throughout Cary's discourse, as exemplified in his descriptions of his responsibilities and in his centering his teaching on the Thanksgiving Address. Cedar recognized that the "prayer" was important in establishing "their bond with nature;" however, she did not identify it as Haudenosaunee.¹⁴⁸ While Cedar described the frame drums as being "used by people in this area" during her teaching, she rarely identified song or story according to place or culture of origin in contrast to Cary's consistent identification.

Cary's reference to the dreamcatcher in describing his portrayal of connected and interdependent knowledges contributed to the theme of connection and wholeness. Referring to the connected strands in the dreamcatcher, he identified all knowledge as connected and equally important. Cedar did not refer to notions of connection, wholeness, or balance.

Ancillary Themes

As Cedar included common characteristics of drums in her script, she and Cary concurred in their references to commonalities among drums of differing cultural groups. Cary referred to the spirit of the drum, a spirit that he related would be appreciated in African cultures. Cedar referred to drums as instruments that gathered people together. However, Cedar's description of abstract "purposes" of the drum, such as communication, was not reflected in Cary's language. Cary did not speak of the drum in its capacity of serving human interests, but rather as a voice that honours living beings and the Creator. While Cary

¹⁴⁸ I have heard this message variously described as a recitation, message, and prayer from various Native and non-Native people and sources. Notably, Linda, one of the other mentors in this study, specified that it is not a prayer.

displayed a sense of cross-cultural fluidity as he reflected that many instruments have a spirit, he consistently returned to his epistemology of honour and respect, an epistemology that valued singing and drumming as ways of offering gratitude and thanksgiving. Cedar spoke of the importance of honouring First Nations people, through having accurate knowledge.

I summarize that Cary located much of the music and knowledge he shared according to its cultural, local, as well as personal, origins (see Figure 7.4). Cedar, on the other hand, did not identify musics as being specific to a culture or community.

7.2.6 Key Findings

In the preceding sections, I have compared the knowledge communicated as being significant by the teachers and the mentors according to thematic categories. I have used the connecting strategy of locating this knowledge, as appropriate, according to its origins and the origins a participant attributed to it. As I close this part of Chapter 7, I want to summarize key findings from this comparison. First, the teachers tended to identify the knowledges and music they learned using non-culturally specific and non-place specific words; instead, with a few exceptions, they used generalized names such as Aboriginal, First Nations, Native, or Native North American to identify people, music, and knowledge. They usually did not attend to the origins of music or related knowledge, as their mentors often did. Second, there were discrepancies between the knowledges the mentors and teachers communicated as significant, according to the six thematic categories. Ashlie's reference to knowledge and values most closely resembled those of her mentors. Third, there were wide variations in the knowledges communicated by the teachers just as there were variations in the knowledge communicated by the mentors, although the mentors' communications reflected common themes to a greater

Figure 7.4. Knowledges communicated by mentor and teacher at Cedar Valley School

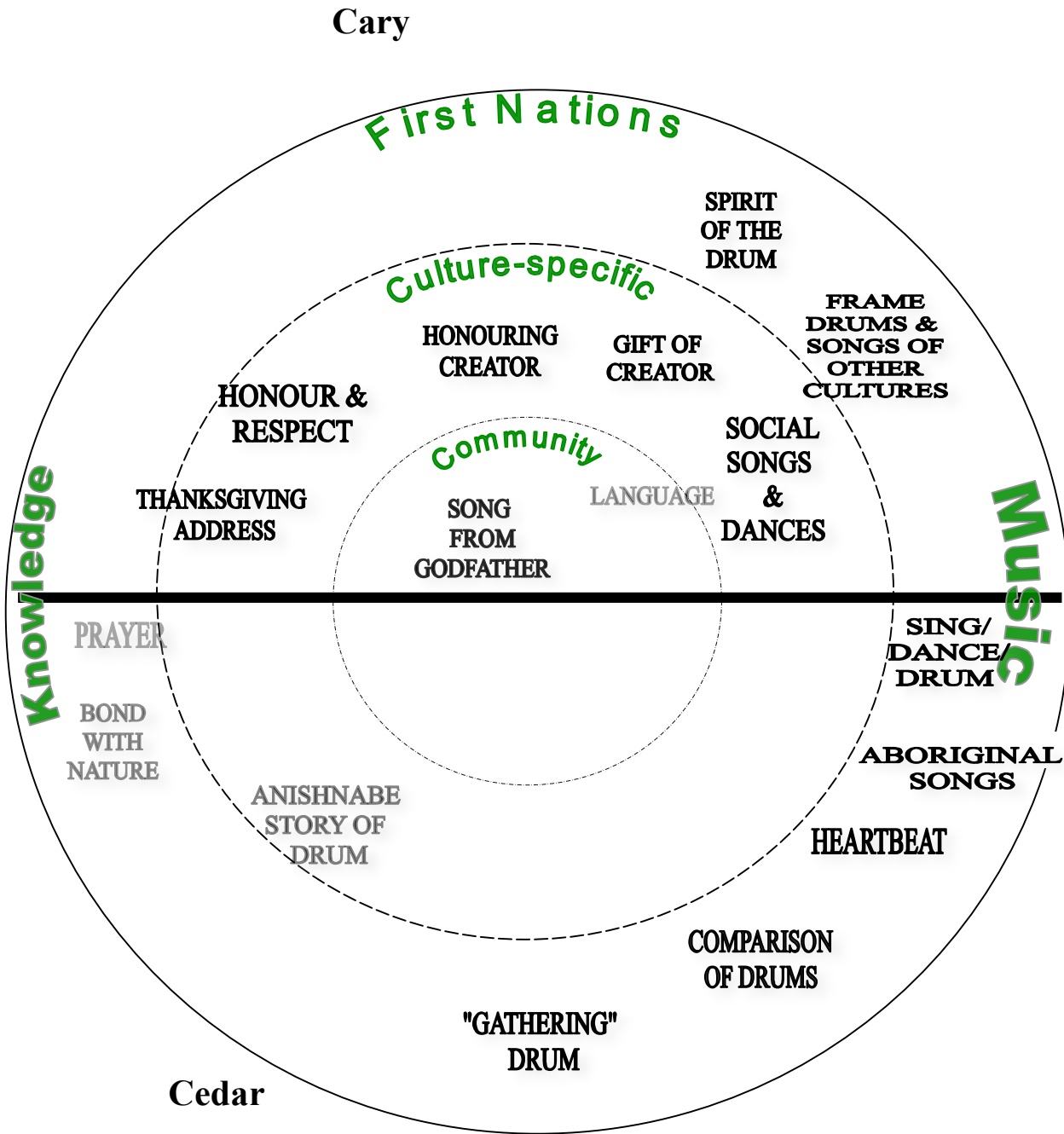


Figure 7.4. Knowledges communicated as significant and valued by mentor Cary (upper half) and teacher Cedar (lower half) according to physical or cultural location.

degree. While elements within the thematic categories reflected knowledges commonly communicated by many or most of the mentors, the knowledge communicated by a mentor and a teacher jointly reflected the particularity of each mentoring event as exemplified in the parallel comments made by Lindie and her mentor Lillian, and by Ashlie and Ann.

Although I believe that many factors contribute to influencing a teacher's engagement (or lack thereof) with new knowledge, it would appear that certain specific factors had bearing on the quality and depth of knowledge that a teacher may have learned and identified as significant. In the next part of this chapter, I discuss these findings as they pertain to each teacher's application of music and related knowledge in her practice.

7.3 Challenge and Change

In this section, I address the fourth specific research question: *In what ways have aspects of a teacher's pedagogy and practice been challenged and/or changed as a result of this mentoring (and other related learning experiences), and what are the factors that have given rise to these challenges or changes?* I define the verb "challenge" as: to test or dispute one's accepted truths or the validity of one's accepted truths. Here, I explore each teacher's learning experiences and her accounts of these experiences. I simultaneously focus on her indications that her accepted truths were, or were not, tested or disputed and the consequence of these on her pedagogy and practice.

In Chapter 6, I described five factors that I suggested were influential in shaping a teacher's engagement with new knowledge. These were: (1) the amount of mentoring she received, (2) her initiative and her expectations of her mentoring, (3) her embodiment of learning, (4) her association with a specific community or place, and (5) her relationship with mentors or other community members. Following each teacher's story in Chapters 4 and 5, I described some "shadows" that appeared to follow a teacher that may have restricted or

impacted her engagement with new knowledge. These were: Ashlie's indication of limited time and space for this engagement and the combined association and dissociation of her learned knowledge with curricular content; Lindie's reference to competing obligations and priorities and her apparent dissociation of learning shared by mentors with the needs of her music program; and Cedar's not having "thought about" questions relating to the school teaching of music of a particular cultural group and not having absorbed some knowledge as exemplified by her forgetting it. In this section, I expand upon these factors and shadows and explore other elements that may have influenced challenge or changes in the teachers' pedagogies or practices.

7.3.1 Challenges

"Make sense"

The teachers appeared to apply new knowledge according their understandings, needs, interests, and goals. They called upon prior understandings as they described their learning and teaching: these included "truths" and accompanying assumptions from which they made sense of new knowledge. Cedar referred to the Thanksgiving Address as a prayer; she associated it with her understanding of a religious practice. Iroquoian scholars and Elders more commonly refer to it (in English) as a message, expression of thanksgiving, or recitation (e.g., Swamp, 2010, p. 16; Cornelius, 1999). As Cornelius (1999) observes, the English term thanksgiving itself only partially expresses the concepts that this address represents (p. 70).

Teacher's lens

The particular lens, that is, something that facilitates and influences perception or comprehension (Merriam Webster),¹⁴⁹ through which a teacher viewed an object (or being) influenced her conception of it. This became apparent to me as I considered the drum, an

¹⁴⁹ Merriam-Webster Dictionary. Lens. Retrieved March 2, 2011 from <http://www.merriam-webster.com/dictionary/lens>

“element” that was common to all the mentoring events. Notably, none of the teachers referred to the drum as “alive.” However, they did communicate their conceptions of it according the way they viewed it. In this discussion, I compare the ways in which each teacher discussed, viewed, used, and/or played the drum.

While Cedar, the teacher who was mentored by Cary, articulated extra-musical meanings that she associated with drums globally, she nevertheless appeared to view drums primarily as *music* instruments. As such, she coupled drums with drumming practices that were specific to the music of particular cultural groups. Cedar taught drumming to her students with a focus on replicating these practices. Viewing particular drums as music instruments of cultures reinforced Cedar’s association of particular rhythms and songs with particular drums. Performing the “heartbeat” pattern was imperative for playing the music of Native North American “culture.”

In comparison, Lindie, who had been gifted with a class set of hand-made drums, communicated her awareness of the drum as having meanings representing a contrasting worldview. On the one hand, she related her knowledge that the newly made “Medicine Drums” were considered by her mentors to come from living beings. On the other, she related that the composition her students played on these same drums was composed of rhythmic elements. Lindie’s language reflected her perception of the same object through two lenses, one shaped by newly learned cultural knowledge, and the other shaped by her established knowledge.

The two music teachers, both indicating that learning the music of a First Nation should include performing it, demonstrated aspects of a praxial disposition, in that each teacher privileged active “making music” over, as Lindie verbalized, “learning about” it. Cedar’s orientation towards performance superseded integration of other knowledges. In

Lindie's case, her orientation towards making music was enacted in her students' follow-up drum performance; however, her continuation of related music-making shaped by her dual perspectives was overshadowed by other competing truths and shadows.

In contrast with these two music specialists, Ashlie, who had made a drum and engaged with its teachings, spoke of the drum as part of a larger set of understandings. She did not use words associated with musical concepts to describe the drum or the playing of it. Rather than viewing the drum as a musical instrument, Ashlie spoke of the drum as having teachings and being regarded by her mentor as sacred. Ashlie appeared to view the frame drum associated with First Nations cultures as having extra-musical meanings. While each teacher engaged her students in performances that included playing the drums, the way in which the teacher viewed the drum impacted the knowledge she shared about it.

Teacher's Role

The conception that the teachers had about their role appears to have influenced the kinds of knowledge that they integrated into their practices and the way they integrated them. In this discussion, I focus on Lindie and Cedar, the two music specialists. I shall return to Ashlie later in this chapter.

Lindie and Cedar both communicated their concern for musical accuracy (and in Cedar's case, authenticity). I first discuss Cedar's indications of her perceived role. As I noted in the first part of this chapter, Cedar used the words "pass on" as she described her teaching. It appeared to me that Cedar assumed the role to transmit musical knowledge and skills to her students. Cedar communicated her responsibility to pass these on as correctly and as authentically as possible. Paradoxically, she drew unverified information from Internet sources and uncritically passed this on as well. Cedar's transmission of musical knowledge to her students required her to impart songs and dances, vocabulary, performance technique, and

“at least some” understanding of the “music and culture of Native North Americans” in order for her students to be able to perform the music. She used materials (songs and drums) that she understood to be from Native cultures. She used vocabulary she had learned, such as “heartbeat,” and she replicated drumming and singing. Her students’ performances testified to her having fulfilled this role well.

Cedar did not appear to engage with underlying teachings about respect or other principles that were prevalent in Cary’s discourse. Notions of relationship, inherent in his explanations of his learning a song, and related notions of responsibility were not communicated by Cedar. However, Cedar asked the children to treat the drums with respect, and she physically demonstrated respectful practices in the way she cared for the drums. She focused on respect for the instruments and accurate musical representation.

Associated with transmitting musical skills and knowledge, Cedar employed what I term a “materials-based practice.” She frequently referred to her need for physical materials in order to teach music. When I asked Cedar if it was appropriate to teach musics of a First Nation culture, she responded, “That’s the problem . . . [w]here do you get the knowledge?” Rather than answering the question, she suggested that one’s understanding of these musics would be gained by exposure to more examples of music. When I asked her if her practice had changed as a result of her mentoring and research, she replied:

It certainly convinced me that I needed to buy the Native North American drums . . . [a]nd, really, the Native North American drums are more accessible [than the African ones]. And they’ll be more accessible to our teachers, cause [all] you need to know [is] the heartbeat. You don’t need to know all the African rhythms and all that kind of stuff. They’re more user-friendly for our teachers, they’re smaller and user-friendly for our little kids.

The “simple rhythms” that Cedar associated with “Native” frame drums were appropriate for the teaching of rhythmic skills to young children. For Cedar, using drums that were

“accessible” and durable supported a materials-based practice and her focus on transmitting music knowledge and skills.

Coherent with her conception of her role, Cedar inserted Native North American musics into her practice. She made meaning of “new” knowledge according to her beliefs about music and its teaching, as exemplified by her focus on music accuracy and skills.

Lindie, on the other hand, showed an appreciation for “non-musical” values that her mentors had demonstrated and shared. Lindie and her mentor Lillian both spoke about the Western hierarchical perspective of music and the negative influence of this on people’s conception of their musical abilities.¹⁵⁰ Lindie described the negative impact that she felt her students experienced in relation to this. It materialized in what she called an “audience [group]” and “performer-expert group.” Lindie spoke of the consequent “balancing act” of teaching music in which she focused on motivating her students through providing high-interest musics and projects. However, even though she valued these, she did not include musics, story, or teachings shared by her mentors in her practice. I wondered if she considered this to be inconsistent with her role as a music teacher. Lindie’s articulated concern about the need to teach music and knowledge “properly” and getting the “real message” across, in addition to the multiple demands associated with her role, appear to have mutually contributed to her non-inclusion of these musics and knowledges in her practice. Even though she communicated ideas and values similar to those communicated by her mentor Lillian, her focus on tasks directly related to music teaching and learning may have prevented her from engaging further with them in her practice.

¹⁵⁰ Months after my interviews with both Lindie and Lillian, I read chapters in Steven Leuthold’s (1998) *Indigenous Aesthetics*. Leuthold argues that elements of European classical music, such as instruments used in it and its principles of harmony, reveal a hierarchical structuring that influences one’s engagement with and perspective of self in relation to that music.

Teacher or learner?

The three teachers, alongside their students, adopted the role of learners as they engaged with music of First Nations cultures. However, I became aware of a factor related to each teacher's primary conception of her role as teacher. During interviews, Cedar and Lindie tended to focus on their students' understandings more than on their own. An excerpt of Lindie's interview exemplifies this. I had asked Lindie what was the most important understanding for teachers to have if they were to teach cultural knowledge of a First Nation. She replied:

I think what's important to know is, you just don't pick up a drum and start banging. Like, everything has a connection, and I think for it to mean anything [to] *the kids*, *they* have to understand that . . . every piece of that drum came from the earth . . . So, for it to have any real meaning at all, *they* have to know that deeper connection (emphasis added).

Rather than responding to my question about the understandings a *teacher* would need to have, Lindie's language shifted to the understandings her *students* would need. Cedar similarly privileged her students' "making sense" of unfamiliar musics in order for them to perform more comfortably.¹⁵¹ Even though Cedar reiterated information she had gleaned from the Internet and other sources in her script, she could not explain it beyond generalities to me. As a "passer on" of knowledge, she did not retain that knowledge.

The teachers' ratings on the *Knowledge Sources* questionnaire, as shown in Appendix H, infer their conceptions of their roles (as learners). One teacher did not provide a numerical value in her rating of "classroom mentoring," but rather circled "n/a" (not applicable) in this category. In contrast, the other two teachers each gave high values to "classroom mentoring" (with ratings of 4 and 5 on a 5-point scale, respectively). It is possible that this difference can

¹⁵¹ I similarly observed that the language of several teachers during the preliminary research reverted to the topic of mentoring as a program for supporting curricular inclusion of First Nation "content," rather than focusing on the topic of their own development of understanding.

be attributed to the nature and length of mentoring events in which they were respectively involved. On the other hand, the contrast in their ratings might be reflective of each teacher's willingness to conceive of herself as both learner and teacher.

Connection to Place

Cedar commonly used language that generalized First Peoples. She also often used the past tense as she described knowledges associated with them. A third characteristic differentiated Cedar's language from that of the other teachers; she described Cary as "authentic," and "right in front of [the students]." She commented that this "made it real" to them. Cedar's appreciation for authenticity cohered with the concern of several music education theorists for the use of "authentic" musics (e.g., Woodford, 2005; Burton, 2002; Elliott, 1995; Labuta & Smith, 1997) when teaching musics of diverse cultures. Her valuing of authenticity, single mentoring exposure, and distance from the community differentiated her from the other teachers.

Ashlie and Lindie, on the other hand, who both of whom taught near the community, did not use the term authentic during interviews. I continue to consider whether a teacher's closeness to the community and the extent of her mentoring might have had impact on her sense of awareness that supersede the significance of physical, visual, and aural markers of authenticity.

As I reflect upon ways the two music specialists engaged with music and teachings, it appears to me that each teacher integrated new knowledge according to her tacit beliefs related to the purposes of music education and her conceptions of the purposes of the mentoring; these in turn shaped the lens through which she viewed music or key elements in the mentoring, such as the drum. She absorbed new knowledge according to her conception of her role. Her process of "making sense" of unfamiliar knowledge was also influenced by, and

integrated with, factors that I described previously: amount of mentoring, initiative and expectations, embodiment, and communicating with the community.

Disruptions

The teachers each encountered incidents or contrasting perspectives that brought about some sense of discontinuity, disruption, or discomfort. In the following paragraphs, I share examples of these and discuss the influences of them on the teachers' practices or pedagogies.

Reliance on materials

Cedar and Lindie, the two music specialists, both articulated the need for resource materials in order to teach music of a First Nation. Cedar identified the lack of resources as a key "problem." Curricular resource materials, particularly print materials, provided usable teaching guidelines. However, neither Cedar or Ashlie (the elementary teachers) asked her mentor for written copies of the music or lyrics to the songs, considering this to be disrespectful of the mentor's practice of oral teaching. Both searched elsewhere for these in order to continue teaching them. Cedar inferred that the exclusively oral transmission of knowledge obstructed her goal of teaching these songs for the purposes of the students' learning and performance.

Focus on performance

This reliance on materials relates to a second priority, the focus on performance. Cedar's descriptions of her students' discomforts about the unfamiliar high-pitched singing of *Willow* indicated to me that Cedar's performance goal was disrupted. Her students' "making-sense" of the music through the meanings in the story and their resulting willingness to perform the song alleviated the discomfort Cedar experienced.

For all three teachers, the goal of performing music took precedence over study that would bring further meaning to musics.¹⁵² As I noted in the first part of this chapter, several mentors explained the importance of exploring a culture or community, learning its history, and studying the connections between place, culture, and music. Focusing on performing did not promote this type of dedicated study. In Cedar's recent teaching, she had included a story, songs, and song dances from a variety of cultural groups; however, she did not focus on any one culture or community. Similarly, Ashlie, while bringing local community knowledge to her practice in other subject areas, did not apply this to music. This separation of music from other knowledge specific to one culture by the three teachers differentiates their practices from the suggestions of the mentors. The focus on learning the music in order to perform it did not appear to lend itself to the attainment of a remembered awareness and appreciation of cultural knowledge related to that music.

Arguably, however, the performance of music was valued by teacher and mentor alike. The three teachers ranked attending live performances as the most useful resource for learning about the music and knowledge of First Nations. (See Appendix H.)¹⁵³ Yet, Ashlie's mentor, Jenny, reflected dialectically about the inherent contradictions in her observations of a Grade 2 class; she argued for the value of students' enjoyment of song, while she also issued concern about their performance of stereotyped "Native music."

Conceptions of oral knowledge

The teachers acknowledged that oral knowledge (or oral teaching) was a key component of Aboriginal teaching. They indicated their conception of oral teaching as

¹⁵² I refer to Cedar's teaching of the music for the performance piece, Lindie's senior students' creating a percussion composition that they performed at a follow-up school assembly, and Ashlie's teaching her students to sing two songs that they performed at their school graduation.

¹⁵³ Lindie and Cedar each attended a powwow, and Ashlie attended a musical presentation at a major Aboriginal Education conference.

teaching and learning aurally/orally. Lindie explained that she would teach by rote, thereby “approximating oral teaching” as she explained her conception of a culturally appropriate way of teaching. However, Cedar and Ashlie indicated that oral teaching did not meet the requirement of accommodating students’ various learning styles such as visual learning.

The teachers’ conceptions of oral knowledge differed from wider perspectives of oral knowledge shared by some mentors. Ann, Jenny, Linda, and Lillian variously described aspects of oral knowledge: it activates all the senses, it is learned from birth and throughout one’s life, it is not restricted to school learning, and it is experienced through engagement with others in one’s community. They noted that songs are usually not notated.¹⁵⁴

Cary and Jenny both spoke of knowledge sharing as an ethical responsibility that includes, as Jenny said, sharing it in a good way and deciding if the recipient will treat the knowledge with respect. Through continued personal contact, knowledge becomes integrated, and one then makes that knowledge “one’s own.” Sheridan and Longboat (2004) describe oral tradition as “a methodology for thinking our way into the continent” (p. 370). They conclude that modernity has misunderstood oral culture, “rather than correctly understanding [this knowledge] as the physical/spiritual expressions of Creation’s legitimate interconnected ecologies, whether those ecologies are stories, watersheds, or minds” (p. 370). Oral tradition, embedded within relationship, connects across all “ecologies.” The “open ecology” of story invites a dialogic answering and recognizing of complexity, the listener’s responsibility.

For the teachers, oral knowledge was limiting. They relied on print materials that provided the music. The hesitancy of the teachers to ask their mentors for printed copies of music, wishing not to be disrespectful, and their asking (in Ashlie’s case) if it was acceptable

¹⁵⁴ While attending the *At Husking Time* Women’s Conference at the Six Nations territory (September 11, 2010) I learned, at a workshop provided by members of the Six Nations Women’s Singing Society, that the singers continue to learn songs orally/aurally, but often use recording devices to learn and share them.

to search for the music elsewhere, indicated their respect for this form of knowledge sharing, but also revealed their sense of being hampered by not having written materials to support their performance goals.

Fear of offending

The three teachers communicated that they were afraid of unintentionally offending First Nations people through unknowingly misrepresenting knowledges and musics. Cedar had previously considered that imitating a custom through having her students choose a Native name was a valid and inclusive teaching practice. When her assumption of validity was disrupted, she focused on her strategy of being “accurate so as not to create offense.” Her concern with not offending others superseded her interest in coming to understand practices such as providing a Native name. The disruption of her assumption, Cedar noted, “really gave me pause . . . That was the hardest part for me.”

Lindie similarly expressed concern about presenting music and knowledge “properly,” while Ashlie feared that she might unknowingly offend people in Woodview. While mentoring events strongly alleviated discomforts that the teachers associated with their fear of offending, the teachers nevertheless remained sensitive to this possibility.

External influences

Cedar and Lindie, the two music specialists, communicated several factors that may have contributed to challenges they experienced. I identify these as external factors. Both teachers spoke of their reliance on external or school district funding to maintain their programs. Although the three teachers discussed the importance of acquiring funding in order to bring about mentoring or other programs, the music specialists demonstrated a heightened sensitivity towards the need for funding in order to maintain their instruments and equipment.

In describing Lindie's "shadows" in Chapter 5, I outlined pressures she had to contend with in order to maintain her program. Additionally, she was planning a European "band tour" at the time of the second mentoring event. She discussed the effort of getting her students to an "acceptable" level of musical understanding and skills. The combination of other obligations, demands, and the pressure to have her students reach an expected standard of performance weighed on her. In conjunction with these factors, the negative response of some secondary arts teachers following the second ArtsAlive project may have contributed to Lindie's decision to discontinue pedagogical engagement with the music and knowledge her mentors shared. The combination of support from colleagues (or lack of it), professional expectations, and dependence on funding appear to have influenced all three of the teachers' engagement with this "new" knowledge in various ways.

7.3.2 Change

Gradual movement towards change

Cedar and Ashlie both sang and danced traditional music of Iroquoian people on Aboriginal Day, 2010, over one year after Cedar's previous mentoring event and days after Ashlie's most recent mentoring event with Jenny. At both schools on that day, a mentor or other guests from a First Nation taught music and/or other cultural knowledge.¹⁵⁵ It seems apparent that Ashlie and Cedar continued to move forward in developing their awareness of music and related knowledges of a First Nation, even though this movement primarily occurred in conjunction with a mentoring event or National Aboriginal Day. In discussing this movement in Cedar's case, I shall examine the program at her school on that day.

Cedar had provided me a copy of an outline of the day's activities. Under the title "Objective," the outline stated, "The students and staff at [Cedar Valley] will broaden and

¹⁵⁵ Lindie's school did not engage in a school-wide National Aboriginal Day program.

deepen their understanding of the Aboriginal perspective in relation to the arts, music, drumming, story telling and traditional games.” Following this, the outline read: “In honour of National Aboriginal Day, on June 21, 2010, we will actively participate in a variety of activities which will begin with an opening ceremony, followed by the rotation of classes through learning stations which include an experience with [name], a Native Storyteller.” The wording of these statements was revealing. National Aboriginal *Day* was honoured, not people. The words *Aboriginal* (perspective) and *Native* (Storyteller) were used in lieu of the name of any particular culture, nation, or community. The phrase “*the* Aboriginal *perspective*” totalized and reduced perspectives to one.

While I observed the afternoon program, the students rotated among half-hour long classes, including Cedar’s music class.¹⁵⁶ During the “closing ceremonies” Cedar led the combined classes (from Kindergarten to Grade 4) in the *Standing Quiver Dance*, after which children from each class shared their dreamcatchers and presented their constructed sections of a totem pole. The replicating and sharing of artifacts representing a variety of cultures and the shifting from culture to culture during this “ceremony” paralleled the cultural shifting I observed in Cedar’s music class. The representing of a variety of cultures took precedence over connecting with one community or culture in the region. A shifting from one cultural group to another, a focus on making “things” representing several cultures, and Cedar’s focus on integrating the teaching of music “concepts” with her teaching of music of different First Nations, were elements that characterized parts of the program that I observed that afternoon. The use of homogenizing language in the printed outline reminded me of Iseke-Barnes’ (2009) analysis of universalizing of story in children’s literature.

¹⁵⁶ The outline described these as, “Aboriginal story telling, totem pole stories and making, Aboriginal games, and dreamcatcher story and making.”

Yet, it appeared that the teachers were moving towards a greater appreciation of Indigenous knowledges. I was absent for the morning activities (as I was at Ash Grove School) which included a guided walk in a forested area near the school and the story and discussions led by the guest storyteller. However, example “critical questions” in the outline asked: “What can we learn and discover by walking silently and slowly through the forest?” and “How does it feel to play games that are more focused on cooperation than competition?” The wording of these questions suggested a momentum with a partiality towards sensory awareness, embodied experience, and openness.

As I described in Chapter 6, some mentors fluidly traversed cultures as they shared music and knowledge. I also thought *fluidity*, signifying movement or flow, aptly described notions the mentors had shared when they emphasized that teachings of First People apply to and are good for all people. When I noted phrases in the Cedar Valley outline, such as “what can we learn and discover” and “how does it feel,” I sensed movement towards some knowledges and ways of knowing that the mentors taught and demonstrated. Even though Cedar’s words frequently distanced Aboriginal “knowledge” (and persons) in time and place, she, along with other teachers in her school, appeared to be moving towards some personal engagement with teachings that were similar to those that the mentors in this study shared. As I suggested in the previous section, colleagues may contribute to effecting change in a teacher’s pedagogy and practice.

The openness and fluidity in the language of several mentors signified to me a sense of inclusiveness rather than separation, a privileging of place, and a reminding of origins of persons, music, and story, in tandem with an inclusion of teachings that are good for all and are shared by many First Nations. The mentors often shared principles and values that underlie cultural knowledge. Jenny’s statement exemplified this:

That is our responsibility, [it] is to share. So, I'm feeding my own spirit, and [sharing for students and teachers in order for them] to find their spirit. But also, I really want people to feel good about themselves and to take that and apply it to life. And even when I talk about spirituality . . . You have to believe in something . . . [Who] are your ancestors, you know? Who were they, Scottish, or Irish, or whoever, your ancestors before you . . . ? How were they looking after this Mother Earth, right? So [the students] get in touch with their own spirit, and their own wellness, and their own Medicine.

Jenny suggested that knowing “who we are and where we come from” was of common concern to all people. Her language cascaded fluidly across time and place, always returning to her acknowledgement of her spirit and the spirit of others in a way that supported one's wholeness and wellness. Her language was open and unencumbered, not closed, defined, or separated. Jenny connected notions of wellness and spirituality to being in touch with one's self and the earth.

Concepts of teaching and learning

Several of the mentors in the preliminary research found the separation of classes and subject disciplines to contradict the teaching of connected knowledges. They articulated that holistic learning was not supported by the temporal, subject-defined, and physical structures of the high school setting. They called for a gathering to bring all participants together and to share common messages at the start of a major week-long mentoring event.

Ashlie, teaching many subjects, had an inherent structural flexibility that allowed her to teach ideas that crossed several subject disciplines in a more connected way; music specialists, who taught music to several classes and consequently followed a more rigid timetable, did not have such flexibility. The musical quality of Ashlie's students' performance did not match that of Cedar's ensemble in terms of rhythmic and tonal clarity, balance, and other musical characteristics. Yet, Ashlie communicated a breadth of knowledge and a broader awareness of underlying issues affiliated with the teaching of this knowledge that more closely resembled values shared by several mentors in this study.

I first explored the music specialists' conceptions of their roles in relation to assumptions they held about music and its teaching as they related to teaching music of First Nations people. I did this because their responses differed substantially from those of Ashlie. Ashlie demonstrated a greater movement towards teaching and learning affiliated with the values communicated by several mentors. In this final discussion of change, I focus on notions of truth and an affiliated sense of role as demonstrated by Ashlie while simultaneously comparing these to perspectives shared by the other teachers.

Ashlie voiced her concern about bias, inaccuracies, or misrepresentation in school materials; she did not call for *more* materials and lesson plans, but for culturally appropriate and non-biased materials. She also called for more scrutiny when engaging with materials. Unlike the other teachers, Ashlie revealed her awareness that some knowledge is "off limits," and she communicated caution against the possibility of overstepping her bounds through requesting or teaching knowledge that is protected within the community. Ashlie appeared to appreciate that understanding involved multidimensional engagements with knowledge and that this knowledge may not be articulated in curricula; she did not reiterate generalized encapsulations extracted from resource materials. The other teachers did not articulate realizations about bias, sensitivity to the need for protection or sharing of knowledge, or awareness of a community perspective about this sharing.

Ashlie was the only one of the three teachers who communicated awareness of aspects of the cluster of knowledges that I have called Knowledge is Alive. She articulated the importance of bringing mentors from the community to the school for multiple reasons, in addition to supporting curricular inclusion of "Aboriginal content." In my estimation, Ashlie intuited and demonstrated the importance of keeping knowledge alive, as she articulated her responsibility for teachings, music, and drums and maintained a relationship with mentors

who shared these with her. Ashlie did not use the phrase teach “in a good way,” as Jim had, or the phrase “being of good mind,” as Ann had, but she demonstrated awareness of an ethical component to her teaching, frequently speaking of her respect for the “culture,” for the cultural knowledge she learned, and for the people who shared it with her. While Ashlie referred to her obligation to teach knowledge respectfully, the two music specialists did not indicate this kind of relationship with their mentors or communicate a sense of moral responsibility for the knowledge. Ashlie spoke of a reciprocal obligation to keep the knowledge “alive” through her pedagogy, and she acknowledged the difficulties she had with consistently doing this.

Ashlie included some practices in her pedagogy that her Aboriginal students might relate to. Through incorporating clan knowledge, I believe Ashlie tried to connect home knowledge with school knowledge. She was the only one of the three teachers who raised the issue of racism in schools or linked mentoring events to wider purposes beyond the singular purpose of teaching cultural knowledge and music. Where Cedar spoke of the importance of improving communication in general terms, Ashlie discussed the need to strengthen communications with this community.

Ashlie articulated her awareness of multiple perspectives about issues affecting people in the community; she indicated that community knowledge and perspectives were not monolithic or invariable. She used the words intuitive and emotional to describe her own process of developing understanding of ideas that may not have been clear to her; she used the words feel and feeling several times in our interview. For example, she commented on the importance of the elderly ladies in the singing group feeling comfortable while singing at the school. She articulated her consciousness of the need for trust between the school and the community, and she recalled that the mentors had “entrusted” her with drums, music, and

knowledge. Notions of trust and entrustment were lacking in the language of the other teachers.

Ashlie bridged epistemologies in several ways. She communicated the need for “providing the visual” in teaching songs and followed expected teaching methods in her pedagogy, yet she valued and participated in ways of learning based on a spiritually infused and holistic non-Western epistemology that considers humans as equals among living beings. Yet Ashlie, similar to the other teachers, did not engage in a dedicated study of one culture in relation to the learning of music, as several mentors advised.

Ashlie and Lindie, who taught in the schools closest to Woodview, both articulated values that they appreciated following their mentoring; however, Ashlie found ways of integrating some of these in her practice, whereas Lindie did not. Ashlie articulated broader purposes associated with her teaching role that included improving communication with Woodview, reducing racist behaviours and language, engaging critically with knowledge, and facilitating practices that would engender her students’ pride in their heritage. These purposes differentiated Ashlie’s perspective of her roles from those of the other teachers.

In the previous paragraphs, I have provided examples of ways in which Ashlie differed from the other two teachers. Ashlie communicated knowledges that reflected several values and concerns shared by her mentors, and she tried to integrate a number of these into her practice and pedagogy. She acknowledged that she did not apply them without challenge or disruption; however, she demonstrated an overall commitment to this learning. Qualities of mindfulness that developed through continued dialogue with community members appear to have accompanied changes in Ashlie’s practice.

7.4 Summary

In this chapter, I have shared four key words uttered by the participants in their first responses, compared knowledge and values communicated by the teachers and the mentors using the connecting strategy of locating musics and knowledges, and discussed the challenges and changes that I observed to have impacted the teachers' practices. In summarizing the comparison I note key points: The mentors usually identified music according to the culture or by the type of song or song dance. The teachers did not identify these in this way or identify much of the music and cultural knowledge as Iroquoian. Several mentors traversed cultures as they taught inter-tribal knowledge shared by many First Nations as well as culture-specific knowledge. Mentors used various names (e.g., Aboriginal, First Nations, Native) to identify knowledge and values that are shared inter-tribally, as did the teachers.

While the mentors taught and named music and knowledge in all three domains—First Nations, culture-specific, and local community—the teachers, for the most part, identified these in the domain of First Nations. While several mentors called for the simultaneous study of place, environment, and culture and the relationship of these to music, none of the teachers engaged in this type of study or indicated that it was necessary.

Several mentors named, discussed, and connected values to music and related knowledge of a specific cultural group, while others connected values to teachings commonly shared by First Nations. Several mentors emphasized the importance of local community participation in the sharing of knowledge and music. Among the teachers, only Ashlie recognized the significance of community and maintained interactions with Woodview community members. While Ashlie applied or discussed concepts such as intent and connection in ways that differed from those of her mentors, she was aware that these concepts

had significance. While Lindie appreciated several values taught by her mentors, she and the other music specialist, Cedar, prioritized musical performance and performance accuracy. All three teachers voiced in their first responses that connection was a significant concept.

In summarizing the challenges and changes impacting the teachers' pedagogy and practice, I note additional key points: The extent of mentoring, initiative and expectations, embodiment, and association with community appear to be factors that interacted with shadows and the teachers' assumptions to create an environment that supported their continued engagement—or disengagement—with musics and knowledge shared by their mentors. These factors were not all implicated in influencing a particular teacher's engagement, as exemplified by Cedar's continued teaching. The teachers applied new knowledge according to their perspectives of their role as a teacher, truths and assumptions they carried, and ways they interpreted knowledge in relation to these truths and assumptions.

Disruption of the teachers' assumptions or accepted truths, along with a fear of offending, challenged the teachers' integration of unfamiliar knowledge. The music specialists' inter-related focus on the development of musical knowledge and skills through performance, their reliance on materials, and their purposes affiliated with their role of teaching and learning music was not supported, or it was disrupted by their conceptions of oral knowledge and a centering on extra-musical teachings and values. As assumptions were disrupted, or if their students did not engage with the music or related knowledge, the teachers exhibited a sense of discontinuity and discomfort.

Ashlie demonstrated an appreciation of several values, knowledges, and concerns clustered in the themes collectively representing knowledge and values communicated by the mentors. Correspondingly, she was the only teacher to utter the word “respect” in her first responses. She recognized ethical components of learning, demonstrated appreciation and

openness for other ways of knowing, communicated cognizance of community members' concerns, and exhibited awareness of the community as a place with its own center. She was more aware of the needs and interests of the community. Such awareness, recognition, and qualities of mind differentiated the knowledge communicated by Ashlie from that of the other two teachers. In Chapter 8, I explore these qualities and other implications further.

CHAPTER 8: CONCLUSION

8.1 Introduction

In this chapter, I address the general research question: What do school teachers need to know in order to teach musics of a Haudenosaunee culture in culturally respectful and appropriate ways to students of diverse cultural backgrounds in mainstream schools? In the first part of the chapter, *Reviewing the Case Study* (Section 8.2), I summarize my key findings from the case study as these relate to the four specific research questions. I then discuss qualities of mind that may have enabled a teacher to further engage with the values and knowledges that her mentor(s) shared and communicate these in ways more similar to her mentor. I explore the conditions that may have supported her engagement with these in her practice and with the music.

In the second part of the chapter, *Questioning the Question* (section 8.3), I analyze the general research question. As a result of this research and my related learning I have become troubled by words in the question itself and have consequently re-phrased the question. According to this re-phrased question, I share key elements of my learning. I then discuss the implications of this research for music educators.

In the third part of this chapter, *Returning to Music Education* (section 8.3), I revisit the “field” from which I began this learning journey and offer a final reflection. I ask: What are the qualities that music educators might adopt as we conceptualize our pedagogies and practices in order to feature values and ways of knowing shared by First Nation mentors, other scholars, and cultural teachers? I argue that some of the pedagogical qualities suggested by theorist Thomas Regelski cohere with values and ways of knowing that mentors and other Iroquoian scholars have shared. I close with suggestions for further research.

8.2 Reviewing the Case Study

8.2.1 Themes, Factors, and Shadows

The mentors communicated clusters of knowledge that I have grouped into the following themes: *who we are and where we come from, knowledge is alive (and is to be kept alive), responsibility, relationship, connection and wholeness, and respect*. I think of these themes as values representing ideas that were shaded by each mentor's own experiences and ways of knowing as a First Nations person. Their mentoring featured participating in music and dance, creating music, sharing stories and other cultural and community knowledge, making drums, and sharing drum teachings. As mentors taught songs and song dances in whole and through immediate participation, encouraged observation, privileged oral teaching, and used language that encouraged students to be agents in their own learning they demonstrated these values. The mentors centralized the identity of Iroquoian people as original people located "on the lands that [we] have always been" (Linda). The two ancillary themes, *decolonizing processes* and *cross-cultural fluidity* characterized elements in much of the mentoring I studied. While the mentors provided teachings that served to inform others about Iroquoian cultures and identities or intertribal knowledge, they also emphasized that these teachings are good for all people. They corrected inaccuracies and stereotypes. I have concluded that their mentoring served epistemological (that is, sharing epistemological elements), decolonizing, and restorative purposes.

The teachers commonly communicated knowledge according to four themes. Three of these related to their conceptions of significant aspects of this epistemology: the notion of connection and the connection of humans to the natural world, the accompaniment of teachings and/or story to music, and the recognition that music and related teachings represent underlying values and knowledge. The fourth theme, accuracy, reflected their disciplinary

orientation; that is, the two music specialists issued concern for accurate replication of music (Lindie and Cedar) while Ashlie issued concern for accurate representations of knowledge in several subject disciplines but not specifically music. Figure 8.1 illustrates the thematic groupings of knowledge shared by the mentors and the teachers and also the words commonly communicated in their first responses (that I explained in Chapter 7).

Figure 8.1. Thematic knowledge clusters communicated as significant by mentors and teachers

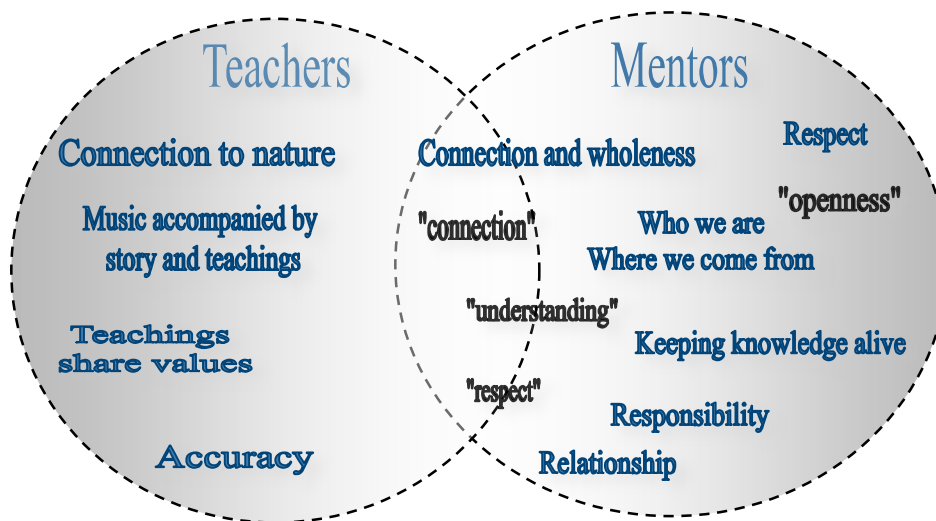


Figure 8.1. Dotted lines separating groups (sets) indicate that these themes and first response words have meanings that fluctuate across categories and according to individual perspective and nuance. These themes reflect clusters of commonly communicated ideas. These ideas were common, but not communicated by every participant in a group.

The mentors featured particular values as evidenced through their frequent use of words and phrases, and their discussion of specific ideas related to them. The teachers, in contrast, tended to acknowledge the relationship between music—and related story and teachings—and values but they varied considerably in their communication of their awareness of the meanings associated with these values. Both groups communicated that connection was a significant notion while the mentors further contextualized this concept as a value that was related to wholeness and well being.

I offer two general observations. First, a teacher who emphasized the importance of accurate musical representation and taught with a focus on music knowledge and skills communicated less awareness of these values. Second, a teacher who maintained continued dialogue with her mentors and other community members and who did not focus on music knowledge and skills communicated more awareness of these values. Other shadows and factors appear to relate to the degree to which teachers continue to engaged with unfamiliar music and knowledge in their teaching practices and pedagogies.

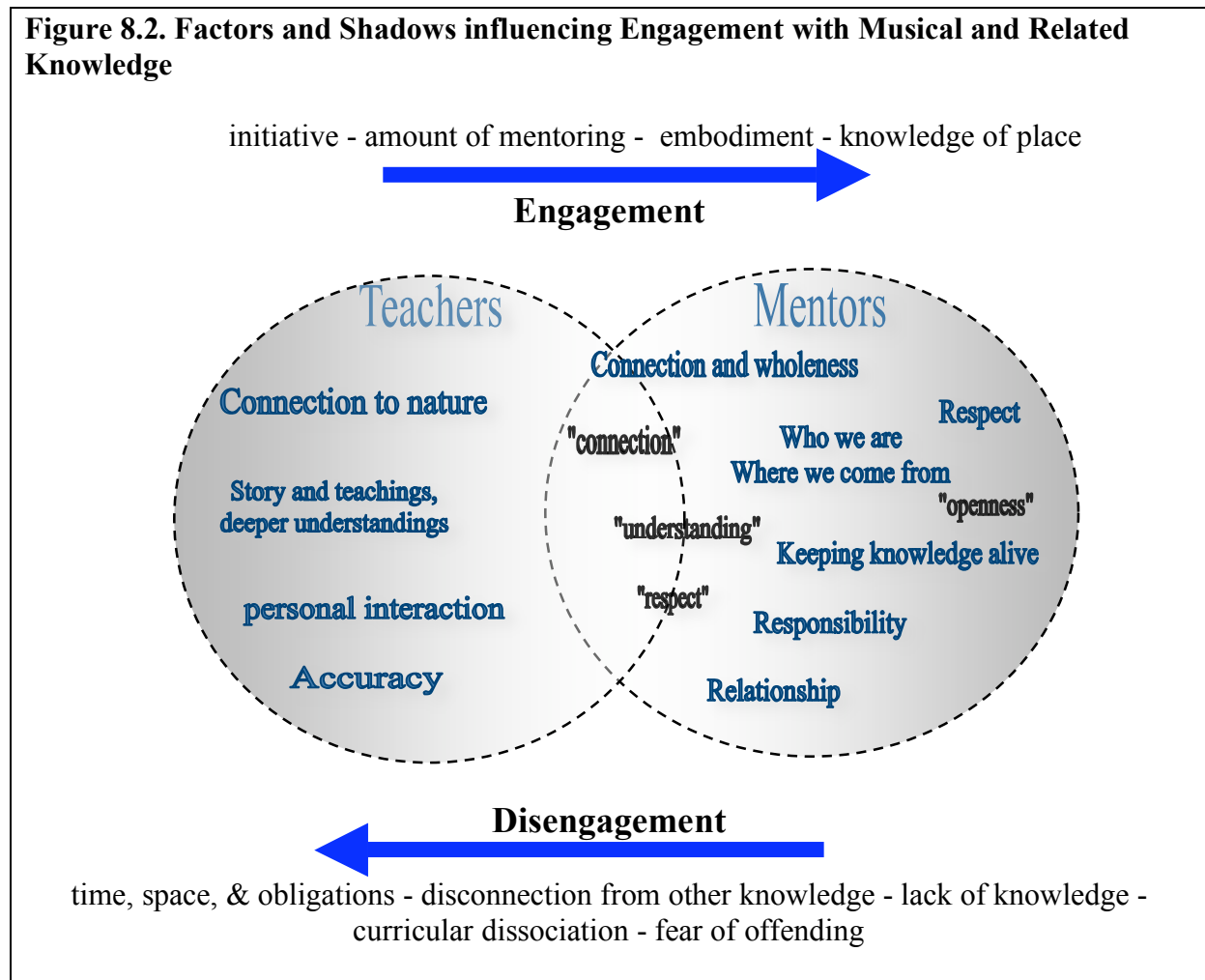
Four factors that appeared to support a teacher's continued engagement with the knowledge and/or musics shared by her mentors were: (1) the amount of mentoring that the teacher received, (2) her initiative in planning and facilitating her mentoring event in conjunction with her plan to continue to teach the music and related knowledge, (3) her embodying of musics and dance through repeated performance of it, and, as I noted in the preceding paragraph, (4) her continued dialogue with mentors and community members.

Four characteristics collectively represent specific shadows that followed each teacher. First, a teacher may lack time and curricular "space" for continued engagement with these musical and other knowledges given other obligations or pressures. Second, a teacher may feel disconnection between a mentor's musical expression and related knowledge and her conception of curricular requirements. Third, the space between a teacher's known understandings about music and related teaching practices and unknown ideas associated with unfamiliar musical expressions and other knowledge may have been so great that she did not absorb or think about unfamiliar knowledge, concerns, or values; she simultaneously focused on her teaching according to her musical expectations and tacit knowledge. Fourth, a teacher might dissociate the learning experiences she and her students participated in from provincial curricular expectations due to the incommensurability she perceived between them. All

teachers were further shadowed by a fear of offending, exacerbating the impacts of sensed discontinuity or disconnection.

Factors that supported the teachers' engagement with unfamiliar music and knowledge and characteristic shadows that diminished or shaped a teacher's engagement are represented in Figure 8.2. In the preceding paragraphs I have provided an abridged summary of my

Figure 8.2. Factors and Shadows influencing Engagement with Musical and Related Knowledge



key findings and learning from this research. I now discuss qualities of mind that were demonstrated by the teachers that might have enabled a teacher to further engage with the values and knowledges that her mentor(s) communicated. I return to each of the teachers individually for this discussion.

8.2.2 Qualities of Mind

It is the task of research to “*construct a possible interpretation of the nature of a certain human experience*” (Van Manen, 2007, p. 41, italics in original). I am dependent upon the ideas the teachers shared with me and that I interpreted from my observations. In this section, I share what I deem to be key qualities that the teachers shared and demonstrated.

Ashlie

Ashlie, the teacher of several subjects at Ash Grove School, used words such as intent, respect, responsibility, caution and care, and relationship to reflect significant ideas she had developed and that she herself valued. Of the three teachers, Ashlie’s language most closely resembled that of the mentors. She demonstrated awareness of wider social and ethical issues associated with the knowledge that her mentors had shared with her; she articulated concerns about the misrepresentation of knowledge in published materials, the need for respecting knowledge, and the importance of asking mentors and community members if it was “OK” to teach certain knowledge. She spoke about a sense of care for particular knowledge and materials and her sense of relationship to the holders of knowledge.

Ashlie differentiated between knowledge she and her students acquired through mentoring and some expectations in provincial curricula. It appears that Ashlie wrestled with contrasting epistemologies and worldviews as she tried to find ways of incorporating a bi-epistemic curriculum in science and to some extent, in music.

Sheridan and Longboat (2006) variously describe interdependency and reciprocity with other beings; mind is in nature and nature is in mind (p. 366-367). Ashlie’s students’ listening to and engaging with the earth and feasting the drums demonstrated this reciprocity. Ashlie appeared to appreciate elements of this epistemology but simultaneously wrestled with finding ways to adjust her science practice to accommodate it. The idea of symmetry

with the natural world and a sense of rootedness in time and place were reiterated by several mentors as they spoke of time and ancestry, place, and relation with the land. While Ashlie gravitated to teachings about relationships with self and others, she dissociated evaluation as mandated in the provincial music curriculum with elements of this epistemology.

Barnhardt and Kawagley (2005) state: “Non-Native people . . . need to recognize the co-existence of multiple worldviews and knowledge systems, and find ways to understand and relate to the world in its multiple dimensions and varied perspectives” (p. 9). It appeared to me that Ashlie was trying to do this. Ashlie altered her teaching practices somewhat in order to incorporate local community perspectives, adopted a more critical approach in her use of published teaching materials, and instilled this criticality in her students. She displayed qualities of openness to new learning, willingness to make change in her practice and pedagogy, awareness of the need to decolonize her educational practices and her own perspectives, and awareness of a contrasting worldview that she was attempting to incorporate elements of in her pedagogy. She exhibited awareness of ways of knowing that are embedded in an Indigenous epistemology and spoke of restorative and decolonizing benefits that associated with her inclusion of these in her pedagogy.

Lindie

Lindie exhibited openness to the teachings shared by her mentors and her appreciation of them. Notions of egalitarianism were particularly meaningful to her as she was troubled by elitist and hierarchical expectations that she associated with the learning and performance of Western musics, and the impact of these on her students’ conceptions of their musical abilities. Despite valuing several ideals that she had gleaned from her mentoring Lindie did not change her practice or her pedagogy to include musics or related knowledge shared by her mentors. It appeared that she was pleased to have this exposure but did not see reason to teach

this music or knowledge. She appeared to be consumed with her role of teaching musical skills and knowledge and other pressures related to maintaining a strong music program. While Lindie identified the significance of learning deeper understandings affiliated with the music her mentors shared, she also called for teaching a song and related understandings of a First Nation properly.

Lindie separated school knowledge from “everyday knowledge” of the community. Due to other demands, a fear of offending, or perhaps a sense that it was not necessary, Lindie did not incorporate elements of a contrasting epistemology into her practice. While her mentors, Linda and Lillian, shared with me elements of restorative effects and decolonizing purposes related to sharing their cultural knowledge, Lindie communicated limited awareness of them. Lindie’s quality of openness and her appreciation of values were not accompanied by a willingness to change her practice.

Cedar

Cedar included music and other knowledge she acquired from her mentor Cary and from her other research in her teaching and in her performance piece. Of the three teachers, Cedar put forth the greatest effort to learn and teach songs and song dances even though she only participated in one mentoring exposure. Cedar passed on “grains of sand” of musical and other knowledge; this was consistent with Cary’s call for teachers to teach “as [they] know it, to the best of their ability.”

With a primary focus on learning the music, Cedar did not communicate awareness of values Cary referred to such as relationship or protocols he described that show respect. As she was physically distant from the culture and community that Cary represented, she did not exhibit an awareness of place that she could connect with as she learned traditional Iroquoian music. This may be one factor accounting for the fact that Cedar did not “locate” music and

other knowledge according to a culture or community.

As I review my conversation with Cary the words of Margaret Kovach (2009)

resonate. She states:

Tribal knowledge systems are holistic. They move beyond the cognitive to the kinetic, affective, and spiritual. They are fluid. Tribal knowledge systems are born in self-in-relation, and within that social nesting silent self-knowledge is valued. Story is an Indigenous method for sharing experience, and interpretative, subjective understanding is accepted. That which contextualizes life—place, kinship, ceremony, language, purpose—matters greatly in how we come to know. All of this tells us who we are. (p. 176)

Cary's discourse in general, and some specific words, referred variously to "place, kinship, ceremony, language, and purpose." Cedar, in contrast, did not focus on these notions. While Cedar re-iterated knowledge she had gained from her various sources and focused on the accurate re-creations of music and dance, she seemed to lack awareness of the holistic elements of this knowing, the locatedness of one's music and knowledge in one culture or community, and the importance of relationship. Cedar was enthusiastic and open to new learning. She integrated music into her pedagogy according to epistemological frameworks and musical values that she knew, often describing the music according to Western musical referents. Although disturbed by some disrupted assumptions, she did not appear to wrestle or engage further with them according to a contrasting epistemology.

8.2.3 Conditions supporting Change

As I noted in Chapter 3, Gadamer emphasized that the work of hermeneutics was to examine the conditions in which understanding would take place (in Schwandt, 2003, p. 302). I have pointed out in Chapter 6 that I have come to realize the inappropriateness of my evaluating the understanding of the teachers in this cross-cultural study. However, sharing my observations of a teacher's continued engagement with music and related knowledge, their descriptions of their engagement, their apparent qualities of mind related to this engagement,

and features surrounding this engagement provides possible indicators of these conditions.

Each teacher exhibited openness, a quality called for by several mentors, towards new learning. Each spoke positively about her mentoring experiences and shared “new” knowledge she had gained as a result of it. However, the quality of openness was not sufficient to influence a change in a teacher’s practice through continuing engagement with the music and knowledge; the quality of initiative appears to have brought about this engagement. Two of the three teachers (Ashlie and Cedar) demonstrated initiative through effecting their mentoring and also through continuing to learn, participate in, and teach unfamiliar music and, variously, related ways of knowing. Their initiative was accompanied by a motivation to learn and engage with these. However, a third quality that I call “consciousness of community,” a quality I observed in Ashlie, appears to be linked to her awareness of larger purposes associated with the mentoring. This quality promotes and is promoted by her ongoing dialogue with the community and mentors. Ashlie often spoke about the importance of reflecting community members’ perspectives in her practice. She exhibited an awareness of decolonizing and restorative purposes affiliated with the mentoring and with changes in her pedagogy. Ashlie appears to have compared elements of knowledge systems and applied ideas of one knowledge system in terms of another, a process that caused some sense of discontinuity. Her horizons had expanded considerably over a three-year period of ongoing communication and her attendant process of comparing perspectives and ways of knowing. These three qualities of mind—openness, initiative, and consciousness of community—in combination, created an interrelated framework supporting a teacher’s engagement with ways of knowing, and musics that expressed them, in her practice.

External factors surrounding a teacher also appear to affiliate with her continued engagement. The schools that offered opportunities for all students and teachers to participate

in Aboriginal cultural awareness programs appear to have provided an environment promoting a teacher's movement towards gradual integration of new knowledge in her practice. Both Ashlie and Cedar's schools offered such programs during the period I was in the schools. Ashlie used the term "school culture" as she referred to her impression of a generalized attitude in the school that supported improved communication with the community. Ashlie considered her changes in practice to harmonize with the "school culture."

A second external factor is the positive change a teacher observed in her students. In Chapter 6 I described this in relation to a teacher's strong level of emotional and embodied engagement brought forth by her students' responses. Ashlie observed changes in the behaviour of her students that further reinforced her engagement with values she was learning. Cedar similarly was impacted positively by her student's willingness to perform unfamiliar musics once they made "sense of it" through related teachings. Teachings related to "deeper understandings" appear to have had positive impacts on the students that consequently supported the teacher's engagement.¹⁵⁷ A teacher's qualities of mind in conjunction with elements of the school "culture" and the students' responses interacted to promote continued engagement with unfamiliar knowledge and music.

Mentors suggestions

As I progress towards my discussion of the general research question, I relate practical suggestions offered by mentors for teachers who plan to teach music of a First Nation in the mainstream school. While the mentors varied in their responses, most suggested: 1. It is preferable that a teacher learns from, and continues communication with, a mentor in the learning of music of that mentor's culture, 2. A teacher learns (and teaches) music in context with other cultural, historical, and place-based knowledge, and 3. A teacher and her students

¹⁵⁷ In contrast, students' negative responses may have influenced a teacher's non-engagement.

learn music of a local community. I examine these suggestions with reference to the emergent themes in this research and in terms of the ways the teachers reflected and engaged with them.

1. *A teacher preferably learns from, and continues communication with, a mentor in the learning of music of that mentor's culture.*

This suggestion affiliated with numerous values. Face-to-face mentoring would cohere with the epistemologically grounded notion of teaching and learning in relationship with another (as opposed to acquiring songs from text or other sources). The mentor's "presence" in the mainstream classroom in itself would make knowledge, through relationship, come alive. It may have a strong impact on Aboriginal and other students in terms of breaking down stereotypes and correcting misconceptions while promoting a sense of pride and cultural awareness. It would comply with the notion of fulfilling one's responsibilities associated with sharing cultural or community knowledge and passing this knowledge on to another in a good way. Mentors would demonstrate the teaching of songs and song dances in ways that cohere with the epistemology and values of their community and their culture. Through face-to-face mentoring and continued dialogue, the community would maintain control over the public sharing of community knowledge as the mentor acts as an intermediary between the community and the school.

The concept of community control, a response to the abuse, misinterpretation, and extraction of knowledge as a bi-product of colonization, applies to all levels of public education (Graham Smith, in Kovach, 2008, p. 92). The mentors in this study protected community knowledge by simultaneously sharing and filtering it.

Face-to-face mentoring would support knowledge sharing related to all six themes and the two ancillary themes. The teachers expressed that mentoring provided comfort as their mentors provided accurate knowledge. This supported Ashlie and Cedar's goal of teaching

and then performing the music publicly. The two teachers who did not maintain communication with mentors or the community did not verbalize their awareness of values the mentors shared to the extent that Ashlie did. Ashlie was the only teacher who issued awareness of the simultaneous need for community control, but also controlled sharing, of this knowledge.

2. A teacher learns (and teaches) music in context with other cultural, historical, and place-based knowledge.

As several mentors suggested, contextualizing musical knowledge would include learning about the history of a community and the relationship between music and place, environment, and culture. Historical understandings would not only serve to promote the understanding of cultural knowledge of the past and the connecting of this with knowledge (and musical expressions) in the present, as Linda suggested, but it would also highlight, (as Gerard pointed out), the effects of colonization on a community and the people of that community. This would serve to illustrate the various corollaries of “who we are” and “where we come from” as people who “have survived various levels of appropriation” (Lillian). Kovach (2009) advises that non-Indigenous Canadians “are adept at forgetting this country’s colonial history, thus maintaining its reproduction” (p. 76). Learning music in context with historical knowledge supports the decolonizing of music education practices through acknowledging and interrogating power imbalances through the control of knowledge and cultural representations.

I suggest that, through learning values that affiliate with the epistemology of one culture, teachers may better appreciate teaching practices associated with these values (such as showing respect through non-interference). The teachers variously indicated their recognition that traditional songs, song games, and song dances carry “deeper

understandings” that are related to teachings; however, (except, to some extent, for Ashlie) they did not engage with these. While none of the teachers directed a dedicated study of culture and place as it related to music, Ashlie did engage with current social and historical issues relating to Woodview and other First Nation communities in the other subjects she taught. The teachers appeared to have limited awareness of the importance of contextualizing music in relation to other social, historical, environmental, and cultural knowledge or perhaps did not have time for this.

3. *A teacher and her students learn music of a local community.*

The mentors primarily discussed and included music and knowledge of the two cultural groups that are indigenous to the region of southern Ontario: the Haudenosaunee (Iroquois) and, the Anishnabe (Ojibwe). Some mentors advocated that music be located according to a person, community, or culture. They consistently followed protocols acknowledging the First Nations territory in the vicinity of the school and acknowledged cultural and musical practices related to the associated culture. Several mentors (such as Linda, Ann, and Gerard) specifically called for teachers to learn music of a local community from members of that community. As this promotes the understanding of “who we are” and “where we come from” through contextualizing knowledge according to place, it supports the preceding point (#2).

The teachers, in contrast, either did not acknowledge, or mildly acknowledged cultural distinction. Their limited knowledge of the cultural or contextual background of the songs did not cohere with several mentors’ suggestions that a teacher integrate a study of place, music and culture. Contextualizing musical knowledge would necessitate locating music according to a culture and community.

The mentors’ three practical suggestions relate to the values that the mentors communicated. They carry strong implications for music educators who include musics of

First Peoples in their practice. My general research question: “What do music teachers need to know in order to teach musics . . . in culturally respectful and appropriate ways?” calls for a discussion of these implications. However, as a result of my personal learning, I am troubled by several words in the question. Before I discuss the implications of this study, I address the question itself.

8.3 Questioning the Question

Gadamer suggests that a sensitivity to unfamiliar knowledge involves neither “neutrality” with respect to the content of that knowledge nor the extinction of one’s own self from it, but the foregrounding of one’s own “fore-meanings and prejudices” (in Van Manen, 2007, p. 46). Similarly, Van Manen (2007) asserts, “the question of knowledge always refers us back to our world, to our lives, to who we are, and to what makes us write, read, and talk together as educators” (p. 46). As I think about my own learning over the course of this research and the words I used when I formulated the general research question, my prejudices and fore-meanings, based on my understandings at that time, become more apparent to me. Specific words I used are now unsettling: *What* do school teachers *need* to *know* in order to *teach musics* of a Haudenosaunee *culture* . . . ? My understandings underwrote my choice of these words. I begin by examining these words individually.

What: “What” refers to an unknown entity, object, or concept. It reveals my disposition for researching “information” and my tendency to consider that school teachers need to know some *thing*. I am now more conscious of the noun-based orientation to my wording and my thinking. While linguist Benjamin Whorf proposes that language affects thought and that the structure of a language affects cognition (in Battiste & Henderson, 2000, p. 73), Hutchinson states that language “binds our consciousness” (Ibid.). My question is formulated by my worldview and values embedded in the language I use. My use of “what”

reveals my presupposition that there would be an answer to this question and my inclination to search for answers; these answers take the form of concepts or ideas.

Need: “Need” is commonly thought of as a “necessary duty” and as a “lack of something requisite, desirable, or useful” (Merriam-Webster).¹⁵⁸ The word need became particularly problematic to me as I considered Ashlie’s response, “I don’t think [teachers] *need* to learn anything” (she emphasized the word need). Her words brought to mind the notion of necessity inherent in the word “need” and the inference of expectation. Perhaps Ashlie viewed need or expectation as incommensurate with her understandings of learning and teaching in an Indigenous context. Ashlie added, “the teaching and the cultural knowledge have to *come together*” (emphasis added). The idea of interacting relationally with ways of knowing so that these *come together* for the learner displaced the element of expectation or need.

Ashlie’s words resonated for me as I considered Wilson’s (2008) comment, “knowledge can come to you . . . from putting form to a bundle of relationships that were previously invisible” (p. 111). Knowledge “coming to you” or “coming together” seemed a distant cry from knowledge that is needed or expected. Having an expectation of knowledge differs ontologically from a “coming together” and knowing in relation with others.

A second notion affiliated with this “coming together” came to light as I considered Wilson’s (2008) explanation that relational accountability is based on the belief that humans are accountable for all their actions to all their relations, and that the effects or “impacts” of a mistreatment may continue for seven generations (p. 107). While he is referring to research method, I believe his ideas apply to teaching method, as he explains that, as Indigenous ontology and epistemology are relational, “this means that the methodology needs to be based

¹⁵⁸ Retrieved June 3, 2011 from <http://www.merriam-webster.com/dictionary/need>

in a community context (be relational) and has to demonstrate respect, reciprocity, and responsibility (be accountable as it is put into action)” (p. 99). As Ashlie spoke of her desire to represent community knowledge appropriately in the classroom, I consider that she had come to adopt ideas associated with relational accountability. She frequently referred to her relationships with mentors and community members and her returning to them for feedback. Unlike the other teachers, she demonstrated that she was accountable to members of a specific community.

As I consider my use of the transitive verb “need,” I observe that is directed to the object “what,” associated with my leaning towards conceptual knowledge. “Need” is a strong word with an essentialist connotation based on an assumption that teachers *need* to know *something*. Additionally, “need” infers judgment. It implies that I, as researcher, will have collected enough evidence that I may evaluate that which teachers “need.” However, as Wilson (2008) points out, in a relational ontology¹⁵⁹ with epistemologies based on egalitarianism and inclusiveness, “judgment of another’s viewpoint is inconceivable” (p. 92). He adds, “One cannot possibly know all of the relationships that brought about another’s ideas. Making judgment of [another’s] worth of values then is almost impossible. Hierarchy in belief systems, social structure, and thought are totally foreign to this way of viewing the world” (p. 92). I contemplate that notions of hierarchy associated with the word need is well engrained in my ways of knowing.

Battiste and Henderson (2000) argue that Eurocentric thought and beliefs about reality rest on an assumption that “certain rules of inference are reliable means for arriving at new truths about the natural world” (p. 23). They add, “As categories are not fixed in anything that exists independent of the human mind, these ideas can be . . . recombined into new

¹⁵⁹ Wilson uses the word relationality.

categories” (p. 26). In order for me to evaluate the “what” in response to this “need,” it is *logical* for me to compare the categories that have emerged through thematic analysis and then draw conclusions about the differences. Any assertion of *what* teachers might *need* rests on my having formed a conclusion about a lack or need based on my interpretations of this.

In contrast, Battiste and Henderson (2000) describe an Indigenous worldview whereby the world operates according to a dynamic, circular flux in which human beings participate directly. My use of the word “need” in conjunction with “what” reflect my worldview based on knowledge of set concepts, along with my quest to find definite and clear “answers,” but it does not cohere with ideas of flux and relationality and a “coming together” that accompanies this. Battiste and Henderson’s observation that “life is to be lived not according to universal, abstract theories about the way things work, but as an interactive relationship in a particular time and place” (p. 27).

Know: The word “know” stood out as particularly problematic. My use of the word “know” is based on my concept of knowing and of knowledge. My concept of “know” is embedded in my linguistic tradition and its rules of inference. Battiste and Henderson (2000) posit that, among three other assumptions that underlie Eurocentric knowledge (p. 24), European thinkers since the Renaissance have created “categories of an arbitrary procedure” (p. 25) in which persons have the power to create rules of inference and apply these rules to conceptualize and describe the natural world. They posit that Indigenous thought is closer to the ancient Greek idea of “intelligible essences” in which everything in the world contains within itself characteristics that can be known directly to the human mind. They suggest that Merleau-Ponty’s notion of “singing the world” in which “perceptions of the sensory world unfold as affective sounds and rhythm” more closely describes Indigenous ways of knowing (Ibid., pp. 25-26). It more closely reflects the notion that nature is in mind and mind is in

nature.

As I consider the language of several mentors, the values they shared with me, and the explanation of values provided by Indigenous scholars (e.g., Wilson, 2008), I find myself analyzing the word “know” and other related words in this research question. Whorf’s principle of “linguistic relativity” further prompted this analysis. Whorf derived from his linguistic studies in Native American communities this principle: Meaning in a language correlates with meaning within the worldview associated with that language. Languages with radically different structures create radically different worldviews (in Battiste & Henderson, 2000, p. 73).

There are many ways to express “knowing” and “understanding” in Iroquoian languages. Mohawk linguist David Maracle explains that the Mohawk word *kahronkha*’ translates as “I know (and thus use) a language” (in Diamond, Cronk, & von Rosen, 1994, p. 8). He adds that the root to “understanding,” *o’nikon:ra*’, implies variously spirit, character, thought, belief and consciousness, depending on the context. He explains that “to know” means “that you use or have personally experienced something” (Ibid.).¹⁶⁰ The notion of knowing-in-relationship and knowing-in-experiencing differs from the conception of knowing as an act of acquiring the entity, knowledge.

Teach: While I use the word “teach” and “learn” according to my understandings of these in relation to the sharing of “knowledge” some mentors may have had contrasting notions of teaching as I consider Linda’s explanation that learning in the Longhouse is more

¹⁶⁰ Diamond, Cronk and von Rosen (1994) note that, for the Ojibwe, a perspective on “knowledge” is integrally related to the Medicine Wheel. The teachings of the Medicine Wheel, associated with Plains culture, that center on the life “in the four directions,” is widely prevalent in Ojibwe and Cree communities, with a following in Mi’kmaq and Maliseet communities (p. 7). Ojibwe Elder and professor Jim Dumont explains, “DOING . . . is acting on the original VISION with the KNOWING and the understanding that come from the everyday experience of life in TIME” (Ibid., pp. 7-8, upper case in original).

like “absorbing” and as I consider tensions Jenny experienced in relation to teachers’ expectations of her sharing of knowledge at workshops.

As I have discussed in Chapter 2, numerous scholars have compared contrasting Western and Indigenous notions of teaching and learning. Curricula, teaching methods, and assessment strategies used in mainstream schooling are based on a worldview that inculcates Western knowledge and values that may not coincide with Indigenous notions of an interdependent universe and the importance of place (Barnhardt & Kawagley, 2005; Kawagley, 2006). As Diamond, Cronk, and von Rosen (1994) suggest, Elders emphasize watching and listening, and not asking why in the process of learning. In some cultures, asking questions is considered rude while asking for clarification of a point is acceptable. Answers will eventually “come to” a learner (p. 9).

The late Mohawk Elder Tekaronianeken Jake Swamp (2010) speaks of the “power of the good mind” as he explains the meanings of relationship, birthright, environment, and responsibility. He adds, “That is why we have to make this expression of thanksgiving. Because that is what teaches us, the people, how to be in life” (p. 16). Teaching “how to be in life” is valued. While Wilson (2008) explains knowledge as that which *comes to* one, Takaronianeken describes it as a relationship to a sense of responsibility, relationship, and being in life taught through the expression of thanksgiving. Lewis Cardinal describes learning as entwined in an ethical “being” in relationship with others. While knowledge is constructed subjectively, learning occurs communally and in relationship (in Wilson, 2008, p. 112).

The idea that teaching involves sharing an entity, that is, knowledge, and that learning includes the “acquiring” of this knowledge is not coherent with the notion of knowledge as ways of being shared with Creation and in relationship with others, and involving accountability to all our relations (Wilson, 2008, p. 56). No one “owns” knowledge, just as no

one owns a relationship (Ibid.). The notion that the drum is alive begins to take meaning as I consider that the drum teaches as it is composed of my relations. Diamond, Cronk, and von Rosen (1994) note that Native processes of “acquiring knowledge” differ radically from processes acknowledged in institutions of dominant society. My question, “What do school teachers need to know in order to *teach*,” begs the question: “teach—in what way”?

Music: I have used the terms *music* and *musics* throughout this dissertation. Yet, as I noted in Chapter 2, the word music does not have a directly translated counterpart in most Native North American languages. Scott Goble (2010) explains, the word music, originally describing the arts and sciences that the “muses”—the nine daughters of the mythic god Zeus—presided over, stems from classical Greek mythology (p. 48).¹⁶¹ Goble relates that today Europeans, North Americans, and others “customarily use the word ‘music’ to describe collectively the ‘sound artifacts’ produced during diverse human practices involving the patterned production of sounds (which they typically conceptualize as ‘music making’)” (p. 49). Conceptualizations of the “patterned production of sounds” differ between Europe-based cultural groups and other cultural groups. The word “music” has continued as a constant in Western discourse despite evolutions in its meaning.

Diamond, Cronk, and von Rosen (1994) note the attention ethnomusicologists have paid to metaphoric and metonymic references used by various Native North American cultural groups to reflect the concept English speakers know as music (p. 66). Elders with whom they consulted did not clearly demarcate notions of music, yet they indicated sophisticated denotative aspects of non-verbal sounds; this crossing of musical/verbal boundaries motivated these scholars to reconsider key categories and concepts related to

¹⁶¹ “Music” was a generalized term representing variously epic poetry, history, love poetry, lyric poetry, sacred poetry, tragedy, choral dance and song, comedy, and astronomy (Goble, 2010, p. 48).

“music.”¹⁶²

Cronk did not find “metaphors for ‘creating and receiving sound’” in Iroquoian communities (Ibid., p. 80) to the extent that his colleagues did in other First Nations communities. He concludes that sound is “contextually determined; if you understand a story or environment you can identify the sound” (p. 80).¹⁶³ He relates that “a singer, *hadreno:ta* (Cayuga) literally is one . . . who habitually ‘stands up’ a song” (p. 81, italics in original). He found few words referring to analytic terms describing song sets, unique rhythmic patterns, or vocal styles. He considers:

Possibly I haven’t asked the right questions, or heard their answers. Perhaps the subtleties of Iroquoian languages have been lost in the “exuberances and deficiencies” of translation. Or perhaps . . . a deep understanding of music also exists in non-verbal domains of experience and association—there may be no need to analyze these musics in a manner that separates them from performance. (Diamond, Cronk & von Rosen, 1994, p. 82)

I have touched upon a few of the complexities that Cronk encountered as he searched for metaphors for “music” in Iroquoian languages. He and his colleagues acknowledge, “within academic work we often discuss music as if it were separable from the events and experiences of our daily lives” (p. 82). Yet, they noted that their Native consultants have described music as integrated with dance, spirituality, and life (as did the mentors in this study). Their discourse often focused on personal experience, celebration, and thanks, rather than on explanation or analysis. I recall that none of the mentors referred to music in analytic terms; however, several mentors described music as a “felt” experience.

¹⁶² Among these concepts are the nature and function of naming, the difference between spoken and written languages, and the nature of authority in relation to visual and aural text (Diamond, Cronk, & von Rosen, 1994, p. 66). For example, they note that names are used in some contexts within Native communities “to establish a relationship with another being and thus to access their power” (p. 67).

¹⁶³ Some words relating to the action of making sound are, as Cronk relates onomatopoeic, or built through repetition, some describe action or a connection as “the name is what they are, what they do, what they resemble.”

As I relate to the OPP mentor Jim emphasizing that the most important knowledge for teachers to learn is that all is connected, I consider Cronk's relating that sound is contextually determined. My conception of music as a sound artifact produced through the patterned production of sound may differ radically from the spectrum of meanings that the mentors may have been aware of as "musical" practitioners of "traditional" culture and other musical cultures.

Culture: The notion, culture, is particularly problematic. Elliott (1995) suggests a "situated" notion of culture; that is, it is a shared program for adapting living in a particular time and place. He states, "To survive in a given time and place, a group of people must adapt to and modify their physical, social, and metaphysical environments" (p. 185). Elliott's notion of culture somewhat coheres with ideas put forth by Valaskakis (2005). She offers that expressions of survivance intertwine with lived experience to give rise to the cultural, economic, and political strategies that Native people construct and adopt as a means of cultural survival. However, Valaskakis also describes variabilities, ambiguities, and permeations in culture as a result of colonial practices that "gnawed away at the cultural basis of Native identity and community" (p. 210). She notes that the hybridity of already tribally hybrid societies was further exacerbated by colonial contact. As Indians increasingly move to urban environments, growing numbers return "home" to reservations; they recognize that "traditional culture is increasingly inaccessible, fragile, and important" (Ibid., p. 221). Paul Smith writes, "what made us one people is the common legacy of colonialism and Diaspora" (in Valaskakis, 2005, p. 211). Diamond, Cronk, and von Rosen (1994) add, "People move! Area boundaries are also cross-cut by socio-political and linguistic ones . . . the interrelationship of people through alliance and cultural exchange is exceedingly complex" (p. 3-4). The "space" between Native and non-Native identities is described by Lippard as

“fertile, liminal ground where new meanings germinate and where common experiences in different contexts can provoke new bonds” (in Diamond, Cronk, and von Rosen, 1994, p. 5).

Diamond, Cronk, and von Rosen posit the need to examine the boundaries that shape their own thinking as they study cultural attributes (Ibid.). Culture is a difficult and complex subject for which straightforward definitions do not seem appropriate. While a community member used the term “Iroquoian family” to represent the commonality and connection among Iroquoian people, I consider that perhaps notions related to the word family are more representative than culture.

Forbes (2001) suggests that the notions of “together doing” or “together living” that more appropriately integrates culture with bios (life) might replace the static conception of culture as separate from nature (pp. 124-130). “Together doing” includes all of life and “together doing” knowledge is transmitted in a number of ways, including the ways used by humans. Forbes (2001) reminds me that all life is inventive, intelligent, and changing, not passive and subject to immutable truths created by humans. I continue to appreciate the idea of “coming together” rather than a “need to know” as I consider Forbes’ description of “together doing.”

I have discussed several terms that I included in the general research question and I have related my thinking about my use of these according to ideas shared by the mentors, a teacher in this study, community members, and Indigenous scholars, as well as ideas that have come to me as I have thought about changes in my understandings. Perhaps, like Sam Cronk, “I have not asked the right question.”

Van Manen (2007) suggests that one might “question deeply the very thing that is being questioned by the question.” (p. 44). The essence of a question, Gadamer (1975) offers, is “the opening up and keeping open, of possibilities” (in van Manen, 2007, p. 43). Gadamer

(2004/1975) asserts:

[W]e cannot stick blindly to our own fore-meaning about the thing if we want to understand the meaning of another . . . All that is asked is that we remain open to the meaning of the other person or text. But this openness always includes our situating the other meaning in relation to the whole of our own meanings or ourselves in relation to it. Now, the fact is that meanings represent a fluid multiplicity of possibilities . . . but within this multiplicity of what can be thought . . . not everything is possible; and a person fails to hear what the other person is really saying. . . The hermeneutic task becomes of itself a questioning of things and is always in part so defined. (p. 271)

As illustrated in the preceding paragraphs, I consider that my wording in the general research question is not consistent with elements of a worldview that I am coming to appreciate. My wording reflects my worldview. As a result of understandings that have “come together” for me and my consequent “questioning of the question,” I now re-phrase the general research question: What have I learned through my relationships with the participants in this study and through my other learning that I understand to be significant for the teaching of music of the mentors’ First Nations cultures to students in mainstream schools? This wording relates to my understanding that one learns in relation with another, that it is personally and subjectively constructed, that music (and cultural knowledge) are contextually linked, and that knowing is fluidly situated in one’s understandings at one moment in time. My question does not infer “need” or related evaluation of others. I now discuss my learning from this research. I then discuss the implications of this and my research for other music educators.

My answer

Arguably, this study has been a study of contrasting knowledge systems and simultaneously a study of ways in which mentors and teachers have negotiated, merged, or integrated elements of these in the mainstream school music classroom as well as a study of my own learning. The qualities of mind that I detected in the teachers, intersecting with

school and classroom factors, appear to relate to a teacher's integrating shared values and knowledge into her classroom practice and pedagogy. Keeping these in mind, as well as the mentors' suggestions, which I use as a framework, I share key elements of my learning.

1. A teacher preferably would learn from, and continue communication with, a mentor in the learning of music of that mentor's culture.

I have learned that, from my understandings of Haudenosaunee or Iroquoian perspectives, knowledge is kept alive through connection with another as it is passed from one to another in an interactive and relational process. Relationship, whether it is between people or between all elements of the living world, formed the basis of much of the knowledge that was shared by several mentors in this study.

Continued communication with a mentor would provide feedback as to whether a teacher was interpreting music and related knowledge correctly and guidance about the meaning of songs, story, teachings, and "materials" such as drums and their use. I consider the reality that a teacher may not have access to a mentor. In this case, she and her students might critically investigate the representation of music of a First Nation in published school materials rather than assume that these represent a culture or community. She might introduce her students to music and related knowledge through attending public performances and cultural education programs led by First Nations cultural teachers. She would use print and recorded materials created and published or recorded by First Nations musicians, artists, and cultural teachers.

Considering the multidimensional notions "who we are" and "where we come from," I have learned the importance of seeking advice from a knowledge holder as to whether one should teach music of a First Nation community, the ways in which this would be done, and the kinds of music that would be shared.

2. A teacher share music in context with other cultural, historical, and place-based knowledge.

I have learned from the mentors and community members that elements of time and place are significant. I suggest that a focus on one place over time in relation to learning of music of that place would integrate with cultural, historical, and local perspectives. Learning about musics of a particular region that have been passed on through time would integrate with other cultural knowledge. It would facilitate appreciation that personal, community, and cultural knowledge of the past resides within the present. I have learned that place and music should be explored together whether this music is “traditional” or representative of the wide palette of contemporary popular genres performed and enjoyed in First Nation communities.

I have learned about the importance of traversing curricular boundaries and engaging with the music and shared knowledge of a local First Nation community in a more holistic fashion, as shared by members of that community. Exploring a particular object (or being) associated with a traditional culture, such as is advocated by Cornelius (1999) and recommended by the mentor Jenny, who both coincidentally suggested learning related to corn and the Three Sisters, would support this holistic way of learning. Students would learn using experiential approaches and inductive inquiry that traverse school “subjects” as they explore the many manifestations of knowing related to this object or being including spiritual knowing. This would bring meaning to the music. I agree with Cherubini (2009) and Hermes (2004) in their suggestion that teachers share with their students their own experiences of epistemic discrepancies. Teachers and students would learn together.

3. A teacher and her students learn music of a local community.

As she discussed sharing tobacco, Jenny said, “If you know that person, you know what their make-up is and if they’re going to do things in a good way. Our role is to only give

the seed to those who we know are going to take care of it.” Knowledge sharing is accompanied by a responsibility for that “seed.” I learned that I, as an educator, have a role to play in the continued life of particular knowledge that community members deemed that I might share. I am conscious that my passing on of that knowledge may have profound consequences—positive or negative—for students, their families, and their community, depending on the way in which I share it and the knowledge that I might pass on. I would need to continue to decolonize my words and actions through continuing to learn from the community their interpretations and experience with these.

I learned that much of the knowledge the mentors shared was identified by them as associated with a person, community, or wider culture. It is a respectful practice to acknowledge the locality or originator of music or related knowledge provided that it had been passed on to one in accordance with community or cultural practices. As was the case in this study, students would learn music from communities and cultures that are indigenous to their local region or place. Their representing *place* through words, music, sound, dance, visual, and other forms of representation would reflect understanding of relationship as place- and land-based knowledge and heighten a sense of responsibility that accompanies this.

I have learned of the importance of language in the maintenance of cultural knowledge and the benefits of consulting with community members in order that students might sing commonly known songs in this language. I relate here, not only to conversations with Linda and Cary, but to my visits with an Elder in one community who played recordings of hymns such as *Amazing Grace* and popular folk songs as *Frère Jacques*, all performed in the Mohawk language by a community singing group. She, along with several mentors, encouraged all local students to sing many commonly known songs in Mohawk or another Iroquoian language.

These are several of learnings that have come to me through this research as they relate to the mentors' guidelines. I have learned that the sharing of music affiliates with purposes that are epistemological, decolonizing, and restorative. I now discuss this study in terms of its implications for music educators.

8.3.1 Implications

Teach knowledge? Or ways of knowing?

Music educators in Ontario follow a standardized provincial curriculum with grade-specific “expectations” mandated in a progression program of learning that extends from Grades 1 to 12. Learning is categorized according to three specific groupings of knowledge and skills that students “will” learn by the end of each grade (Ontario Ministry of Education, 2009c, 2010a, 2010b). Ways of knowing that the mentors shared, exemplified by Lillian’s satisfaction that the students were getting the medicine even if they did not sing, opposes this notion of expected learning. Regardless of recent revisions in the curricula that include music and musicians of Aboriginal societies (2009c, p. 16) curricular expectations nevertheless teach music “knowledge” using Western musical referents, as opposed to recognizing “ways of knowing” in a First Nations, Métis, or Inuit context. For example, under the “overall expectation” called “reflecting, responding and analyzing,” students in Grade 7 will “analyze, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create.” According to this expectation the teacher might have students “*compare the use of drums in different social and cultural contexts, such as Asian, Aboriginal, and African communities . . . and describe how the use of the various elements affects their response to the music*” (p. 142, italics in original). The focus on knowledge of music as an entity that is composed of “elements” counters ways of experiencing music described by mentors in this study. The curricular fragmentation of music knowledge in this

curriculum opposes holistic orientations associated with spiritual, moral, and ecological reciprocity.

Contrasting notions of music and the learning of it reflect differing epistemologies and related ontologies. The curricular focus on music skills and knowledge supersedes understanding “who we are” and “where we come from,” significant to the mentors. Yet, the mentors in this study and community members I have come to know are keen for others to learn about who they are and where they come from, and the values they ascribe to as Iroquoian and First Nations people.

Various notions of relationship characterized much of the mentoring and the ways of knowing that I observed in this study. The mentors’ suggested preference that teachers learn in relationship with a mentor not only supports the provision of musical and other contextual “knowledge,” but also supports “doing” and “being” as ways of knowing. The implication of this, I believe, is substantial. Teachers would focus, along with their students, on *ways of knowing*, teaching, and learning, not on music knowledge and skills.

Jo-ann Archibald (2008) recommends that, in developing a classroom practice to teach about Indigenous storytelling and storywork, it is important for teachers to become culturally sensitive and aware of storytelling protocols, and begin to understand the nature of the stories. She recommends that teachers work with local Indigenous educators who have cultural knowledge and who can act as guides, leading them to understandings of “cultural principles embedded in storytelling” (pp. 150-151). I posit that Archibald’s suggestions parallel those of the mentors in this study. Ways of knowing integrate with cultural principles.

Teach with all three purposes in mind – epistemological, restorative, and decolonizing.

While most of the mentors provided knowledge about Iroquoian cultures and shared music, they focused on sharing values. I found it significant that the mentors “normalized

values,” that is, they brought knowledge and values to the forefront of their discourse. However, they also “softened” or modified some knowledge and values, so that they might be absorbed by students and teachers in the mainstream school setting without them getting enmeshed in the details of an alternate, complex, and deeply rooted epistemology, or becoming confused by the complex “blend of culturally specific and pan-Indian experiences” (Valaskakis, 2005, p. 185), or becoming entrenched in the knowledge and experience of colonization and racism. Yet some mentors still informed classes about issues related to racism as opportunities arose.

Their presence in the classroom itself served to restore and decolonize as these performing artists and community members, inviting discussion of who they are and where they come from, “broke stereotypes.” Yet, in normalizing their cultural knowledge, they primarily focused on positive attributes and values of Iroquoian cultures. As they taught about values through song, dance, drumming, teaching drum knowledge, story, and other ways; they located these musics and knowledges according to their origins. They clearly shared their sense of pride in their culture and their appreciation of values shared across cultures.

Only one teacher (Ashlie) in this study attributed functions to the mentoring beyond the teaching of music and cultural knowledge. The four words shared by mentors in their first responses (i.e., “openness,” “understanding,” “respect,” and “connection”) illustrate key concepts that music educators might think about as we approach the teaching of music of a First Nation. A mindset of “openness,” or open mind, is the point of departure for developing an awareness of alternate ways of knowing and expressions of this through music. Learning about ways to integrate Iroquoian values and teachings (or those of other First Nations) in one’s pedagogy and practice depends upon this openness. It is also a necessary ingredient for engaging in the process of decolonizing our thinking, our language, and our practices.

As teachers focus on teaching the *what* of music of First Peoples, according to expectations mandated by a curriculum, they may neglect reasons *for* teaching this music from the perspective of the community. Decolonizing not only involves self-study and analysis of our assumptions, as Smith (1999) suggests, but decolonizing our practice involves a critical study of our accepted practices, language, and habits and calls for developing a criticality about the materials we use and rely upon. Students and teachers together could engage in this criticality such as through a study of the collection and representation of musics in curricular materials.

Music is part of a holistic network of knowledge and ways of knowing

As I have frequently noted, the mentors reinforced the notion that music of a First Nation is related to other knowledge and should be taught in connection with it. This is of major significance for music educators. The idea that music, dance, ceremony, and worldview are inseparable is of major significance in the development of curriculum and in the approach towards the teaching of music. Diamond, Cronk, and von Rosen (1994, p. 9) assert that the need to “work interdisciplinarily, indeed the impossibility of isolating one domain—such as music—is widely acknowledged by contemporary ethnomusicologists working in First Nations contexts” (pp. 9-10). In the school setting music of First Nations is to be viewed through an interdisciplinary lens in order to approximate and respect holistic ways of knowing.

Several mentors also indicated that learning contemporary popular musics performed and composed by Aboriginal musicians is not only representative of contemporary musical practices but also educates about expressions of “who we are” and “where we come from.” However, as Jim cautioned, this exposure should be accompanied by historical, cultural, and place-based knowledge. Music being taught (and enjoyed) “for its own sake” carries value

that the mentors recognized, but the learning of it is incomplete and may serve to preserve stereotypes and misinformation. The teaching of popular musics by Native songwriters, as Burton and Dunbar-Hall (2002) posit, may serve as a form of anti-colonial critique, yet, other knowledge, particularly historical knowledge should accompany this.

Pedagogy of respect

The mentors' discourse in this study supported Andrea Boyea's (1999a) assertion that Native Americans value their musical heritage and want others to respect and understand it. As I have previously noted, all Iroquoian mentors taught "traditional" music of their culture and only incidentally included contemporary musics. It seemed to me that this focus on traditional musics illustrated their priority of providing music that represented their cultural roots. The notion of the past residing in the present was prominent among mentors yet Linda's continued references to the importance of recognizing that Native people are contemporary people denoted for me a sense of tension in this past-present relationship.

The word respect and references to it were woven throughout the mentors' discourse. Linda said, "You can't respect something if you don't know it, you don't understand it. Respect begins with knowledge." Only one teacher, Ashlie, brought up the notion of respect and indicated her awareness that this was a significant notion. She spoke variously of respect for the culture, for her mentors, and for teachings and the drums. Ongoing communication with community members and mentors appears to have impacted Ashlie's consciousness of respect. It would appear that her awareness of various meanings that may underpin the notion of respect may have influenced her movement towards a bi-epistemic pedagogy; she assumed an ethical responsibility for teaching knowledge of a First Nation. The concept, respect, was not referenced by the two music specialists until I used the word in interview questions.

Music educators (e.g., Reimer, 2002) raise the issue of authenticity as significant in

relation to teaching music of diverse cultures. Marie Battiste notes, “Authority for Western knowledge was . . . acquired by specialists and elites who formed socially and politically acceptable paradigms . . . Preserved in books, knowledge was accessible to only a small group of elites (in Diamond, Cronk, & von Rosen, 1994, p. 8). Music educators rely on resources and materials and value authenticity, and its related notion, authority. A materials-based pedagogy affiliates with the teaching of music for the purpose of learning and performing an entity, music, and developing music literacy. Relatedly, developing (Western) music “literacy” is a valued goal of music learning in mainstream schools and is usually considered by music educators to be necessary skill. Reliance on print materials, as the teachers in this study demonstrated, is well-engrained in our materials-based pedagogy.

Music educators are challenged to consider ways of knowing expressed by members of a local Aboriginal community in light of expectations placed upon them through the mandated subject-specific, age- and grade-specific curriculum that fragments and categorizes knowledge. The attainment of knowledge and skills is prioritized over relationship, respect, and other “goods.”

I would like to end my discussion of implications of this study as they relate to a pedagogy of respect by further examining the significance of maintaining communication with a community. Local interaction assists a teacher in appreciating the particularity of local knowledge and perspectives in juxtaposition with inter-tribal values and knowledge representations. Some mentors in this study traversed with apparent ease between knowledge and cultural representations associated with different cultures either in their mentoring or in our discussions. For teachers who tend to reduce or categorize ideas, this traversing, consistent with cross-cultural permeations, might be interpreted as a generalizing of cultural knowledge. However, mentors maintained respectful protocols by recognizing musical and

cultural affiliations, asking permission to share their music, and locating music and story. Maintaining communication with a community would enhance awareness of multiple identities, complexities, and variations underpinning one's association with a culture and community and appreciation of the fluidity between communities and cultures. This coheres with the recognition of multiplicity (Iseke-Barnes, 2009) of peoples' identities and appreciation of interface (Nakata, 2002) they experience on a daily basis. It may serve to reduce the considering of a cultural group as a monolithic whole and the consequent differencing of them. As Iseke-Barnes (2009) offers, stereotypes are disrupted by understanding complexity.

Change in a teacher's pedagogy and practice takes time as evidenced by changes in Ashlie's pedagogy over a three-year period, a period characterized by ongoing communication with the community. It is also supported by one's reflection on his or her habits, assumptions, and language as evidenced by changes in her perspectives following *Pocahontas*. Allowing the truth claims of another to challenge one's own (Gadamer, 2004) supports understanding as one engages with these.

This study supports Kanu's (2005) findings that change may occur as a result of a transformational experience or a "dawning awareness" as exemplified by the strong impact of the OPP mentoring upon Ashlie's students and herself. Her recited letter to Jim illustrated this transformation. It also supports Kanu's assertion that teachers must believe there is a good reason for change, as indicated by Ashlie's awareness of wider purposes for her mentoring and changes in her program. Through continued dialogue with the community, accompanied by openness and initiative, Ashlie illustrated awareness of epistemological, decolonizing, and restorative purposes associated with the mentoring and her teaching.

I have shared my thoughts about learning I gained through this case study and through

my observations and interactions with others. I have shared personal understandings that I consider to be significant in relation to teaching music of a First Nation in mainstream schools and implications of these as they apply to music educators. In the next section, I address the question that I set forth in the introduction to this chapter. I asked: What are the qualities of mind that music educators might adopt as we conceptualize our pedagogies and practices in order to include values and ways of knowing shared by First Nation mentors, other scholars, and cultural teachers?

8.4 Returning to Music Education

While Saul (2008) asserts that the Canadian populace denies Indigenous cultures and historical understandings, Iroquoian scholars and Elders centralize their ways of knowing. Mohawk architect William Woodworth (2010) teaches Haudenosaunee cultural values and worldview in his essay describing a proposed “First Nations Grove” public park in downtown Toronto. He grafts his ancestral knowledge to the present and makes it visible and available for all others to respectfully share as they use this park. The notions of care, as established in the Haudenosaunee practice of condolence, and welcoming, as articulated in the Haudenosaunee Great Law of Peace, are primary values underlying this sharing and the related design of the park. Chief Jake Thomas (Thomas & Boyle, 1994/2001) similarly asserts that it is time to care for all people as “[w]isdom is meant to be shared” (p. 135). This results in peace of mind and eliminates the need to discriminate against people because of colour or creed (p. 137). Thomas relates that all people are the same “because they are human” (Ibid.)

Several mentors, it seemed to me, while they did not disregard issues related to racism, colonial residues, and misrepresentations and “outrageous historical fictions” (McMaster in Valaskakis, 2005, p. 129) nevertheless focused on the “beautiful” (Linda, Jenny, Lillian), the “awesome” (Jenny), teaching in a “good way” (Jim), and “good teachings” that are central

elements of their culture. Similar to Woodworth and Chief Thomas they privileged the centrality (not the marginality) of their culture and invited others to experience teachings.

Is it possible for teachers of music in the mainstream school classroom to centralize, naturalize (Sheridan & Longboat, 2006, p. 367), normalize (Saul, 2008, p. 54), or include values and ways of knowing that the mentors communicated and respected cultural teachers share? If so, what are the qualities that music educators might consider as they conceptualize a pedagogy of respect that may promote the normalization rather than the marginalization of these? As I have discussed, qualities of openness and initiative appear to accompany teachers' movement towards this. However, continued communication with a local community appears to be largely instrumental in bringing meaning to these values and ways of knowing.

Education scholar Ted Aoki's insights (in Pinar & Irwin, 2005) resonate with elements of teaching and learning as I understand it in an Indigenous context. Aoki relates, not to the "what" of teaching, but to the "being" or what he calls the "*is-ness*" of teaching. A second element complements this "being" of teaching; that is, the element of care (p. 191). Aoki states, "Teaching is truly pedagogic if the leading grows out of this care that inevitably is filled with the good of care" (p. 191). Aoki and Haudenosaunee cultural teachers similarly speak of care, relationship, and responsibility as ethical behaviours and qualities of being. While Woodworth (2010) centers Haudenosaunee values of relationship and responsibility in the welcoming of, and caring for, "newcomers" to Haudenosaunee territory, he normalizes Haudenosaunee ways of knowing.

Music education theorist and philosopher Thomas Regelski (1997) similarly discusses the significance of notions of care and qualities of "being" as these relate to the teaching of music. Regelski advances consideration of music as a "doing" guided by what he describes as a "*phronesis* for 'right results' in human terms" (p. 43, italics in original). Phronesis, an

“ethical injunction,” is associated with the “goods” of music, defined in terms of “desirable ends and goals” (p. 44). A sense of “mindfulness” and “intentionality” interacting with the agency of human groups to “make special” that which is human (p. 45) are notions that draw me to Regelski’s position; he endorses praxis-oriented, that is ethically sanctioned and situated, music-making and use (p. 44). He states, “Situatdness takes the specific context and purposes for which music is produced into specific consideration as a part of musical understanding and valuing. Situatdness, then, governs the “goods” sought as the “right results.” This resonated with “good teachings” as reflected in a local or particular situation as the central notion of a good mind described by Haudenosaunee Elders and cultural teachers.

Regelski asserts that there is a larger social, existential, intellectual, or some other human “good” affiliated with making music. The notions of joy, relationship, cultural engagement, cultural regeneration, and spiritual connection were among the “goods” shared by the mentors. Regelski’s “good,” it seemed to me, affiliated with restoration and with the notion of “spiritual uplift,” a term I often hear at social gatherings.

I am also drawn to the use of the action verb “musicng,”¹⁶⁴ often used by music educators who adhere to a praxial approach to music education; it is particularly significant to me since few words in most Aboriginal languages reflect the English language concept “music.” Although “musical process values” (Regelski, 1997, p. 46) such as rhythm, intonation, and other qualities differentiate musical practices, learning *about* them was not of concern to the mentors in the mainstream school situation. The mentors shared understanding of values and “goods” through “musicng” and other learning and experiencing.

Regelski’s argument that music is “in-formed,” that is, personally responded to by each listener in unique ways and according to personal intentions, speaks to the agency of the

¹⁶⁴ Music theorist Christopher Small coined the term “musiking” to replace the noun “music” and emphasize activity rather than the resulting musical product (Goble, 2010, p. 286).

learner and the subjectivity of knowing, cohering with values shared by mentors. Finally, Regelski's position that "intrinsic" and "extrinsic" musical values are conditioned by the "intentionality governing the situated context of music-making" (p. 48) coheres with the localized understandings and values that mentors nurtured. Although Regelski discusses the teaching of "music," a construct that is embedded in Western European thought, language, and worldview, his approach towards the teaching of it and his focus on the "goods" associated with making music cohered with the many "goods" that the mentors described and demonstrated in the mainstream classroom.

Andrea Boyea (2000) offers that one needs a good heart as one performs music of First Peoples, rather than skill or perfection. While Regelski (1997) does not specifically reference the learning of music of Indigenous people, his focus on doing (p. 44) and "the good" affiliate with notions shared by Boyea and Indigenous theorist Vine Deloria (1999) who asserts that personal growth takes precedence in learning, followed by the developing of skills and expertise. Knowledge is directed at moral and ethical teachings if it is to have value or use.

8.5 Closing Thoughts

In this dissertation, as a bricoleur, I have "pieced together" sets of representations. The "quilt" that I have produced includes my interpretations of key findings from the case study, qualities of mind among the teachers, and conditions that I have observed that have supported change in their pedagogies and practices. It includes reflection about my own learning and the changes it has brought about in response to research questions that I asked. It incorporates the philosophical positions of scholars and philosophers whose positions resonate with values shared by participants in this study. The quilt weaves the sharing of music and dance among these values.

As I wrote this final chapter, a national election just concluded in Canada. Seven Aboriginal Members of Parliament were elected, the greatest number of Aboriginal parliamentarians in Canadian history.¹⁶⁵ With the onset of the *Policy Framework* (Ontario Ministry of Education, 2007) and revisions to Arts Curricula (Ontario Ministry of Education, 2009c, 2010a, 2010b), Aboriginal cultural representations are becoming more visible on the curricular landscape. Aboriginal cultural and educational events take place more frequently in schools and other public settings. The past five years have been a time of change in terms of policy that relates to the topic of my research as well as in the wider political landscape.

The mentors and community members who have shared knowledge with me have not only expanded my horizons about Iroquoian cultures and communities and issues they face, but they have indirectly prompted me to view my world with more acuity. While I began this research focused on culturally appropriate ways of teaching music of a First Nation according to members of that nation, I find that this study and my associated learning have changed me in ways I did not envision five years ago. I find myself “tuning in” to any representation or newscast that involves First Peoples and comparing this to other events or representations. I find myself thinking about my own values and my perspectives of place and time and my understandings of relationships. The mentors have not only taught me about their culture, they have stimulated me to interrogate my own self and culture.

Music educators, while conscious of calls for inclusion of Aboriginal perspectives, histories, and cultures in the school curriculum, lack comfort and confidence about the ways in which to accomplish this in the classroom. I have offered four groupings of considerations that I have called “implications” that music educators might consider as they integrate music

¹⁶⁵ Radia, A. (2011, May 10). AFN National Chief Shawn Atleo hopes record seven aboriginal MPs will make a difference. *Canada Politics*. Retrieved May 15, 2011 from <http://ca.news.yahoo.com/blogs/canada-politics/afn-national-chief-shawn-atleo-hopes-record-seven-192811277.html>

of a First Nation in their practice. However, much research is needed in this field. I would like to know: What accounts for the apparent discrepancies in the “movement” towards the integration of musics and ways of knowing of First Peoples in secondary and the elementary schools? Is this particular to the schools in my research? How might teachers develop insight into their own colonizing languages and habits unless they have a mentor or other person to guide them? What are the long-term impacts of mentoring or other learning? How are music and related knowledge taught in the urban environment that is distant from a local (reserve) community or a more “natural” physical setting? I wonder whether the rural or semi-rural setting of the schools in this study may have impacted the types of mentoring I studied. How do music teachers integrate extra-musical knowledge into a subject-specific practice? Finally, in what ways would mentoring differ if led by musicians from a differing First Nations cultural group? Further case studies would support such investigation.

Similar to the *Policy Framework*, Hodson (2007) advises that Aboriginal students must “see” themselves in the school curriculum through engaging in programs that “[increase] the exposure to their cultural heritage, language, and traditional ways in their school experience (p. 148). He states: “Discovering the middle ground between [two] epistemologies requires accepting that the elements that bring the *vision* of self-determination to life may not be unified, but may run in parallel, intersecting at various points wherever possible (p. 160). I consider that Thomas Regelski has provided some theoretical intersections in his focus on the goods associated with music making. These goods, I conjecture, in the sharing of music of a First Nation according to cultural and community values associated with it can be far reaching. As mentors in this study indicate, these “goods” are good for us all.

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APPENDICES

Appendix A Preliminary Research ¹⁶⁶

Community members from Woodview participated in the ArtsAlive¹⁶⁷ projects as artists and also as cultural teachers. A cultural teacher from Woodview recited and shared teachings associated with the Thanksgiving Address with classes during the first project. Two Elders from Woodview shared community history and knowledge with one class during the second project. An audio-visual recording of this was played for the music class and other classes. Five classes at Linden High School each engaged in an aspect of a culminating project, developing a clay-animation¹⁶⁸ performance of the play.¹⁶⁹ Participating artists later edited sequences of photographs, sound, music, and recorded narrations provided by these classes, and they produced and recorded a digitalized sound-animation. They later returned a DVD recording of the animation to the school to be shared with the participating classes.

My goals in the preliminary research were: a) to identify the purposes and expectations of the ArtsAlive projects, as expressed by the mentors and by the teachers who participated in these projects; and b) to determine the efficacy of the ArtsAlive project as a process for achieving these purposes and expectations. In order to find out “what worked and what didn’t work,” I set out to ascertain the purposes and expectations of these projects from

¹⁶⁶ This preliminary research was approved by The University of British Columbia, Office of Research Services, Behavioural Research Ethics Board. Certificate of Approval Number: H08-01521

¹⁶⁷ Woodview and ArtsAlive are both pseudonyms.

¹⁶⁸ Clay-animation or “clamation” is a form of stop-motion animation in which still pictures are recorded in digital media and played back in rapid succession. Malleable clay figures are photographed in these stills and reshaped according to changes in scenes.

¹⁶⁹ Some classes created storyboards, that is, graphic organizers for pre-visualizing sequences from the script. The classes variously created flexible clay figures and miniature backdrop props to be used in photographing the scenes, provided the voices and narrations from the script, provided a recording of traditional Iroquoian songs, and created additional music sequences and sound effects to accompany parts of the play.

the perspectives of the mentor and teacher participants, and then find out from them whether and how these projects achieved these purposes and met their expectations.

Method and Data Collection

As indicated in Table A.1, I collected data through several classroom observations at both schools, interviews,¹⁷⁰ questionnaires, and observations at meetings and concerts.

Table A.1. Preliminary Research: Method, Participants, and Number

Method	Participants	Number
Classroom observation	Teachers, mentors	23 classes
Interviews	School administrators & teachers	12 people
Interviews	First Nation mentors, Elders, & cultural teachers	13 people
Interviews	Woodview & Project Organizers	3 (two were also artists)
Questionnaires	Teachers	10 people
Observation at related events	Mentors, teachers	4 events

During interviews, I used a self-developed Likert-type rating scale questionnaire to gather quantitative data about the teachers' perspectives about their learning and the impacts of the projects. Teachers were asked, for example, to rate changes in their understandings, attitude, and "comfort level" when teaching knowledge of First Nations. I recognized that the sample was too small to be generalizable to any larger population, so I provided descriptive data only.

Initial Findings

The mentors and the teachers identified common purposes for the mentoring projects and, notably, they identified these in almost equal proportions. In my interviews with a total of 26 mentors and teachers, several participants identified multiple purposes for the projects;

¹⁷⁰ Interview questions addressed the purposes of the projects, new understandings that teachers may have gained, impacts of these on teachers' practices, and suggestions for improvements.

overall, six categories of responses emerged. The most common purpose, “improving understanding about a First Nation culture,” was shared by over half of the mentor and teacher participants (and accounted for 37% of the total number of responses). The other purposes, in decreasing frequency of responses were: building communication between the Woodview community and the school community (about 28% of responses),¹⁷¹ supporting the teachers’ curricular inclusion of First Nation cultural knowledge (11% of responses), fulfilling the ArtsAlive mandate of providing artistic knowledge (8% of responses), providing knowledge about the Woodview community and its history (8% of responses), and providing understanding about racial issues (8% responses).

During interviews, the teachers’ discussions about the effectiveness of the project often shifted to the topic of its effectiveness in supporting their curricular inclusion of First Nation cultural knowledge in their practice. They typically raised other concerns during the interview, such as their sense of discomfort about teaching knowledge of a First Nation. The teachers rated their comfort levels to have increased following the mentoring.¹⁷² Self-reported comfort levels were higher among elementary teachers than secondary teachers.

Four of the six secondary teachers indicated some dissatisfaction with the second project. They described it as product-based, as opposed to process-based, with insufficient time dedicated to the learning of what they considered to be Iroquoian cultural knowledge. The music teacher found her follow-up task of collecting and storing digital sound files to be overly time consuming owing to associated technical problems. The script and the modeling of clay figures were described by three teachers as being irrelevant and childish for the

¹⁷¹ Some participants used the words “bridging communities” in this response.

¹⁷² The mean score from questionnaire data for all teachers in the category of “comfort” increased from 2.1 before mentoring to 3.1 immediately following mentoring (5=full comfort, 1= no comfort).

students. These teachers criticized the mentors for their having independently re-made some of the clay figures, arguing that it undermined the students' sense of ownership in their work.

In contrast, two mentors shared their perspectives about the lack of preparation of students by a teacher, as these students lacked the background and attitudes needed to make the clay figures respectfully and with historical accuracy.¹⁷³ The students did not follow the pictorial guides the mentors provided for the appropriate representation of Iroquoian people in the time period when the depicted story took place. I observed the mentors correcting the clay figures and miniature background props at the end of a teaching day. Several of the students' models exemplified stereotypes and reflected a lack of care. With the tight timelines allotted for the completion of the figures prior to their being photographed, the mentors were distressed by the apparent lack of engagement by these students. They re-fashioned a number of the figures so that they were culturally and historically appropriate in order that the class could proceed to the next step in the project.

The projects were generally evaluated positively by the teachers and mentors, but they did not proceed without some challenges relating to contrasting perspectives among some teachers and mentors about the purpose of the mentoring. One teacher, for example, expected more teaching about "art" and less learning about the history of the community and cultural knowledge related to this history.

Personal Impact of Preliminary Study

Using the framework of the six categories as a basis for comparing the teachers' and mentors' evaluations of the projects, I sent a preliminary draft of my report to the education facilitator in March, 2009. She was pleased with my documentation of the research and the findings based on the categories. However, she noted that my writing conveyed a strong

¹⁷³ The mentors sent the participating teachers a resource package ahead of the project including a copy of the play and some preparatory materials.

educational emphasis that, from her position, overshadowed several of the goals and visions of the organizers of the projects. After some dialogue, she led me to realize that I was neglecting significant aspects of the projects. For example, she prompted me to think more about the impacts of these projects on the Woodview community and on the Aboriginal students who attended these schools. She sent me documents with sets of goals articulated by project organizers and related arts organizations. These represented perspectives about these projects that went beyond those that I had presented in my general research question and accompanying two goals.

Our discussions and my further consideration of these goals provoked me to reconsider my perspectives on these projects. I came to realize that I had thought of them primarily as fulfilling the educational purposes of teaching cultural, artistic, and other knowledge to students and their teachers. I had not taken into account the perspectives of these projects from the viewpoints of community members and the other organizers.

I therefore returned to the data I had collected and reconsidered my positioning of the school as the center, as the nexus where knowledge was taught and shared. As I read the project goals, particularly “To introduce the surrounding communities to the [Woodview] people,” I became conscious of the perspective of the Woodview community as the point of interest, the “place” from which the project’s effectiveness was to be considered. Another goal, “To create partnerships with Woodview artists and the neighbouring community,” emphasized the notion of partnership, and again positioned the school outside of this center point; it was in the “surrounding” or “neighbouring” community.

The notions of partnership and the building of relationships between Woodview and the surrounding community were primary among these goals. My awareness of the centrality of Woodview as a key stakeholder in these projects alerted me to my privileging of the school

as the “educational” location of interest. I had been focused on the notion that these projects were designed for the purpose of improving the teachers’ and students’ understandings of a First Nation culture. I had not previously considered the people of that First Nation community and *their* perspective of the project. What I was looking for had shaped what I saw.

I had also not viewed these projects as having a range of purposes in addition to “educational” purposes. What is an “educational” purpose and who defines this? Is the building of relationship between the school and the Woodview community an educational purpose? Through the guidance provided to me by the education facilitator, I became more aware of the constraints of my own perspective. Following our discussions, I realized I needed to re-think the way in which I viewed and interpreted data.

The project facilitator was interested in finding out “what worked and what didn’t work” in relation to the framing goals of the organizers and related arts organizations in addition to the purposes that the teachers and mentors identified in my survey. Some categories of responses in this survey cohered closely with the organizers’ project goals, including the category “bridge communities.” After I studied the sets of goals, I re-viewed the data with a wider lens. Other knowledge became more apparent to me. For example, some teachers indicated a greater awareness of the Woodview community, some compared their pre-existing and changing knowledge about that community, and one teacher indicated the need for changes in her teaching practice. Teachers who distanced themselves from awareness of the community also became more visible.

Conclusions

I drew three general conclusions from this research. First, I concluded that these projects stimulated partnerships and relationships between several groups and individuals

from the school district, the schools, the Woodview community and other First Nation communities, arts organizations, and members of other “outlying” communities. People from arts, educational, and community organizations connected and continued to partner in follow-up artistic and educational endeavours.

Second, the teachers and students experienced richer learning when they explored and experienced mutually supporting knowledges. Experiences that connected across the original six categories identified by participants promoted more meaningful and satisfying learning. This was evidenced by the positive experience of middle-level elementary school classes who had participated in learning that addressed all six of the identified categories. The process of making clay figures without the integration of other cultural and social knowledge was less meaningful. I observed that, with exposure to integrated learning, students’ motivation improved; a constellation of related understandings continued to grow as meanings were mutually enhanced and discussed. At the secondary level, subject specialization diminished the possibility of this cross-pollination of knowledge; several mentors issued concern about restrictive structures in the secondary school. Nevertheless, the secondary Native Studies class experienced the most holistically oriented learning and participated in several aspects of learning in the projects.¹⁷⁴

Third, I concluded that the development of cross-cultural understanding was enhanced through the teachers’ and students’ face-to-face interaction with the mentors. The majority of the teachers valued mentoring and found it an effective means of teaching themselves and

¹⁷⁴ During the first project, for example, I observed them studying design shapes used in Iroquoian beadwork and learning about the meanings of these shapes in relation to the Haudenosaunee creation story. Students then created their own designs. This was followed by viewing examples of the art of contemporary artists (e.g., Norval Morriseau) and the ways in which these artists have represented genocidal practices during periods of colonization in their work. Several slides showing various paintings and other art were shared with students and discussed in relation to specific historical events.

their students. Yet the learning within this partnership was subject to the influence of each teacher's expectations, commitment, and interests.

I identified several organizational strengths and also areas for improvement, particularly in the area of communication. Yet, considering the responses of the teacher and mentor participants at the two schools collectively, I concluded that these projects provided an effective model for teaching a First Nation's cultural knowledge through the arts and stimulating partnerships.

Appendix B Interview Scripts and Questionnaire

Interview Script – Mentors

1. What do students and teachers need to know when they are learning, or learning about Haudenosaunee music?
2. What do teachers need to know about the way in which Haudenosaunee music is taught? How should mainstream teachers teach music of Haudenosaunee people in the classroom? Should they teach it?
3. When you leave, what is the most important knowledge you would like to pass on to (teacher) and the students?
4. What are your concerns about teachers teaching the knowledge that you are sharing in the classroom?
5. What materials and resources should teachers use to continue teaching in a respectful way?
6. What constitutes teaching in a respectful way?
7. What is the purpose of your mentoring?
8. What has been the most significant knowledge that you think the teacher has gained from your mentoring?

Interview Script – Teachers

1. What understandings do you see as most important for teachers to have in teaching First Nations cultural knowledge? What do students and teachers need to know when they are learning, or learning about, Haudenosaunee music?
2. What do you need to know about the way in which Haudenosaunee music is taught? How should you teach music of Haudenosaunee people in the classroom? Is it appropriate for you to teach it?
3. When you continue teaching, after mentoring, what is the most important knowledge that you should pass on to your students?
4. What are your concerns about your teaching of this new knowledge? What challenges or difficulties have you experienced? Have you had any negative repercussions as a result of your teaching?
5. What materials and resources have you found most useful in order to teach music and knowledge of Haudenosaunee people? What has been least helpful? Why?
6. What does it mean to teach about an Indigenous culture in a respectful way?
7. Do you think about the music you teach specifically as that of one culture, or do you think of it as First Nations music? How do you refer to it to your students?
8. In what ways have the relationships that you have developed with people in the Woodview community impacted on your teaching?
9. What is the purpose of the mentoring that you have received? What has been the most significant knowledge that you have gained from it?
10. Has your practice changed as a result of the mentoring or other knowledge that you have received? How has it changed?

Knowledge Sources Questionnaire

Please identify the knowledge sources that have helped you to include music and/or cultural knowledge of an Aboriginal people in your program. On a scale of 1 (least useful) to 5 (most useful), circle the degree to which this knowledge source has been useful to you. If you have not used or accessed a source, circle n/a. Use the back if necessary to give details.

1. PD workshops & meetings - n/a - 1 2 3 4 5

Explain _____

2. Television/radio programs - n/a - 1 2 3 4 5

Explain _____

3. Internet websites – n/a - 1 2 3 4 5

Explain _____

4. Public performances,
festivals, powwows - n/a - 1 2 3 4 5

5. Classroom mentoring - 1 2 3 4 5

6. Documentary or other
educational productions - n/a - 1 2 3 4 5

7. Social Networking site - n/a - 1 2 3 4 5

8. University or other course – n/a - 1 2 3 4 5

9. Books / print sources – n/a - 1 2 3 4 5

10. Music, film, or DVD recordings – n/a - 1 2 3 4 5

Explain _____

11. Are there any other sources that you have used? Please identify.

Appendix C Letters of Application for Approval

March 2, 2010

RE: Application to school district to conduct research

My name is Marian Archibald. I am a Ph. D. candidate in the Department of Curriculum Studies in the Faculty of Education at the University of British Columbia (UBC) and a former school music teacher. I am preparing case study research in music education, in the specific area of teaching the music of a First Nation in schools. I am writing to request written approval from the [Forest] District School Board to include some teachers from the School District as participants in upcoming educational research.

This study jointly seeks to gain further understanding about culturally appropriate ways that music of Haudenosaunee people may be taught in the school classroom and the impacts of mentoring and other learning on developing teachers' understanding about this teaching. The participation of teachers from [Ash Grove] Public School and [Linden] High School is invaluable due to the innovative teaching projects that they have been, and/or continue to be, involved in.

In particular, I wish to observe a program of mentoring taking place during this spring semester at xxxx Public School. Following observation, I will conduct a follow-up interview with teachers who are involved in this project and ask them to fill out a short questionnaire. One of these teachers is xxxx xxxx. (Other teachers in the upcoming project may be invited to participate if they are also mentored in music and dance.) The other teacher is xxxx xxxx, the music teacher at xxxx High School, who has received mentoring within the last two years. Both xxxx and xxxx have verbally agreed to my interviewing them, and, in xxxx's case, my observing the project.

I previously studied the short-term outcomes of the [ArtsAlive] program at xxxx Public School and xxxx High School in 2008. The resulting "Report" was submitted to the [Forest] School District, the [Woodview] Administration Education Office, and the xxxx Education Office. The upcoming research stems from this study in that it examines changes in teachers' practices over a longer period of time and it focuses primarily on the understandings that accompany teaching in music.

This research is needed. Music teachers most often have a knowledge deficit about the music, affiliated cultural knowledge and values, and the people of a First Nation that it represents; in conjunction they are unsure about respectful inclusion of this music in school programs. The perspectives of teachers who have taken part in mentoring programs, along with the understandings that they have gained as a result of these programs, and/or other professional learning, is valued as cultures, perspectives, and histories of First Nations, Inuit, and Métis people are called for across the curriculum.

This dissertation project is being supervised by Dr. Scott Goble, an Associate Professor in the Department of Curriculum Studies at UBC. Permission from the UBC ethics review board is

currently requested, as is permission from the [Woodview] Council. The research will only proceed with approval from the UBC ethics board, the [Forest] School District, and the [Woodview] Council. A copy of the UBC ethics review approval will be provided to you.

Measures will be taken to protect the anonymity and confidentiality of persons and data. Research data will only be accessed by myself and possibly on occasion, by Dr. Goble, for advising purposes only. In the written thesis, participants in the study will be referred to using pseudonyms. The schools will not be named. The [Forest] District School Board will only be identified in the study if the Board chooses. Otherwise, the School District will be anonymous in the written thesis.

Individuals interviewed will have the opportunity to review interview transcripts for verification and modification.

If you or other members of the Board or Administrative team have further questions regarding the upcoming research, or request a biography about myself, please do not hesitate to contact me (below). I am attaching a copy of a mentor consent form for your information.

Thank you, in advance, for considering this request.

Respectfully,

Marian Archibald

March 2, 2010

RE: Application to [Woodview] Council to Conduct Research

My name is Marian Archibald and I am a Ph. D candidate in the Department of Curriculum Studies in the Faculty of Education at the University of British Columbia and a former school music teacher. I am preparing case study research in music education, in the specific area of teaching the music of a First Nation in schools. I am writing to request written approval from the [Woodview] Elected Council to include a member, or members, of the [Woodview] community in upcoming educational research.

This study jointly seeks to gain further understanding about culturally appropriate ways that music of Haudenosaunee people may be taught in the school classroom and the impacts of mentoring and other learning on developing teachers' understanding about this teaching. The participation of mentors from [Woodview] is invaluable due to the innovative teaching projects that they have been, and continue to be, involved in.

In particular I wish to observe a program of mentoring taking place during this spring semester at [Ash Grove] Public School. I will conduct a follow-up interview with any mentors from [Woodview] who are involved in this project who are teaching music and dance.

I previously studied the short-term outcomes of the [ArtsAlive] program at [Ash Grove] Public School and [Linden] High School in 2008. The resulting "Report" was submitted to the [Woodview] Administration Education Office, the xxxx Education Office, and the [Forest] School District. The upcoming research stems from this study in that it examines changes in teachers' practices over a longer period of time and it focuses on the understandings that accompany teaching in music education.

This research is needed. Music teachers' materials and methods lack perspectives of First Nation people and musicians and stereotypes persist in these materials. Teachers have a knowledge deficit about the music, the culture, and the people it represents, along with the ways these may be respectfully included in school programs. The perspectives of mentors is needed, and understanding of the effects of this mentoring on changing teachers' understandings and practices is valuable.

This dissertation project is being supervised by Dr. Scott Goble, Associate Professor in the Department of Curriculum Studies at UBC. Permission from the UBC ethics review board is currently requested. The research will only proceed with approval from the UBC ethics board, the [Woodview] Council, and the [Forest] School District.

Two key issues are considered (among others) in this research. These are confidentiality and control of information.

Confidentiality: Research data will only be accessed by myself and possibly on occasion, by Dr. Goble, for advising purposes only. In the written thesis, participants in the study will be

referred to using pseudonyms. Participants from [Woodview] will be invited to review portions of final drafts of the study that include them, and the draft of the study will be changed accordingly if they are concerned that their identity may be revealed. The community will only be named or identified in the study if the [Woodview] Council chooses. Otherwise, the community will be anonymous in the thesis.

Control of Information: Individuals interviewed will have the opportunity to modify information as interview transcripts will be returned for verification or modification. The participants will be invited to respond to sections of the draft of the thesis before it is submitted in its final form. A copy of the final thesis will be provided to the [Woodview] community.

If members of [Woodview] council have further questions regarding the upcoming research, or request a biography about myself, please do not hesitate to contact me (below). I am attaching a copy of a mentor consent form for your information.

Thank you, in advance, for considering this request.

Respectfully,

Marian Archibald

Appendix D Letters of Information and Consent

THE UNIVERSITY OF BRITISH COLUMBIA

Department of Curriculum and Pedagogy
Faculty of Education
2125 Main Mall
Vancouver, BC Canada V6T 1Z4
March 15, 2010

To: Teachers participating in mentoring projects

From: Marian Archibald, Ph. D. Candidate, Department of Curriculum and Pedagogy,
University of British Columbia

Re: Research Project Recruitment Letter

You may remember me from having conducted a research study of the [ArtsAlive] project in 2008. I am conducting another study in which I am focusing specifically on the teaching and learning of music and related knowledge. I am hoping to research with artists and teachers who have been involved with past or upcoming mentorship programs at [school]. I am asking if you would consider participating in this study. It will take about 40 minutes of your time.

Mentoring projects, based on my observation of the [ArtsAlive] project, appear to be innovative teaching/learning opportunities which promote inter-cultural communication and understandings, and the sharing of cultural knowledge.

This study seeks to gain further understanding of the culturally appropriate ways that music of Haudenosaunee people may be taught in the classroom and the impacts of mentoring and other learning on developing teachers' understanding about this teaching. This study will be valuable as it will further music educators' understandings about the teaching and inclusion of music of a First Nation in their practices. Your participation in this study is invaluable in this regard.

The research will be conducted through an interview and a questionnaire, and, if applicable, observation of a mentor teaching in your classroom.

I shall provide you with a consent form which will outline further details of the research. Please feel free to contact me if you have further questions at xxxx.

Thank you, in advance, for your consideration of participating in this research.

Marian Archibald

THE UNIVERSITY OF BRITISH COLUMBIA

Department of Curriculum and Pedagogy

Faculty of Education

2125 Main Mall

Vancouver, BC Canada V6T 1Z4

CONSENT FORM

Teacher participants

Principal Investigator: Dr. Scott Goble, Associate Professor, Department of Curriculum and Pedagogy, Tel: (xxx) xxx-xxxx.

Co-Investigator: Mrs. Marian Archibald, Doctoral Candidate, Department of Curriculum and Pedagogy, Faculty of Education, University of British Columbia. Tel: (xxx) xxx-xxxx. This research is being completed in partial fulfillment of requirements for a graduate degree (Ph. D). Information gained from this research will be used as part of a thesis (public document).

Purpose of the study:

1. To study culturally appropriate ways in which the teaching of music and related knowledge, as demonstrated by Haudenosaunee mentors, may be included in school classrooms.
2. To study the impact of mentorship programs and other sources of knowledge on a teacher's practice and the processes in which teachers develop understanding in order to include culturally-appropriate music and related knowledge in their practice.

You are invited to participate in this study because you were a participant in a mentorship project, and/or you are participating in an upcoming mentorship project within the [Forest] School District. The study includes teacher and mentor adult participants who are directly involved in such projects.

Study Procedures:

The study will require one interview and a short questionnaire to be completed. The interview will take approximately 40 minutes and the questionnaire will take a maximum of 15 minutes. The interview will be recorded on an audio device, or in writing if you prefer. You are welcome to preview interview questions, and modify them.

The study may also involve the researcher observing the process of the mentor teaching in your classroom. Your students (and any other adults) will be present, but they are not part of the study.

Potential Risks:

Interview: Names will not be given in subsequent reports. However due to the relatively small sample in the study, interview data anonymity is not assured. Some questions, due to the cross-cultural nature of the study, may deal with personally or professionally sensitive issues that may risk psychological harm. You are not obligated to answer any questions you are uncomfortable answering.

Questionnaire: Data provided on the questionnaire will be held anonymously. Data collected from the questionnaire will be used for data analysis and risks are minimal.

Potential Benefits:

The research provides an opportunity to clarify culturally appropriate understandings and pedagogy for the inclusion of First Nations (particularly xxxx) cultural knowledge in the classroom. The results of the research may provide some suggestions for “next steps” that may be useful for your curriculum and practice. It offers you an opportunity to give input regarding the mentoring project(s) that you have participated in. The research will provide data useful to the design of future partnership initiatives in response to the Ontario Ministry of Education’s First Nations, Métis, and Inuit Education Policy Framework.

Confidentiality:

All interview transcripts will be shared only between you and the interviewer (and the Primary Investigator on occasion). Hard copies of interview transcripts and questionnaires will be stored in a secure filing cabinet. Interview recordings will be stored on a computer hard disk, and the computer can only be accessed through the investigator’s password. Participants will not be identified by name in any reports of the completed study. The final report of the study will be shared with the [Woodview] First Nation and the [Forest] School District.

For Further Information:

If you have any questions or desire further information with respect to this study, you may contact the co-investigator Marian Archibald at (xxx) xxx-xxxx (email xxxx) or the principal investigator Dr. Scott Goble at xxx-xxx-xxxx (email xxxx).

Contact for concerns about the rights of research subjects:

If you have any concerns about your treatment or rights as a research subject, you may contact the Research Subject Information Line in the UBC Office of Research Services at 604-822-8598 or if long distance e-mail to RSIL@ors.ubc.ca.

Consent:

Your participation in this study is entirely voluntary and you may refuse to participate or withdraw from the study at any time.

Your signature below indicates that you have received a copy of this consent form for your own records.

Your signature indicates that you consent to participate in this study.

Participant Signature _____ Date _____

Printed Name of the Subject signing above

THE UNIVERSITY OF BRITISH COLUMBIA

Department of Curriculum and Pedagogy
Faculty of Education
2125 Main Mall
Vancouver, BC Canada V6T 1Z4l;
March 15, 2010

To: Musical artists and cultural teachers participating in mentoring projects

From: Marian Archibald, Ph. D. Candidate, Department of Curriculum and Pedagogy,
University of British Columbia

Re: Research Project Recruitment Letter

You may remember me from having conducted a research study of the [Arts Alive] project in 2008. I am conducting another study in which I am focusing on the teaching and learning of music and related knowledge. I am hoping to research with artists and teachers who have been involved with past or upcoming mentorship programs at [Linden] High School and/or [Ash Grove] Public School. I am asking if you would consider participating in this study. It will take about one hour of your time in addition to any applicable classroom observations.

Mentoring projects, based on my observation of the [ArtsAlive] project, appear to be innovative teaching/learning opportunities which promote inter-cultural communication and understandings, and the sharing of cultural knowledge.

This study seeks to gain further understanding of the culturally appropriate ways that music of Haudenosaunee people may be taught in the school classroom and the impacts of mentoring and other learning on developing teachers' understanding about this teaching. Your participation in this study is invaluable in this regard.

The research will be conducted through an interview and, if applicable, observation of you teaching in the classroom. The final report of the research (dissertation) will be provided to the [Woodview] First Nation. I shall provide you with a consent form which will outline further details of the research. Please feel free to contact me if you have further questions at xxxx.

Thank you, in advance, for your consideration of participating in this research.

Marian Archibald

THE UNIVERSITY OF BRITISH COLUMBIA

Department of Curriculum and Pedagogy
Faculty of Education
2125 Main Mall
Vancouver, BC Canada V6T 1Z4
Fax: (604) 822-4714
Tel (ON): 705-xxx-xxxx

CONSENT FORM Mentors

Principal Investigator: Dr. Scott Goble, Associate Professor, Department of Curriculum and Pedagogy, Tel: (xxx) xxx-xxxx.

Co-Investigator: Mrs. Marian Archibald, Doctoral Candidate, Department of Curriculum and Pedagogy, Faculty of Education, University of British Columbia. Tel: (xxx) xxx-xxxx. This research is being completed in partial fulfillment of requirements for a graduate degree (Ph. D). Information gained from this research will be used as part of a thesis (public document).

Purpose of the study:

To study culturally appropriate ways in which the teaching of music and related knowledge, as demonstrated by Haudenosaunee mentors, may be included in school classrooms.

To study the impact of mentorship programs and other sources of knowledge on a teacher's practice and the processes in which teachers develop understanding in order to include culturally-appropriate music and related knowledge in their practice.

You are invited to participate in this study because you were a participant in a mentorship project, and/or you are participating in an upcoming mentorship project within the [Forest] School District. The study includes teacher and mentor adult participants who are directly involved in such projects.

Study Procedures:

One interview will be carried out which will take approximately one hour. You are invited to collaborate in forming the interview questions if you so desire. Upon completion, the interview will be transcribed and returned to you to check that the information is accurate. Changes will be made if necessary. Interviews will be recorded on an audio device, or recorded in writing if preferred.

The study will also involve the researcher observing while you are teaching in the teacher's classroom (if applicable). Students will be present (and possibly other adults in addition to the teacher) however they are not part of the study.

Potential Risks:

Names will not be given in subsequent reports. However due to the relatively small sample in the study, interview data anonymity is not assured. Culturally valued knowledge and protocols will be respected to the best ability of the researcher; however, insensitivity towards cultural knowledge is a risk. Because you are invited to construct or

modify the questions, psychological harm or discomfort should be minimal, however this is still a risk in a cross-cultural study of this nature.

Potential Benefits:

This study will support the work of mentors and artists from your community by providing data which may be useful in planning future cultural awareness and mentorship programs. The results of the research will be shared with you to make sure that they are interpreted correctly before being included in the final report. The final report (dissertation) will be made available to the [Woodview] Community and the xxxx Library. It may assist the [Woodview] community and the [cultural organization] in designing future educational partnership initiatives.

Confidentiality:

All interview transcripts will be shared only between you and the interviewer (and the Primary Investigator on occasion). Hard copies of interview transcripts and questionnaires will be stored in a secure filing cabinet. Interview recordings will be stored on a computer hard disk, and the computer can only be accessed through the investigator's password. Participants will not be identified by name in any reports of the completed study.

For Further Information:

If you have any questions or desire further information with respect to this study, you may contact the co-investigator **Marian Archibald** at (xxx) xxx-xxxx (email xxxx) or the principal investigator Dr. Scott Goble at (xxx) xxx-xxxx (email).

Contact for concerns about the rights of research subjects:

If you have any concerns about your treatment or rights as a research subject, you may contact the Research Subject Information Line in the UBC Office of Research Services at 604-822-8598 or if long distance e-mail to RSIL@ors.ubc.ca.

Consent:

Your participation in this study is entirely voluntary and you may refuse to participate or withdraw from the study at any time.

Your signature below indicates that you have received a copy of this consent form for your own records.

Your signature indicates that you consent to participate in this study.

Subject Signature _____

Date _____

Printed Name of the Subject signing above

Appendix E Case Study Research Schedule

Date	Case Study Timeline
April 13-14	Attend arts (funding) organization information meeting. Contact mentors, distribute letters of information and consent (Jenny, Jim, Linda, Lillian). Contact teachers, distribute letters of information and consent (Ashlie and Lindie).
April 16	Observe cultural program (Ojibwe storyteller), Ash Grove School
April 19	Observe mentoring event - Ash Grove School
April 20	Observe mentoring event - Ash Grove School
April 21	Observe mentoring event - Ash Grove School
April 22	Observe mentoring event - Ash Grove School
April 23	Observe mentoring event & culminating presentation, Ash Grove School
April 27	Interview with Linda (mentor)
May 5	Attend Forest School District Aboriginal education conference
May 5	First interview with Jenny (mentor)
May 13	Second interview with Jenny (mentor)
May 20	Observe school concert Linden High School
May 28	Distribute letters of information and consent to Cedar (teacher) and provide introductory information to Cary (mentor); receive verbal approval from principal at Cedar Valley School
June 8	First telephone interview with Gerard (mentor)
June 10	First interview with Lindie (teacher at Linden) Follow-up communication (via telephone) with Jenny (mentor)
June 11	Second interview with Lindie (teacher at Linden) Second conversation (via telephone), providing further information about research, with Cary (mentor)
June 14	Interview with Cedar (teacher at Cedar Valley)
June 15	Observe 2 nd mentoring event - Ash Grove School (Jenny and Ashlie)
June 21 (am)	Observe Ash Grove School <i>Aboriginal Day</i> presentation (led by Jenny)
June 21 (pm)	Observe teaching by Cedar, followed by <i>Aboriginal Day</i> culminating program, Cedar Valley school
June 23	Interview with Ashlie (teacher at Ash Grove)
June 24	Interview with Cary (mentor)
June 25	Return interview transcripts (paper copy) to teachers for modification
July 27	Interview with Jim (mentor)
August 18	Interview with Lillian (mentor) Interview with Ann (mentor)
October 14	Second interview with Gerard (mentor)
November, 2010-March, 2011	Analyze mentor transcripts and field notes, write first drafts of Chapters 4 - 6, return segments of manuscript to mentors, receive feedback, re-write segments, and receive feedback.

Appendix F The Medicine Wheel

Figure F.1. The Medicine Wheel

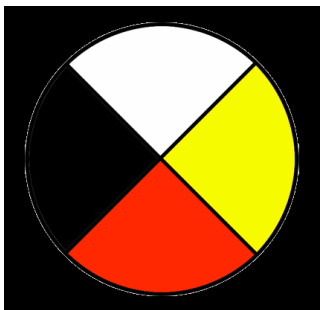
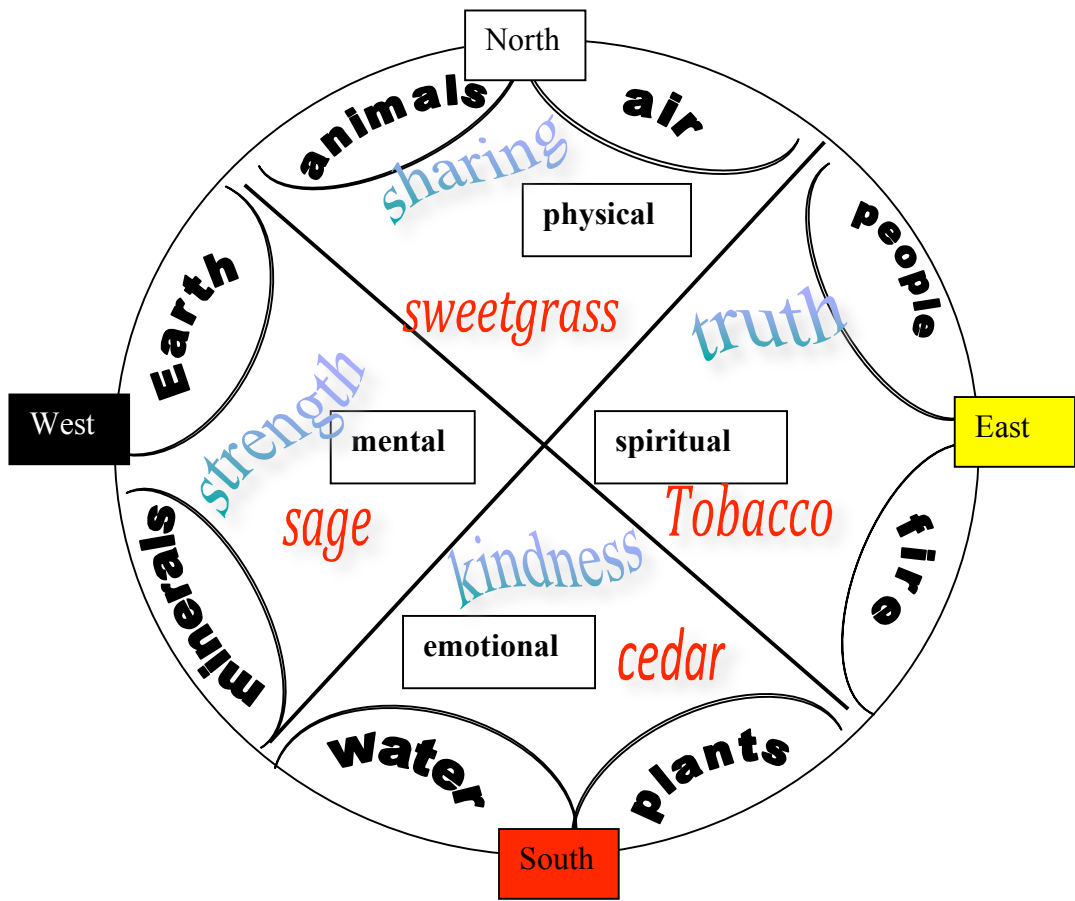


Figure F.1. Alternate colours may be attributed to the four directions in other Medicine Wheel representations.

Figure F.2. Medicine Wheel as represented on school blackboard



Content of the Medicine Wheel as provided during mentoring event (with adjustments of colour and font for clarity).

Appendix G Participants' First and Key Responses

Table G.1 Teachers' First and Key Responses

Question	Ashlie	Lindie	Cedar
Q1a. Most important understandings for students and teachers.	Know that there are “different beliefs and different customs depending on different communities.”	Everything has a connection; “every piece of that drum came from the earth.”	Have accurate knowledge “so you are honouring and not insulting them in some way.”
Q1b. What do students and teachers need to know when learning Haudenosaunee (H.) musics?	Musical knowledge is a gift. Mentoring gives permission to teach it.	“The story behind the music.”	“Enough knowledge about the culture so it makes sense.” Know “there’s always a reason for each [song].”
Q2a. Need to know about way H. musics are taught.	Mentoring gives permission.	The purpose of the songs. Know what songs you can use.	“How they do it and who does it.”
Q2c. Appropriate for teachers to teach music?	Yes, with permission and blessing.	Yes.	Yes, to best of their ability and as authentically as possible.
Q3. Most important knowledge to pass on to students.	Respect (for the knowledge of others). Learning other perspectives.	How music is supposed to sound. Know the history and meaning behind the music.	Importance of the drum (teaches the heartbeat, peace, bringing people together).
Q4a. Concerns about teaching	Offending members of community. Look at different perspectives. Offending parents of all students.	“Messing it up.” “Not demonstrating it properly.” Not getting the message across.	Accuracy. Finding resources.
Q4b. Challenges experienced while teaching music	None, does not assume authority over the knowledge; seeks counsel when she needs guidance.	N.A.	Finding information.
Q5a. Materials & resources most helpful	mentors	mentors	Mentor, books, Internet, <i>YouTube</i> [®] , recordings

Question	Ashlie	Lindie	Cedar
Q5b. least helpful resources	Internet, textbooks.	N.A.	Some books.
Q6. Teach in respectful way	Remove preconceived ideas, thoughts, opinions. Teach the way mentors teach. Treat knowledge as a gift.	Extend teaching of music to the teaching of character and “deeper understandings.”	Have background knowledge.
Q7. Identifying F.N. music as:	Identify cultural group.	First Nations	First Nations, Aboriginal, Native North American.
Q8. Impact of relationship of people from community on teaching	Reinforces moral obligation to Woodview students. School knowledge should mirror home knowledge.	Connection to resources.	More secure in her teaching. Motivates her to teach it accurately and share with more people.
Q9a. Purpose of mentoring	To build understanding and bridge disconnect. Her idea of mentors’ perspective: to “share and share in the right way,” to provide teachings to Native students, to provide teachings that may otherwise become “lost.”	Provide a connection to local community, share culture, learn the story of Woodview.	Teach Aboriginal music and dance.
Q9b. Most significant knowledge	All knowledges were significant.	Singing, drumming and dancing are connected. All are involved. “Its all about the feeling.”	Connection to nature.
Q10. Change in practice	Developing understanding of others’ perspectives.	Mentoring validated her felt knowledge about “the way I like to do things.” Her philosophy had been validated.	Have the drums and can use them.

Table G.2 Mentors' First and Key Responses

Question	Jenny	Jim	Ann	Gerard	Linda	Lillian	Cary
Q1. What students & teachers need to know when they are learning music.	"Our music was created for the health of our people."	Underlying meanings of music. All First Nation cultures have their own music.	"Music must be understood in context to everything else." Background of the culture, historical impacts and significant events. Openness.	Different types of music come from different communities.	Why the music was sung. How is a song connected? Is there a dance that goes with it? Know it's a part of something else.	Have an "open mind and respect about learning a new culture." Know where a song is coming from, what it is about, its purpose.	The cultural teachings behind the music and the drums. Treat the drum with honour and respect.
Q2a. What teachers need to know about the way music is taught.	It is taught by ear, through listening.	To be respectful.	Establish a community connection. "Teaching is a community thing."	No hard and fast rules. Don't stipulate how they should teach.	At the Longhouse, it is taught through listening. It's "absorbed."	Be accurate in replication of traditional songs to preserve them.	Teach to the best of their ability, show honour and respect in their attempt to teach.
Q2b. How should teachers teach music?	Know the origin of the song, the legend, why it was created, how it is danced.	Be committed to learning a different culture. Songs & music are a way of teaching, not entertainment.	Learn from mentor. Focus on "how the music makes you feel."	Respect our culture.	Best way is to have a mentor share with them. Learn songs that use the language.	Study and learn the background about the songs.	Teach, to the best of their ability, knowing it is important to share.
Q2c. Should teachers teach music?	Yes. Teaching and sharing is good.	Only if they go about it the right way.	Yes, in partnership with a knowledgeable person. Aboriginal people must have autonomy and reclaim culture.	Yes, with respect.	No. Call upon one who has the "gift to enhance the lives" of others.	No. Only someone from the community who knows the history and the songs should teach them.	Yes. So it is not lost.

Question	Jenny	Jim	Ann	Gerard	Linda	Lillian	Cary
Q3. Most important knowledge	Difficult to answer. Have sense of the spirit of the music. Get in touch with one's own spirit.	Hard to answer. Everything has meanings and roles in our lives. Respecting connections between everything. Song is not so important.	Teachings are embedded in the music. Music is embedded in the teachings.	Better understanding of a people, their culture, effects of residential schooling, and other effects.	Difficult to answer. Connection to Haudenosaunee past, to way of life, to "who we are."	Treat the music and the knowledge with respect. Be open minded and open hearted.	All is important. Have responsibility to share, even what you think is insignificant.
Q4. Concerns about teacher(s) teaching music	No concerns if they teach "what I teach."	No concerns, "as long as they are doing it in a good way."	Be respectful and considerate of singing and its context in the culture.	No concerns.	Teachers forget what has been taught.	Become as knowledgeable as possible about a culture. Practice songs on own, once teacher works with community consultant.	Only concern is that they would not share it.
Q5. Materials & resources to teach in a respectful way	Mentors provide a benefit that "kids will feel" that can't be gained from a book. Know where the materials and teachings came from.	Drum material. Mentors. Keep an ongoing dialogue with mentor.	People from the community who have knowledge. "Usually [songs learned] through oral tradition."	Local community and friendship center.	Mentor is a resource for further dialogue. Leaves a package with a "hard copy" of the teachings, contacts, references.	Cultural advisor from community. Try to talk to a few from a community as some may disagree.	Mentors from community & cultural centers. Often leaves resource package, including copy of Thanksgiving Address.
Q6. Teaching in a respectful way	Research the Nation. "Get a sense of the identity and culture."	Be genuine, be honest, recognize when you don't know.	Ask "how does this knowledge circle back to the community?"	Understanding about culture. Understand the effects of history.	Respect begins with knowledge. Learn the "boundaries" through understanding.	Be specific about the Nation you are studying. Take seriously the knowledge given. Be precise about musical knowledge.	Respect is what conversation is about.

Question	Jenny	Jim	Ann	Gerard	Linda	Lillian	Cary
Q8. Most significant knowledge teacher gained.	Feedback from (another) teacher that it “touched the children.”	Can’t comment on another. Feedback from teacher that it changed teacher and the students in positive ways.	Deeper understanding, awareness, and appreciation of Native cultures.	Understand Aboriginal student better. Know where Aboriginal people came from.	Students were “touched on the inside” through singing, hearing, playing the drums and rattles.	Hard to comment. Don’t know what she knew already.	Can’t speak on her behalf.

Appendix H “Knowledge Sources” Questionnaire Results

Figure H.1. Teachers’ Combined Questionnaire Ratings Per Category

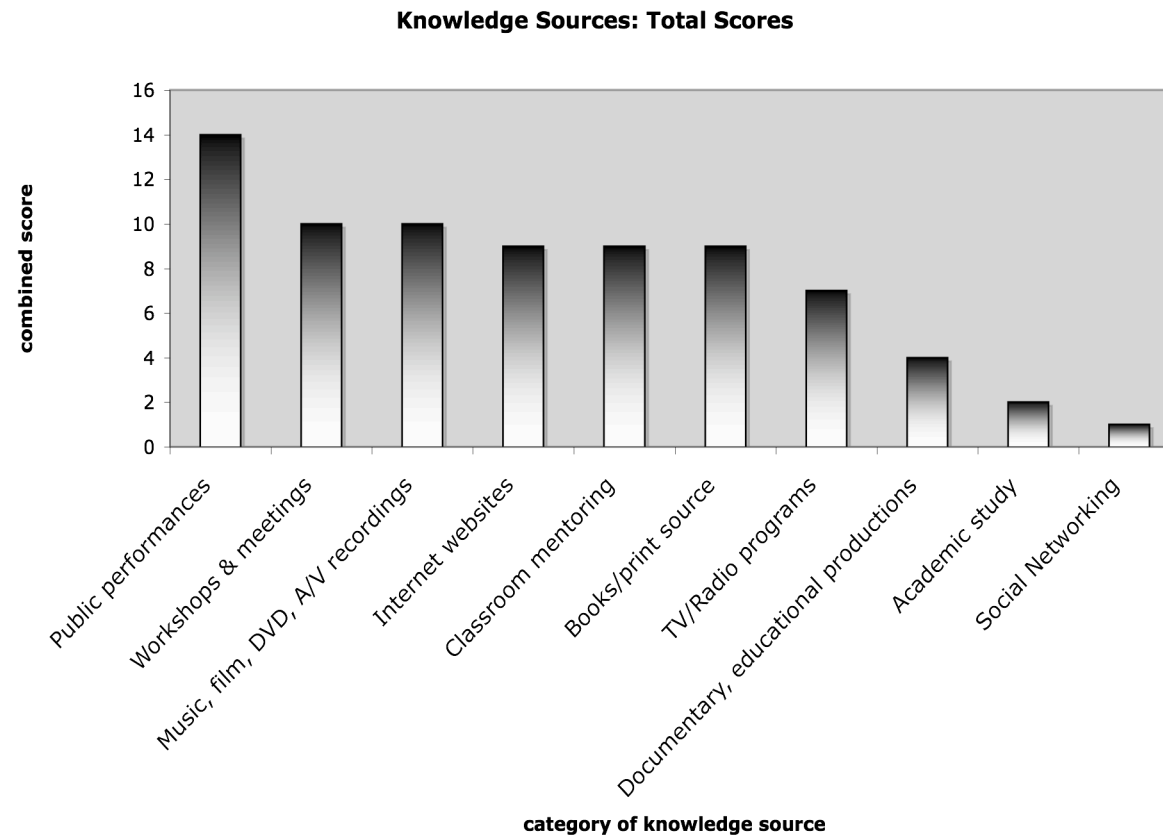


Figure H.2. Teachers' Individual Questionnaire Ratings per Category

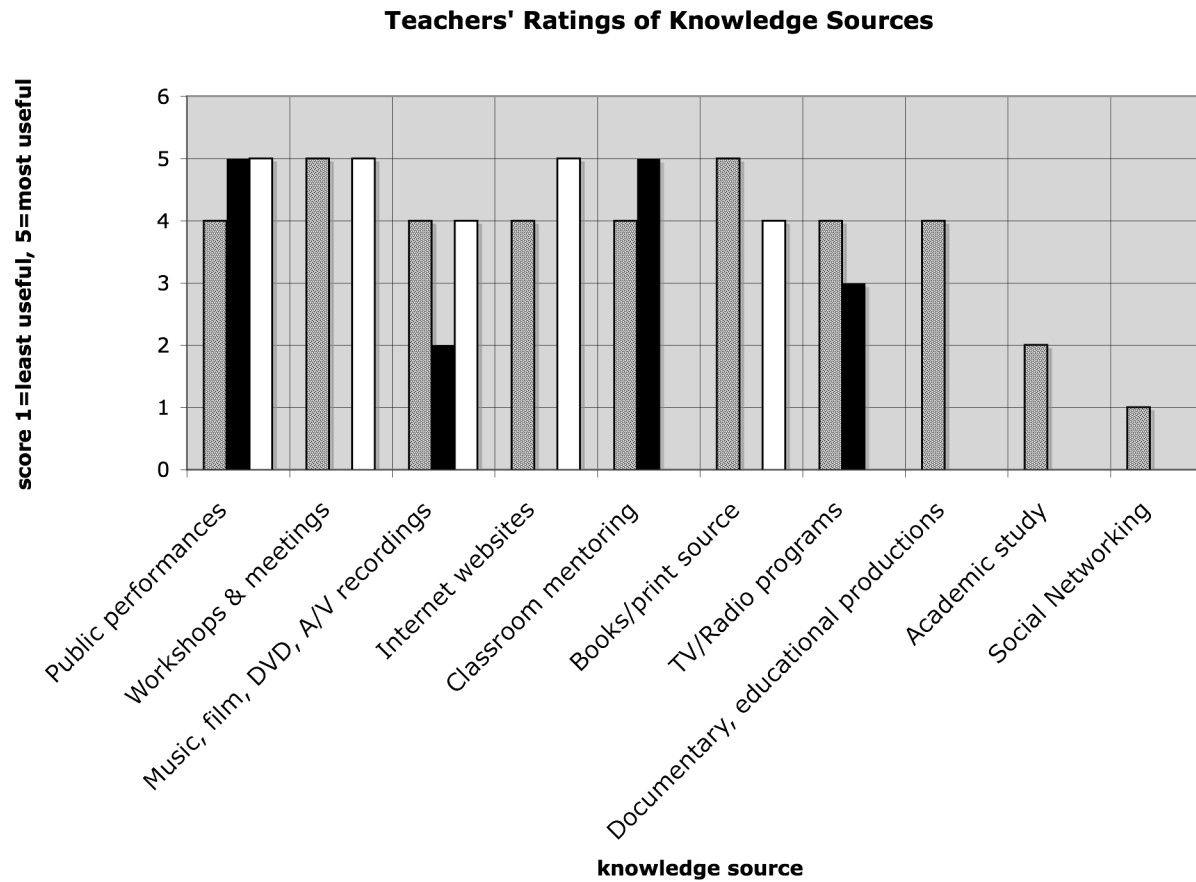


Figure H.2. Each teacher is represented by tone (black, white, or grey). Each teacher's name (pseudonym) has been withheld to further protect her identity.