WHAT ARE THE BENEFITS AND CHALLENGES OF LARGE-SCALE, ARTS-BASED, COMMUNITY PARTNERSHIP PROJECTS IN AN ELEMENTARY SCHOOL?

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

The College of Graduate Studies

(Education)

THE UNIVERSITY OF BRITISH COLUMBIA

(Okanagan)

July 2015

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Abstract

This study explored the benefits and challenges of a large-scale, arts-based, community partnership project with an elementary school. It was called the Canada Show/Symphony Orchestra (SO) experience. This project drew across the arts, integrated multiple disciplines and involved a high quality community partnership. A case study formed the inquiry of this thesis to study the significances for all involved.

Conceptually, this research was informed by my "artography" (Irwin & de Cosson, 2004), my concomitant position as an artist, researcher, teacher. Turning to constructivist traditions and informed by Dewey’s (1938) philosophy of experience, a case study provided the means to systematically document the Canada Show/SO experience.

Data sources included 70 grade six student performers, three of their teachers and two administrators via questionnaires featuring nine open-ended questions during three stages: 1) at the end of the final dress rehearsal; 2) at the end of the final of six performances; 3) a month after the performances had taken place. Data was also gathered from our community partner, participants in a symphony orchestra. Their questionnaires were given at one stage only – at the end of the final of six performances. Additionally, eight randomly selected students digitally recorded their experiences at all stages throughout the process. The final source of data was my own journal and digital recordings documenting throughout what was encountered as artist, researcher, teacher.

The findings from this study foreground the importance of arts-based interdisciplinary projects that develop multiple competencies. The majority of participants involved in this project stated that, in spite of challenges, it benefitted them socially and emotionally, helped them to develop arts-based competencies while teaching them about their Canadian history. Many participants found this large-scale, arts-based community partnership project to be transformational to them – their ideas about themselves, about others and about curriculum.
Preface

This thesis is an original intellectual product of the author, Rhonda Draper. The research reported in Chapters 3 to 5 was conducted through the protocols of The University of British Columbia’s Okanagan Campus Behavioural Research Ethics Board (BREB) under the project title: What are the Benefits of and Challenges of Large-Scale, Arts-Based, Community Partnership Projects in an Elementary School? Certificate Number: H13-00849 (see Appendix A).

As per UBC’s BREB guidelines, the data collection was conducted by Rhonda Draper under supervision of the Principal Investigator, Dr. Sharon McCoubrey and the thesis committee. The committee for this project included:

- Dr. Sharon McCoubrey
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Acknowledgements

It takes a village to raise a Masters student. I want to thank the many people who have surrounded me and supported me throughout my work as a graduate student at University of British Columbia at the Okanagan campus.

I must first thank my supervisor whose work has been of interest to me long before I came into this program. Thank you Dr. Sharon McCoubrey for making your work so visible in our community that it drew me to UBCO. Thank you for your guidance and expertise.

Thank you Dr. Macintyre Latta for walking alongside me and being available to linger over my questions at many junctures along my Masters journey. You are inspiring to me.

Thank you also to my committee: Dr. McCoubrey, Dr. Macintyre Latta and Dr. Wetterstrand. Your guidance and expertise has been invaluable. You have been generous with your time and your feedback.

Thank you to my community. To the students, the administrators, teachers and members of the Symphony Orchestra, you embody the answers that I sought. Thank you for fleshing out my work and giving me greater understanding of my calling as an artist, teacher and researcher.

Thank you to Serveh, Jeff, Desiree, Michelle, Kate and the Bean Scene.

Thank you to my friends who have somehow held on in my absence. Your influence in my life has sustained me. I look forward to rekindling with you.

Thank you to my family: Dylan, Emily and Bruce. You are treasures to me. You have rearranged yourselves so that I could study, learn, write and attend classes.

Mom, I share this Masters with you. You have dug deep to support me in countless ways, both practical and academic. Thank you is not enough.

Milt and Sharon, thank you now and always for who you are in my life.
As with everything I do, I dedicate my work to Dylan David and Emily Marie Elizabeth. You are the reason I dig deep, strive, love, learn and dare. If my life and my work serves you and yours in any way, I am grateful.
Chapter 1: Introduction

1.1 My Story

"We teach who we are" (Palmer, 2007, p. 1). I am a performer, singer, actor, public speaker, problem solver and history student. My teaching involves integrating subject matter across the arts, community and performance. I was born into a musical family. My mom sang, played the piano, knew how to harmonize and regularly took part in the music program at our family church. I watched her, listened to her and, with my finger on hers, started to follow the lines of music on the smooth, cool page of the thick hymnal. My father sang bass in quartets, played the guitar and sang at home. Singing seemed to me a normal family activity. At the age of three, I performed my first duet on stage with my sister. The people laughed and clapped and I started to learn that I had something to contribute. My sister and I sang duets many times as we grew up. Singing the harmony part became my role. There came a time when I started to sing on my own with my sister accompanying me on the piano. At times, I would finish singing and there would be a hushed pause over the crowd. It startled me at first. Didn't they like it? Then they would clap loudly or remain so hushed that I sensed that I had communicated something to them. I tasted the power of what I consider to be the deep language of music.

During those same years, my mom would take my sister and me to 'Care Homes' or homes for the elderly on many Saturday mornings. People often sat slumped in their wheelchairs and seemed unresponsive to us as we walked by them and found our place in the common area. Sometimes I would say “hi” to the people and try to make them smile. Some responded and some would not. Some seemed unreachable. We were told that some of the people were considered non-communicative, rendered 'non-verbal' as a result of a stroke or another malady. My mom would then go to the piano and start to play and sing "You are my Sunshine", "I've been Working on the Railroad" or another well-known song. As a child, I watched something happen during those moments. People would start to tap their hands or feet to the music. I would see tears brimming and rolling down the cheeks of those who were supposed to be non-communicative. Sometimes, those who were deemed non-verbal would mouth the words. We went Saturday after Saturday and I saw this phenomenon repeat itself again and again. I began to join in. I sang with my mom and my sister. I learned to play the
piano and sometimes my playing and my singing had a similar effect. Music was a way of communicating with crowds, with individuals – even with the seemingly unreachable.

These early and often repeated musical experiences stood out in my childhood. They allowed me to see myself as a genuine contributor and they acquainted me with the power of music. They gave me an aesthetic lens through which to see and interpret events in my life. While observing the effects of music, I was also developing my own skill and capacity to take the stage, whether small or large, and offer what I had to my community. I came to understand and trust in music's capacity to stir hearts, to open something in the inner landscape. I had experienced it with people of varying ages, varying capacities and in varied environments. As I contributed my growing skills and talents, I grew in confidence and I was thanked, encouraged and applauded by the community for the leadership roles I embraced.

I have now become a music/arts specialist in the public school system and teach music/arts for students from kindergarten through grade 6. I have also explored ways of integrating the arts across the curriculum in an effort to harness the power of the arts to assist in the learning process. I am buoyed by these early experiences which seemed like unique gifts to me and to others. Encouraged by my childhood experiences, I have designed many arts projects/experiences with the aim of inviting students on to stages large and small to experience self-development and the power of the arts. Whether social dance, a drama, a concert or drumming at a festival, I have attempted to cast a vision for the next project to my students while remaining open to their suggestions for how they might contribute. We create together. This approach supports the child, allowing him or her to build on past experiences while incorporating new encounters. We co-create within a plan or a structured experience. I cheer for my students as they dare to offer their ideas, skills and talents: a master of ceremony, a script writer, a dancer, singer, photographer, videographer, narrator, costume designer, costume organizer, stage manager, technical assistant, program designer, usher, choreographer etc.

1.2 How This Study Came to Be

Again and again in my career I have returned to planning arts-based opportunities for my students, preferably large-scale and preferably in collaboration with experts from the community. I have been intuitively drawn to this approach but have wondered about the value of these experiences versus the cost financially and in the amount of energy, creativity.
flexibility and risk required of all who are involved. I have felt there is important value in experiences wherein my students explore and offer their artistic talents on authentic community stages, just like I felt my early arts experiences on the stage and in the care home were of value, but I have never, until this point, entered into the scholarly discussion around such experiences. Further, I have never formally entered into discussion with my staff, my students, my administrators and partners to gain their feedback regarding the large scale, arts-based, interdisciplinary community partnership experiences that I design and that inevitably require some cooperation from some or all of my colleagues. Therefore, designing a study around such a project/experience has become the focus of my master's thesis research. Pseudonyms are used to protect the identity of all participants and places throughout this text.

1.3 The Focus of This Research – How Canada Came to Be

In my career, "How Canada Came to Be" started out small. I wrote a script which became the structure within which my students and I could co-create. I was inspired to write it for three reasons. First, my own two children were in elementary school and I wanted them to know about their Canadian identity. Second, through my own informal questioning, I came to realize that the Canadian students in my teaching practice were not well acquainted with a general sense of their Canadian story. I thought I could write an overview of the history that was appropriate for elementary students. Because of my music background, I decided to intersperse the script with Canadian folk music that represented different key eras and regions in the Canadian story. I then set out to find representative characters from Canadian history to narrate the story – to chronologically give a cursory framework, and prompt understandings of the development of our nation. Third, I was a music teacher and I wanted my students to not only learn about singing, but to have opportunity to learn to sing well – to experience what I call the therapeutic benefits of music that seemed to help me so much in my own life. In my training as a music educator, I learned of Zoltan Kodaly and his belief in the importance of teaching children their own folk music as well as quality composed music. Kodaly believed a child possesses a mother-tongue – the language spoken in his home – and he also possesses a music mother-tongue in the folk music of that language. “It is through this musical mother-tongue that the skills and concepts necessary to musical literacy should be taught” (Choksy & Kodaly, 1981, p 7). I wanted my elementary students to have opportunities to develop their singing voices and Kodaly's philosophy of teaching singing
pointed me in the direction of folk music. As these forces - my own children, my students and my music education, exerted pressure in my life, I responded by writing a show to guide my own children and my students in their understanding of their Canadian identity and to give opportunity to learn how to sing better.

Within the script, I inserted folk songs that my elementary-aged students had helped me to choose. We explored many and chose the ones which garnered their response by way of igniting their participation and/or their curiosity. It wasn't hard to find folk songs to which they responded. Perhaps this is because these folk songs were written for reasons in such contrast to most of the music to which my students generally listen. In current culture, popular songs are generally written to entertain for their commercial value. During the periods of Canadian history that we explored throughout this experience, songs were not written for their commercial value. Instead, they often evolved to help coordinate the rhythm of the job and to help take workers' minds off of their sore muscles and their lonely hearts as they were so far from home. After we field tested many songs, together we selected 14 songs from a repertoire of folksongs to insert into the script, songs that could represent different eras and regions in our nation's development. In some cases, the lyrics of the songs became as instructional as the script. Over time, "How Canada Came to Be" grew in notoriety and, in 2007 won the Governor General's Award for Excellence in Teaching Canadian History. As a result, I was interviewed on CBC radio for a program called 'All Points West'. The artistic director of the Symphony Orchestra (SO) happened to be listening to the CBC Radio interview and contacted me to seek my permission to commission the show to be orchestrated for the symphony by a Canadian arranger, so that we could partner and perform together. This would be a part of the SO's 50th Anniversary celebration in 2010.

By 2013, at the time of my research study, the particular incarnation of "How Canada Came to Be" had grown to become one of the more grand collaborations in my career. Although the show was called "How Canada Came to Be", because I am studying more than the script I will be referring to the object of my study as "The Canada Show/SO experience".

The Canada Show/SO experience involved approximately 300 students, their teachers, administrators, and the Symphony Orchestra, a local, professional orchestra made up of 50 members. It was arts-based, interdisciplinary, intergenerational and experiential. It formally combined social studies, music, movement, drama, and public speaking. This 2013
incarnation was designed to give my students a chance to explore social studies, specifically Canadian history, and to give my students an authentic opportunity to bring their artistic talents together with the Symphony Orchestra to public stages at three auditoriums, one being a beautiful facility in particular which seats 2000. It was a study of how Canada came to be; a structured integrative unit wherein students had room to create and offer their artistic skills and talents throughout the duration of the project. Students offered to sing, dance, narrate, design, practice and dare, be nervous, be scared, overcome obstacles and grow in front of a live audience while learning about the history of Canada through the rich language of our folk music and while being influenced by the melodious strains of the Symphony Orchestra. It was a chance for me to explore my 'artography', a term Irwin & DeCosson (2004) uses to explain how teachers like me combine the roles of artist/teacher/researcher. According to my childhood experiences, my training, my experience and beliefs as an educator, this was designed to be a powerful educative experience, offering all participants the opportunity to learn about Canada while generating their own contributions to the story through the arts. I foresaw an alchemic process of "play between self and other" (Macintyre Latta, 1999, p. 20), where we could learn about others, both past and present, while transforming ourselves. During my master's program, I was learning about the contributions a scholarly study could have for my teaching practice and possibly the practice of others. Up until this point, I intuitively believed in what I was doing, but I had never gathered evidence or reviewed scholarly works to challenge or confirm my beliefs. I thus, set out to develop my research question.

1.4 Research Question

The following study explores the benefits and challenges of the Canada Show/SO experience. I explore this guided by the following research question: What are the benefits and challenges of an experiential, large scale, arts-based, interdisciplinary community partnership project in an elementary school?

Palmer (2007) believed that we bring ourselves to our teaching practice. "We teach who we are" (p. 1). I came as a person who had experienced the power of the arts, the stage and the resulting authentic interaction with the community. This gave me comfort in one way, yet, discomfort with the lack of language I had to give expression to these ideas. The next stretch in my journey became, therefore, more compelling as I began to seek out the
scholarly discussion around the educative value of the many aspects of this particular case study. How did the following features of the Canada Show/SO experience influence learning? It was experiential, large-scale, arts-based, and interdisciplinary and it involved the community outside of our school building in an essential partnership in order to accomplish our culminating activity which became a 6-show tour in three cities in three days.
Chapter 2: Literature Review

2.1 Why Experiential?

"Every experience lives on in future experiences" (Dewey, 1938, p. 38).

Dewey (1938) believed that active learning would help students develop the ability and motivation to think critically about the world around them. Because of the experiential nature of this project, I was interested in knowing how his philosophy of experience in education applied to this project. In his work, Experience and Education (1938/1997), Dewey delineated the components of a well-designed educative experience. He was writing at a time of great change in approach to education in North America; a time when some educators were rejecting the imposition of subjects, behavioral expectations, and organization found in traditional schools. In reaction, Dewey noticed that many Progressive Schools who were rejecting the traditional approach to education were going to the other extreme, merely allowing the child's impulses and desires to become the whole educational experience. Dewey challenged educators, both traditional and progressive, to consider that all approaches to education are experiences. He suggested that both the Traditional and the Progressive approaches could be equally "mis-educative because neither applies the principles of a carefully developed philosophy of experience" (Dewey, 1938, p. 10). Instead of identifying with one camp or the other, Dewey suggested that educators look more deeply at the "quality of the experience" (p. 27).

Dewey's (1938) starting point was that all genuine learning comes about through genuine experience. This does not necessarily mean, however, that all experiences are equally educative. An experience is not enough. Dewey argued that experiences could just as easily be "mis-educative" (p. 25). It is always possible that an experience may be shutting a student down, causing the student to grow in the wrong direction or simply not be building capacity for his or her future. Dewey emphasized, "It is not enough to insist upon the necessity of experience, nor even of activity in experience. Everything depends upon the quality of the experience which is had" (p. 27).

What, then, constitutes a quality educative experience? This question is essential to this study. I want to know if the experiences that my students are having on community stages, learning through the arts with community partners, would be considered by Dewey
(1938) as quality and educative. Before I can explore this, it is essential to know what Dewey's definition of a quality educative experience entails.

Dewey (1938) wrote that experiential learning is not "planless improvisation" (p. 28) but rather a call to the educator to structure an experience within which the students can first connect and wherein they can explore who they are and how they can grow. Experiences become educative with a thoughtful plan.

Like any plan, it (a plan for conducting education) must be framed with reference to what is to be done and how it is to be done. The more definitely and sincerely it is held that education is a development within, by, and for experience, the more important it is that there shall be clear conceptions of what experience is. Unless experience is so conceived that the result is a plan for deciding upon subject-matter, upon methods of instruction and discipline, and upon material equipment and social organization of the school, it is wholly in the air (Dewey, 1938, p. 28).

Dewey (1938) considered this type of education more demanding, and not less, than the traditional approach to education. The Canada Show/SO required much from me, my students, their teachers, our administrators, the symphony and all who were residually but specifically associated. With so many players and disciplines of study converging, there were many considerations, including the kinds of materials we used to assist students, our methods and the social relationships at work. Dewey cautioned that all of this interplay must be worked out according to a "philosophy of experience" (p. 29) or we risk the possibility of "mis-educating" (p. 25). "Any experience is mis-educative that has the effect of arresting or distorting the growth of further experience" (p. 25). Students will grow through every experience. It is our job to nurture growth in a direction which serves them in their future.

First and foremost, Dewey (1938) stressed that the student must have an organic and personal connection with what the teacher is trying to teach, "there is one permanent frame of reference: namely, the organic connection between education and personal experience" (p. 25). How can an educator know if this is happening? In some ways, this is obvious. After I have planned and relayed the vision for a project to my students, I watch for body language
and listen to student verbal responses. These responses according to Dewey are what he called "impulses and desires" (p. 64). They are an important starting point for the educative process.

From there, Dewey (1938) explained that the educator must lead forward while drawing from the past. He explained, "The quality of the experience has two aspects. There is an immediate aspect of agreeableness or disagreeableness, and there is its influence upon later experiences" (p. 27). Present, past and future are the three vantage points I held simultaneously as I journeyed with my students through the Canada Show/SO experience. The very nature of the experience drew both historically and musically from the past but this was not enough. Throughout the experience, I practiced attentiveness to the present, always bearing in mind how the experience may serve the future of my students.

There are times, as evidence will show, that some students were frustrated or bored. In my experience, "immediate agreeableness" (Dewey, 1938, p. 27) is not sustainable for every student at every moment and is not the only barometer of the success of an educative experience. It is an important starting point; however it is okay when students admit boredom and frustration. Boredom and frustration are not to be avoided at all costs. They are often part of growing a new skill or gaining a wider capacity. I sometimes call it the monotony of mastery. Practice and rehearsal are part of a continuous project. Malcolm Gladwell (2008) states the importance of 10 000 hours of practice if one is to become a world class expert at anything. We did not commit to 10 000 hours. We are an elementary school; however we did follow the lead of the director of the SO who stated, "We are not going to practice until we can get it right. We are going to practice until we can't get it wrong." Perseverance became an important feature of the Canada Show/SO experience. As an educator, it is helpful to know that uncomfortable moments, the "dis-agreeableness" (Dewey, 1938, p. 27) of the moment can be valued if there is a sense of purpose, a vision for the future. In other words, if I know where I am going and can relay the vision, we can better endure what it takes to get there.

Dewey (1938) offers insights into the components of educative experiential learning. I lean toward Dewey's work not only because of his respected academic contributions but because he is a pragmatist – someone who asks, 'How does the idea work in practice?' This is the type of inquiry that guides my research question: How do these experiences really work?
in an elementary school? What are the challenges and benefits of experiential, large-scale, arts-based, interdisciplinary community partnerships in an elementary school?

Beyond experiential, my research question requires that I delve more specifically into other areas of scholarly study. Why large-scale? What about the arts? Does music offer anything unique to the learner? Is an interdisciplinary approach warranted? Is the interplay between school and community helpful in an educative experience?

2.2 Why Large-Scale?

Large-scale is not a requirement for an educative experience. I explored the aspect of large-scale however, because it is clearly a part of the Canada Show/SO experience and many of the other projects I have been drawn to in my teaching career. Again and again, I find that I embrace the opportunity to include more students, not less, in any given experience. What does large-scale offer? It is hard to find scholarly studies which examine elementary aged children and the experience of large-scale arts performances. I, however, see three ways in which large-scale enhances an experience like the Canada Show/SO. First, it clearly calls students from the ordinary. Second, it makes clear the importance of a framework. Third, students experience the power of social pull.

2.2.1 A Call from the Ordinary

Eisner (2002) stated, "By making things larger than life or by recontextualizing them, reality, whatever it is, seems to be made more vivid" (p. 83). The Canada Show/SO offered both a “larger than life” (p. 83) and a recontextualized experience. To me, a large-scale event includes multi-aged groups having an experience away from the school building. It is hard to give an exact fault line along which, once passed, the experience becomes large-scale, but every one of what I would call my large-scale experiences has incorporated more than 100 people. Because it incorporates a large group of people, the space we use is usually large as well. The Canada Show/SO experience was the largest I have done. There were over 350 performers involved. It involved multiple classes, multiple age groups of students as well as a partnership with a Symphony Orchestra. Added to the roster were all the support people: a film crew, bus drivers, ushers, parent volunteers and audiences up to 2000 people. It took place in three public venues within three cities over the period of three days. This kind of large-scale is certainly a way to call students out from the ordinary in their lives. It
"…constitutes a real-life picture of inherently uncontrollable variables" (Stanley, 2013, p. 162). As a result, it involved more risk. My students saw one another, and all those around them, dare to confront their fears and their insecurities in real time in front of authentic community crowds. Stanley (2013) acknowledges the adrenaline rush that is part of the kind of teaching that calls students away from the controlled environment and into the world of uncontrollable variables, obstacles, challenges and high risk. She compares it to extreme sports experiences. The large-scale aspect of the Canada Show/SO experience aroused both our adrenaline and our emotions.

Campbell (1988) wrote about the potential growth that happens when drawing people out from the ordinary. It is an opportunity to "venture forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won" (p. 30). Daring to speak, dance, sing and act in front of a large community crowd in an authentic community venue is a journey from the ordinary. Therein, students must face down an adversary who takes the form of fear, insecurities, and nervousness. During the Canada Show/SO experience my students whole-heartedly faced fears, insecurities, faced down challenges and, in the sense, slayed the proverbial dragon. Taking the stage in front of a live audience required great courage. Such challenges in my childhood caused me to enter into self-discovery. I came to believe it was worth contributing in spite of the anxiety or nervousness caused by the personal risk required of me. Experiences like these helped me to learn early in my life that courage is not the absence of fear, but the willingness to dare to try something in spite of your fear. During the Canada Show/SO experience, we felt anxiety and fear. We spoke to each other about it and we also witnessed one another finding courage to overcome it.

2.2.2 Two allies in the Large-Scale Experience: A Framework and Social Pull

But the challenge of a large-scale project such as this can be as daunting for the teacher as it can for the students. Experiences like The Canada Show/SO are not traditionally structured. I do not manage students by sorting them according to age and having them work in classrooms and desks. I do not adhere to a rigid timetable where a subject is taught for 45 minutes and then we close our books to move onto the next subject. It is interdisciplinary and multi-aged and it is off-site. How then do I manage the behavior of my students? I rely on two things: A framework and the power of social pull.
2.2.2.1 The Importance of Framework

When facing the reality of social pull, a plan is essential. In Dewey's (1938/1997) experiential continuum (p. 28), this is where I draw from the past. I put a plan in place based on my experience and the experience of those who have inspired me. With a framework in place, I am able to remain attentive to the present monitoring student engagement, being mindful of how best to make this experience live on fruitfully in the future of my students. I have a meticulous plan, but it is a plan always in the making. In Dewey’s *Art as Experience* (1934) he calls this "roominess" (p. 209); room for responsive participation to co-shape the experiential whole.

2.2.2.2 The Dynamic of Social Pull

The magnitude and complexity of the Canada Show/SO experience meant I couldn't possibly impose discipline and be in control during every moment. How is it that the students were able to manage themselves? They are 7 to 12 years old, in new buildings, and there are hundreds of them participating, coming, going, soloing, and joining the whole group exiting the stage and the auditorium many times throughout the show and throughout many shows in many different places. Dewey (1938/1997) says, "Every experience is a moving force" (p. 38). The larger the experience, the more I rely on this force to help me move people successfully through this experience. This 'force' (p. 38) is a group dynamic. When this dynamic pulls the group in the right direction, the group itself becomes an ally aiding the success, the educative value of the experience. This pull characterizes Dewey’s notion of social control – with the control coming from within the experience itself.

I rely on this force, this group dynamic, the most when working on a project so large that it depends on more than my managerial skills. In The Canada Show/SO experience, there are so many cooperative and interacting parts that I have to rely "on the moving spirit of the whole group" (Dewey, 1938/1997, p. 54) to move in the right direction. I have experienced it again and again. Once an experience is well-crafted and communicated, the group, itself, essentially affirms the plan and the 'spirit' (p. 54) starts moving in the right direction. I remain attentive, constantly vigilant, raising questions, sharing my experience and my hope, but it's as though the group takes on a unified life of its own. At times I marvel at how I can stand back and watch it move. During the Canada Show/SO experience, the group moved in
the direction of the plan. As we witnessed one another rising to the challenge, we were socially emboldened to dare because we saw others dare. We faced our fears and overcame together. This resulted in a thrill or euphoria as we liberated ourselves from our fears. It's as though we felt the “rapture of being alive” (Campbell, 1988, p. 3).

People say that what we're all seeking is a meaning for life. I don't think that's what we're really seeking. I think that what we're seeking is an experience of being alive, so that our life experiences on the purely physical plane will have resonances within our own innermost being and reality, so that we actually feel the rapture of being alive (Campbell, p. 3).

The large-scale aspect of this experience forced us to rely on each other, and together we found the freedom to stand among our peers, in front of our community, lose our fears and discover something about ourselves.

2.3 Why an Arts-Based Experience?

Celebrated dancer, Isadora Duncan is known to have said, 'If I could tell you what it meant, there would be no point in dancing it. No, I can't explain the dance to you; if I could say it, I wouldn't have to dance it'. Humans have the capacity to know and express themselves in many ways. "Studies in, about, and through the arts help students lead fulfilled lives" (Upitis, 2011, p. 9). The arts are a way of being, a way of seeing and interpreting (Eisner, 2008; Macintyre Latta, 2013). They remind us that not everything that is experienced can be said in words. The arts are "a way of exploring the deepest parts of our interior landscape" (Eisner, 2002, p. 84). My early experience suggested that the arts could reach into places where words, alone, had failed for myself and for others. The arts are another tool for communication and for relating to the world around us.

For me, as for Eisner (2002), all discussion about the arts and teaching is “predicated on the provision of excellent teaching” (p. 75). This is the kind of educator who can create a “cognitive culture that has as much to do with developing dispositions as with developing aesthetic and analytic abilities” (p. 74).
Our early experiences, both Eisner's (1998) and mine led us to recognize "There is more to life than what is describable by the literal" (p. 3). The inner landscape of a person is nurtured through the arts (Eisner, 1998; Upitis, 2011). Arts-oriented experiences, "Create a cognitive culture" (Eisner, 2002, p. 74) that not only values what students know, but who they are and how they see the world. In this way, the arts give a unique and important depth of insight to human experience. The words 'arts' and 'culture' are often used together. We can look at culture as a way of doing things, as a way of life, but we can also look at it in its more scientific definition – as a "medium for growing things" (Eisner, 1998, pp. 4-5). As Eisner (2008) states, the arts are "cultures for growing minds, and the direction this growth takes is influenced by the opportunities the school provides" (p. 2).

Public schools "have their effects by virtue of the milieu they create as well as by the personalities and intellects of those who teach" (Eisner, 1998, p. 4). The Canada Show/SO experience was a way for me to enculturate students – to show them a way of life in the past, while welcoming them to a present community that applauds them for daring to grow and contribute their skills, confidence and capacities. Enculturating through the arts is a way for me to remind students that what they know is important, but who they are is equally important in this world. I labour to help create a milieu in my school that does not treat the arts as an aside, but values the many ways the arts can help a child grow and develop.

Arts experiences value the multiplicities of the human experience (Eisner, 2002). They teach us lessons that we don't necessarily experience in other disciplines. Many disciplines favour a detachment (Eisner, 2008) where we stand back, observe and draw conclusions based on what we see. By contrast, the arts allow us to step into an experience and develop our minds differently, valuing many other modes of input to the brain, to the mind. Eisner (2008) explains:

Not to be able to get a sense of history, not to be able to stand with Columbus on the deck of the Santa Maria and experience the pounding of the vessel by the relentless sea and the excitement of the first sighting of land is to miss – and perhaps even misunderstand – that aspect of history. And in failing to experience the emotion of such moments, we miss out on an aspect of life that has the potential to inform.
Detachment and distance have their virtues, but they are limited resources for the understanding, and any conception that assigns them dominion in cognition misconceives the ways in which understanding is fostered (p. 3).

Macintyre Latta (1991) states that "an aesthetic context calls for a rethinking and revaluing of what is educationally important" (p. 3). If I can serve my learning community, ushering students into arts-based learning, if they can experience these ways of communicating, thinking and interpreting, perhaps this may transfer to their ability to be able to interpret their life's experiences more deeply, with more understanding and perhaps compassion. These opportunities for human expression through the arts are an opportunity to release the imagination and envision what we could be, what the world could be. The imagination opens our eyes to perspectives beyond our experience (Greene, 1995). It challenges dichotomous thinking and moves us toward a kind of thinking that supports the multiplicity and nuance of the human journey (Dewey, 1916; Greene, 1995; Macintyre Latta, 1991).

Thus, the arts are not an aside in a quality educative experience, rather a way of more deeply stepping into it, more deeply exploring multiple perspectives that contribute to a climate we believe is essential in democracy – not one where people with their propensities fight to have dominion over one another, rather, one with greater understanding and compassion, empathy and wisdom. A quality arts experience values the input of all who journey together. Through the arts, students can go deeper into themselves and those around them, allowing students to understand and celebrate multiple perspectives (Greene, 1995). In this and many other ways Eisner (1998) reminds us that, "Education without attention to the arts would be an impoverished enterprise" (p. 1). If we are to provide a culture that is concerned not only with what our students know, but also with who they are becoming, then the arts are central to the quality educative experience. It is my hope that those who experience the arts, whether teachers, the community, my administrators or my students, will deepen and broaden their capacity in many ways as they drink from its beauty, as they are graced with its medicine, and as they develop creativity and discover they have something to contribute while daring to offer of their own growing artful skills and talents.
2.4 Why Music?

Among the arts, I am interested to know if music warrants a unique place in the educational development of a child. Music is a rare and unusual discipline. There is no designated region for music in the brain (Collins, 2014). It simultaneously engages many regions at once. "Music involves a tantalizing mix of practically every human cognitive function" (Zatorre, Chen & Penhune, 2007, p. 312). Habermeyer (1999) suggests this could explain “why people can learn and retain information more readily when it is set to music" (p. xvii). Intuitively, we as educators in North America, almost ubiquitously use music to teach 26 abstract symbols to 4 and 5 year olds. The alphabet is abstract and can be a difficult early learning task. Long before scientific studies have explained music's impact on memory, educators have known to sing the alphabet to students to aid in their mastery and understanding of this foundation of language.

But can neuroscience confirm that engaging the brain through music has any developmental benefit to learning? Evidence suggests that there are "identifiable differences between participants classified as musicians and nonmusicians. These differences are divided into two areas: brain structures (the areas in the brain such as corpus callosum and auditory cortex) and brain functions (the mechanisms the brain uses to form message pathways and process information)" (Collins, 2014, p. 1). The findings of many studies (Dammann, 2009; Dege & Schwarzer, 2011; Hannon & Trainor, 2007; Jonides, 2008; Patel, 2009; Posner, Rothbart, Sheese, & Kieras, 2008) reveal "heightened capacities in multiple areas of the brain" (Collins, 2014, p. 1). These areas include memory, language acquisition and syntax, executive function and brain plasticity. Collins believes such studies "offer a 'hard science' perspective and body of knowledge that implicates music education as a core learning area for children" (p. 1). However, Collins cautions that these findings are only useful if they are viewed along with "the specific criteria that researchers have used to define a musician" (p. 2). Collins states that this kind of musician requires "the type of music education that involves making, rehearsing, performing, and understanding music" (p. 2). In my experience, leaders and policy makers and sometimes other educators see music and performance as an entertaining 'aside' in the education process. The Canada Show/SO performances were entertaining, but they required making, rehearsing, performing and understanding music. Neuroscience may help strengthen the already key aesthetic reasons for projects like the
Canada Show/So experience and for a well-taught music program in the educational development of children.

2.4.1 Synchronize to Self

When advocating for music in the educative experience, its positive impact on brain development is convincing, yet I believe there are other benefits. Another profound reason I advocate for music is because of its therapeutic offerings. In music therapy, the ability of music to elicit emotional response is often discussed as a valuable therapeutic tool (Bunt & Pavlicevic, 2001; Gfeller, 2002). We have probably all experienced the "overwhelmingly and, at times, helpless sensitivity of our brains to music" (Sacks, 2008, p. 49) and its "great therapeutic potential" (p. xiii).

Sacks (2008) first witnessed music's therapeutic effect in a clinical setting in the 1960's while working at Beth Abraham Hospital in the Bronx. This is a hospital that remains a leader in clinical music therapy and that continues to scientifically explore what I have wondered about since I was a child, when I observed people quicken and enliven as they responded to my mother's piano songs. Though the work at Beth Abraham is directed differently than mine, "The basic idea is that music can help recover damaged brain function by activating parts of the brain that are nearby" (Murdock, 2013, 19:45). I wonder if it more broadly reveals music's healing potential in all of our lives. Sacks' (2008) work reveals the effect of music on the nervous system. A clear example involves a participant with Tourette's syndrome. This boy describes how music helps him to organize himself and let go of his frenetic 'ticks' while performing on the drums (p. 250). Though an extreme case, it bears witness to music's potential to help humans organize themselves. It is my aim that students have exposure to, and experience with many genres of music and gain an appetite for the types of music that have organizational impact on their nervous systems and their bodies (Sacks, 2008; Habermeyer, 1999). As an educator, I hope to usher my students to music's "great therapeutic potential" (Sacks, 2008, p. xiii).

What Sacks witnessed in his work was to him "an absolute revelation. They were liberated by music. They were freed by music" (Murdock, 2013, 19:15). There are times when music simply boosts energy. However, there are times when life shatters us and our energy is hard to manage. At times like these, in the words of Dr. Sacks, music can "bring back the feeling of life when nothing else can" (Yentob, 2008, 57:30). By awakening more of
the brain, perhaps music quickens and enlivens us all. "Music can affect all of us – calm us, animate us, comfort us, thrill us, or serve to organize and synchronize us at work or play" (Sacks, 2008, p. xiii). My hope is that students discover many kinds of music and find the songs that aid them in their future.

During the Canada Show/SO we experienced strong emotions. Many of us: students, teachers, parents and audience members, speak of the shivers or tingles we felt and many were moved to tears. I have watched tears stream down the face of the artistic director of the SO as the children sang and gave of their many other gifts and talents. Craig (2009) suggests that, "music associated with reactions of chills, shivers, tears, and crying appears more meaningful than music associated with laughter or smiling" (p. 68). In my career as an educator, students will cry when they have done something wrong or are tired or frustrated, but I have rarely seen tears because the educative experience is so moving for them. I have only observed this happening when music is accomplishing her mysterious work. It is not only emotional, but seems to be biologically part of human life (Fitch, 2006). It "increases endorphin release…It also provides a distraction from pain and relieves anxiety" (Gaynor, 1999, p. 89). As an example, I have 'pressed play' on my CD player when a student is 'losing it' only to have her calm herself and a few times, even fall immediately asleep upon hearing the gentle sounds of Handle's Water music. "Music and sound can, indeed, change brain wave activity" (Habermeyer, 1999, p. 24). When classes of 25-30 enter my music class, I often stand back and opt to let the music coordinate and calm them. I have seen how music assists my students to organize themselves. Music can calm individual students, help them to gather themselves and channel their energy. Music aids my students to organize their own biorhythms and helps them center themselves (Habermeyer, 1999). If the beat in the music and the style of the music are "right" (p. 23), it's as though we have moments when our own parts become a whole. Each brain is different (Medina, 2008), but perhaps the therapeutic effect of music is possible because, in activating more of the brain, students are able to avail themselves of more of themselves.

2.4.2 Synchronize to Others

If music has therapeutic potential for the individual, does it hold the same potential for a group? According to Sacks (2008), "A primary function of music is collective and communal, to bring and bind people together. People sing and dance together in every
culture, and one can imagine them having done so around the first fires, a hundred thousand years ago" (p. 266). I notice during experiences like the Canada Show/SO, when we move collectively to the rhythms, it's as though we are synchronizing ourselves as a whole. Collective music experience builds community.

In the Canada Show/SO experience, we are working cooperatively, collaboratively to reach a common goal. We could probably do this without music, but as an educator, I would suggest that music assists to do this in ways that may seem mysterious. Sacks (2008) believes that a unique social bond forms as a result of shared musical experiences. "It is accomplished by rhythm – not only heard but internalized, identically, in all who are present" (p. 266). This is observable in the Canada Show/SO experience. We move together. We sing together. This is accomplished because we feel a common beat. Even if there are some individuals who can't find the beat of music on their own, they can find it as they watch their neighbors and the conductor of the Symphony Orchestra. We have discussed the power of social pull to move a group. When we add music we have now layered a rhythmic pull into the experience. "Rhythm turns listeners into participants, makes listening active and motoric, and synchronizes the brains and minds (and since emotion is always intertwined with music, the "hearts") of all who participate" (p. 266). Students in the Canada Show/SO experience are undeniably a part of the whole. They commune with those around them: students, symphony members, audience members and all those who support the project. The music we are making together keeps us present, in synch with and available to one another.

Sacks (2008) also acknowledges the bonding effect music had on the workers of our past, "We see it with work songs of every sort – rhythmic songs that probably arose with the beginnings of agriculture, when tilling the soil, hoeing, and threshing all required the combined and synchronized efforts of a group of people" (p. 268). The folk music we sing/perform was written for special purposes – to help coordinate the rhythm of the job, to take one's mind off sore muscles and tired bodies, to re-invigorate the workers so that they could manage the long demanding hours. The songs experienced in the Canada Show/SO are rich in lyrics and specific work rhythms. Through the folk music, our students connect with those of our past, those who worked the land and sang the very work songs incorporated into the Canada Show/SO experience. It is my hope that the rhythms to which we, in unison, swing our imaginary axes, chop down our imaginary trees and build our imaginary railway,
help students to step into the past, giving a greater appreciation for the shoulders on which
we stand and that our appreciation deepens for those who have gone before us.

In my experience, the bonding effect continues long after the Canada Show/SO
experience is over. I find, after an experience like the Canada Show/SO, students greet me
more often in the hall at school, look me in the eye more readily and continue to offer their
skills and talents in our school community in ways that I haven’t even thought to suggest.
Similarly, the director of the SO says she is 'swarmed' with children when she comes to the
school playground. They engage with her as a result of this experience. They seem to want to
continue to connect, to continue the bond that has been created through this experience. It is
2015 as I write this thesis, two years after the Canada Show/SO experience. I have been
asked many times this year, by students and parents, if we are going to do the Canada
Show/SO experience again. These are students who were 7-9 years old in 2013. Even so,
they are still seeking the feeling we felt, the experience we had together.

2.4.3 The Type of Music Matters

Does the type of music we listen to matter? "George Lozanov, a Bulgarian doctor and
psychiatrist who worked extensively with music and memory" (Habermeyer, 1999, p. 23),
suggested the type of music did matter. One of the case studies (Yentob, 2008, 37:00)
associated with Sack’s work (2008) reveals the effect of certain kinds of music on a
participant's brain activity. This participant listened to three types of music: a popular song
he liked, a heavier rock music he found abrasive and then, in this case Jessye Norman singing
Strauss. Functional Magnetic Resonance Image (fMRI) brain scans revealed that all three
types of music evoked brain activity, but the third, Jessye Norman's, "bathed the participant's
brain in blood" (Yentob, 2008, 36:00). In other words, his brain was awash in activity.
Parsons, who conducted the (fMRI) session in this case, called what he observed "an
immense, emotional, whole brain response" (38:00). The participant said he could even feel
his full response to the music.

Music is a language to which we respond. During the Canada Show/SO experience,
students spoke about the power of the symphony, how much they loved it. I admit that I felt
it too. It gave me shivers to stand within the symphony orchestra during the Canada
Show/SO experience. Students spoke about it using terms like ‘powerful’ and ‘amazing’.
Standing so close to the symphony, we not only heard, but felt the vibrations of the
symphony's music. We were exposed to the high skill of each musician, practicing alone and performing together. It was almost as though we could breathe it in. It is now a part of our lived experience. We have been surrounded by its beauty, enveloped in its power, entertained by its humour and, at moments, swept away in transcendence. This is a response to live orchestral music. My goal, as a music educator is to broaden my students' musical appetite, musical taste - to introduce them to many kinds of musical genres, and to live music with the hope that they might feel it and respond to it in such a way that brain, body and spirit are bathed in music's medicine and beauty. I believe that, during the Canada Show/SO experience, music's power is at work, whether or not my students will ever process the potential of these moments.

2.5 Why Multiplicity and Interdisciplinarity?

When subjects are taught separately, they are disembedded from their authentic setting. This has been a practical way to ensure that students have at least been exposed to many disciplines of learning. However, household computers and handheld devices have made any amount of information/tutorials readily available to students at all times. Schools are becoming "increasingly criticized for distributing of so called inert knowledge, i.e., knowledge that is accessed only in a restricted set of contexts even though it is applicable to a wide variety of domains" (Vanderstraeten & Biesta, 2015, p.1). How do we, as educators, give knowledge its meaning and ensure that skills are understood in the sense of real-world practice and application? Greene (1995) challenges the "image of a general orientation" (p. 185). She implores educators to consider the multiple realities within the educational landscape, and ultimately, the realities of each student's lived experience and associated imaginations.

The Canada Show/SO experience is a way to educate that leaves room for students with their multiple perspectives to insert themselves into the learning process. It is an opportunity to bring together our present world, and a past world "to play in it, learn from it, care for it, and realize the beauty of its meanings" (Alexander, 2003, p. 149). The Canada Show/SO project suspends age groupings, timetable, and the concept of subjects taught separately. Because of this, it pushes against the current system of organization within the school system. This can be trying on administrators, teachers, students and on me. However, Greene (1995) challenges staking a solely traditional approach in education, imposing a
curriculum primarily on separation of subjects, a rigid timetable and grade specific groupings. Drawing from the work of Geertz (1983), she suggests that agreement on how to approach education is disappearing. Gone is a "unitary humanism" (p.161). Gone is scholarly agreement. Greene and Geertz challenge the educator to become open to "a disorderly crowd of not wholly commensurable visions"(Geertz, 161). This sounds daunting to me. How can this really be done when I have a group of 30 to 300 students in front of me during the months leading up to the Canada Show/SO experience? We have a looming deadline for our performance. Thousands of people have purchased tickets and are coming to witness a spectacle of student and symphony. Is this a time to be messy? Because I have planned the educational experience, sometimes I feel like I, alone, know where we are heading. My 7-12 year olds do not. Don't I have the responsibility to assert total control of the vision?

With experience often comes a greater capacity. The more I have dared to plan and attempt interdisciplinary, arts-based experiences in an elementary school setting the more I have become open to students inserting themselves into the plan. Though "the easiest road to follow is to try repeat past victories" (Eisner, 2002, p. 79), I have learned to loosen up the vision so that I am not completely sure, even the day of, what the final outcome will be. The structure is there. That is my anchor. That is how I draw from the past. That's how I carry a vision to help students build capacities for the future (Dewey, 1934). I have a strong sense of the overall structure, the songs and the general order of the narration and the chronology of the Canadian story. Throughout the duration of the project, the structure does not change. What is in constant flux is how the many students connect to the present (Dewey 1934). Eisner (2002) calls this "flexible purposing" (p. 79) or remaining open to "micro discoveries" (p. 78) as the students and all involved are willing to create their own art within the structure of the Canada Show/SO experience. This is where I experience Greene's "curriculum of human beings"(Greene, 1995, 211). I practice remaining responsive to the suggestions of the group and of each individual. The present is where "the accounts can be offered from the vantage points of (my students') lived experiences" (p. 185).

This multiplicity of voices and this openness to what may happen is the thrill of the ride for me. For example, it takes more work to combine students with the orchestra then it does to play orchestral music in my classroom and show them pictures of what the orchestra looks like. It requires an open posture from me, a 'let's see what happens' attitude. I can't
control the learning outcomes. It is a journey of "micro discoveries" (Eisner, 2002, p. 78). Learning is not controlled, but evolves from this professional posture. It takes risk. I’ve had ideas that have failed, but that is okay too. I am guided by my mantras: 'this is an elementary school' and 'education is a grand mistake making factory' and I must remind myself to be open and present again and again as students come forward with what they are learning and what they have to offer. They offer their dances, their pictures, props from their homes, suggestions for narrations, sound effects, organizational ideas and partners they can work with. For example, dances grow from students as they choreograph and practice together with friends. As others see this happening, they offer to join. They may have never imagined developing a dance, or dancing in front of a crowd, but they see the dance developing and the opportunity becomes real to them. This can require some social navigation. Again, I remind students of my 'let's try it' attitude when students are feeling territorial of their creations. If I can posture myself openly, it seems they can too. Of course, there are limits to what we can include, but for the most part, there is always a way. The closer we get to our deadline, the more it requires from me to be open to their suggestions, their ways to incorporate their impulses and desires, their self-offerings but that is my job. Meticulous planning, past experience and the right community partner often help me to do so, my first objective is not to put on a really great show/arts spectacle. My first objective is to make room for the multiple voices and multiple realities (Greene, 1995) of the many participants within the Canada Show/SO experience: the group of elementary students, the teachers, administrators, the symphony members, the community partners and associated community members with which I am working.

When so many participant groups come together for a project, there are many educative interchanges of which I will never be aware. An open posture and a valuing of these places 'in between' is part of a collective experience. Macintyre Latta (2013) defines deeper personal/collective understanding using words that evoke the beauty, the medicine, the creativity and the communication I have experienced through the arts. She calls this "aesthetic play" (p. 108) and it results from the interplay of people inside and outside the school building, of past with present, of the planned curriculum with the unplanned curriculum. "Aesthetic play offers the fertile terrain for continuously invigorating all involved within curricular conversations" (p. xiv). It is an important sense of play and,
though up until now I had not had the words to express it, I have seen it at work. It sounds like this: 'I could try a speaking part' or 'Could I be a part of that dance' or 'I have a costume I could bring' or 'I know how to make the sound of a train'. It is the sense that students are generating themselves while they generate input into the learning process. They are venturing beyond their lived experience, meeting new people, trying their talents out in community spaces and solving problems as they arise. The space between students, between student and teacher, between student and symphony member, usher, stage hand, bus driver and learning material is important. The more I layer into the learning experience by way of age groups, people groups, community spaces, subjects or disciplines, community expertise, performer and audience, the more spaces there are for students to experience aesthetic play.

Macintyre Latta (2013) believes that "aesthetic play" (p. 2) or the "aesthetic inquiry" (p. 2) creates something deeper in the education process. It is through opportunities for creating and re-creating representations of ourselves, that our human experience deepens. It is a search for "the ideal mental condition" (Dewey, 1910, p. 219) where students are invested in genuine curiosity: Who is that? What do they do? Can I choreograph a dance? How does this sound system work? Can I perform a solo? Can I narrate? Where should I put the costumes? Can I meet the drummer? Could I play an instrument like that some day? You mean there are jobs like this that I could do for a living? This is how students and all those involved are evolving presently while anchored in a sense of Dewey's "educative experience" (p. 219). "Aesthetic play offers the fertile terrain for continuously invigorating all involved within curricular conversations" (Macintyre Latta, 2013, p. xiv). This is the generating of curriculum as it is lived.
Chapter 3: Theoretical Framework

3.1 A Constructivist Approach within a Deweyan Philosophy of Experience

During the Canada Show/SO experience, the integration of the arts into curriculum was my goal, and I did this by taking a pedagogical stance of constructivism. Recognizing that there are many forms/traditions of constructivism, for example, social constructivism, radical constructivism, social constructionism, information-processing constructivism, cybernetic systems and sociocultural approaches (Steffe & Gale, 1995), all reject claims about knowledge as objective and separated from reality. I turn to constructionist thinking in a Deweyan (1938, 1934) sense of the individual always in relation to the world. It is a knowing in action with self-understanding and always understood in relation to other(s). Dewey's (1934) philosophy of experience guided the initial design. The experience was structured to allow students to connect presently, but also draw from the past and further equip themselves for their future. In other words, though we had a framework within which to work, how a child learned or participated within the Canada Show/SO experience required an open posture from everyone. It was an attempt to creatively engage students. It was constructivist facilitation through the arts. In this case, there was co-creating right up until the performances and even throughout the performances.

Once the design or framework was in place, two aspects of constructivist theory were of particular importance throughout the practicing and performances of the Canada Show/SO experience. They are cognitive (what they are learning) and social (who they are becoming). It is hard to separate these two. As Fosnot (1998) observed "We cannot understand an individual's cognitive structure without observing it interacting in a context, within a culture…" (p. 24). In other words, what students are learning depends on who they are, and with whom they surround themselves. It is hard to extract one from the other.

3.2 Cognitive Structure - What Students Are Learning

Throughout the Canada Show/SO experience, students took in a great amount of Canadian content. They were introduced to and rehearsed an overarching narrative, a framework of the Canadian story through the structure of the show. They were then challenged through the arts to make meaning of historical information found within the storyline and the rich lyrics of Canadian folk music. Constructivism within the structure of
this experience invited students to create their individual ownership of the content. Students were challenged to make meaning collectively as a whole group, in smaller groups and individually.

One way the arts served to help us make meaning collectively as a whole group was through the creation of choreography that we could all perform on the risers. We explored lyrics, for example those found in Shanty Boys, a work song from the lumber camps of British Columbia. Within a single verse, the major aspects of the historical logging process are touched upon as follows: "The choppers and the sawyers, they lay the timber low, the skidders and the swampers, they holler to and fro, and then there come the loaders, before the break of day, come load up the teams boys and to the woods away" (Traditional Folk Song). Part of the learning process was to collectively develop movements we could perform in unison as a whole to represent such lyrics.

We created many aspects of Canadian history found in our folk music to which we could collectively move: we pounded our imaginary railway spikes, rode our imaginary horses and cut down our imaginary trees etc. Through rehearsals, we built on students suggestions and developed a form. At first it was fluid. It changed from practice to practice as we explored different student suggestions to express various concepts or actions. In time we came to agreement on a series of gestures. Our form solidified for the performances. We discovered our collective gesturing helped us to cognitively impress the often rich and instructional lyrics of our folk music into our memory, serving as kinesthetic cues throughout our performance. We swung our imaginary axes as we sang about chopping trees, we loaded our imaginary wood, and we moved in time to the music, just as those who worked the lumber camps sang and moved to the music. We felt and then learned about the ‘genus loci’ of the music; what it was created for. "Modern industry and commerce…has weakened or destroyed the connection between works of art and the genus loci of which they were once the natural expression" (Dewey, 1934, p. 9). Our collective gesturing served the group to give us the sense of how our ancestors used the songs to help coordinate the rhythm of the job.

However, we did more than collective choreography within the Canada Show/SO experience. The cognitive aspect of constructivist theory was also addressed in smaller groups and individually as students dared to insert themselves into the story as they
connected to it. Through the arts they evolved representations of various aspects of the story. These were examples of Dewey’s (1934) mind-body connection. Students explored and created ways to embody parts of the Canadian story. For example, one group 'became' the northern lights through their own choreographed ballet. Another group 'became' the folk dancers representing an east coast fish song. We had a large group develop a simple line dance to represent western expansion. 2 girls became bears to represent the strange and new animals that European explorers and settlers encountered. Two girls 'became' the train that travelled the Canadian Pacific Railway (CPR). Students' creative engagement represented their own ideas, their own cognitive connection within the story of our nation. It manifested in many artistic forms: a costume, a prop, a sound effect, a dance, and/or a movement that represents something to them in the Canadian story. Some students didn't initiate ideas, but rather, responded to the social pull of others and joined in. As I kept an open posture I noticed that teachers, parents and others also joined in and offered their suggestions, skills and talents seeking to enhance the process.

3.3 Social Structure – Who Students Are Becoming

The way that students connected to the Canadian story was one facet of their learning process, however, students also showed evidence of connecting to others and to themselves. The Canada Show/SO experience was social, allowing students to be part of a reality within which their prior and present understanding of themselves could evolve in community. Many times throughout our preparations, students were called on to meet challenges as they naturally arose and so they collaborated with their peers, teachers, support staff, members of the symphony, and audience members. They developed dances, made cardboard canoes and learned to paddle them in pairs, practiced expressing their lines, their exits and entrances, all to solve problems, not as they were contrived but as they really existed. It was a generative process. An idea from one student or staff member sparked an idea for another. Students began to see themselves as having something to offer one another - coaching one another, for example, to vocally project, to move rhythmically, or to develop harmony. They grew in their understanding of themselves and their capacity to contribute, innovate, collaborate, think and learn together.

There was an important social mentorship in the community partnership that was a part of the Canada Show/SO experience. In this case, we availed ourselves of the experience
and expertise of the director of the symphony long before we performed the shows. She willingly joined in on the process, visiting our school often to observe, collaborate and contribute. This is where I believe community involvement is at its best – when experts enter into the constructivist process further broadening student capacity for future opportunities and elevating our understanding of what is possible. "If cognition is embedded in situations, a significant aspect of those situations is that they are inhabited with mentors, experts and advanced peers who work and think alongside us" (Petraglia, 1998, p. 54). During the Canada Show/SO experience, students were surrounded with mentors. As an example, the symphony director came many times to our school during rehearsals and challenged students to command the stage, to harness their fears and to increase their artistic skill. This was authentic experiential learning because there was a "correlation between the forms and formats as they exist outside the classroom" (p. 15). The problems and challenges that students faced during the Canada Show/SO experience were not problems on paper, nor were they contrived to see if they could solve them. The music they heard was not from a soundtrack where I could push a button to start it and push it again to stop it when it suited. This was an authentic experience as it exists outside the classroom walls. Students were learning what performances with the symphony and on stage are really like and the courage and skill it takes to make them happen. Together, with mentorship, students faced themselves – their fears, their insecurities, their shyness and uncertainty. This was the social dimension of the Canada Show/SO experience, within which learning unfolded. Students were in the process of constructing themselves as they watched others do the same. Learning was about the lives of my students in relation to their symphony, their community spaces, their transportation, their peers, their community members, their Canadian story. They were overcoming real fears, filling in the real gaps that surfaced, contributing growing skills and talents in authentic community spaces for authentic community audiences and performing with an authentic symphony orchestra. All the while, they were learning about Canadian history, but they were not learning about it on paper. They were embodying the content. Dewey (1934) says without external embodiment, an experience remains incomplete" (p. 51). Students understood, adapted, re-organized, constructed and evolved themselves in this authentic context.
Chapter 4: Methodology

4.1 Overview of the Study

When the symphony plays, it is a powerful feeling and many who have filled out the questionnaires in this study mention that they count it as a chance of a lifetime or an amazing opportunity. 300 students have been placed behind the Symphony Orchestra and together we launch into a 3 day study of sound, texture, dynamic, timbre, line, note, pitch, of folk lyric and percussion, student narrator and accompanist, dancer and artistic director, canoe paddler and usher, choreographer and bus driver, singer and school administrator, ticket taker and videographer, teacher, student and community member. 'I didn't have to do this' I said to myself once it was too late. 'I could have stayed in my classroom and calmly studied a single Canadian folk song with my students. Why do I do this to myself,' I asked as 2000 audience members were flooding into the auditorium, people who had purchased tickets that would help cover the cost of six shows of the Symphony Orchestra that would take place over the next three days? This is a tension of inquiry and I am attempting "to live and to speak from within it" (Jardine, 1992, p. 126).

Friday, April 19, 2013 was our one and only dress rehearsal with the symphony orchestra. It was also the first time together in the auditorium for our students, their teachers, parent helpers, school administrators, videographers and symphony director. It was our first time to respond to both the artistic director of the symphony in partnership with me - the music teacher - in this authentic performance environment. Before the symphony arrived, we had our 'stumble through' when the students roughly ran through the fourteen folk songs, dances, and narrations, entries and exits of performance. We then had one hour with the symphony orchestra, performing arrangements of the fourteen folk songs that students and I had selected long ago to represent different eras and regions of our nation's history. The students were finally experiencing what we had forecasted during rehearsals which had started months earlier.

4.2 Qualitative Case Study

These moments described above just prior to the performance, were undergirded by case study, my selected method of investigating this arts experience. "Rigorous, qualitative case studies afford researchers opportunities to explore or describe a phenomenon in context
using a variety of data sources” (Baxter & Jack, 2008, p. 544). My challenge was to design a method of investigating this experience as a single holistic case study that would describe the phenomenon of the Canada Show/SO experience in its real-life context in which it occurred (Yin, 2003). Further, my challenge was to collect data from the experience that would answer the research question: What are the benefits and challenges of large-scale, arts-based community partnership projects in an elementary school? The challenge became how and what to learn from such a particular interdisciplinary, arts-based community experience. How could we know it well? How could I, through data and analysis, deconstruct and reconstruct (Baxter et al, 2008) the Canada Show/SO experience so that studying this case might offer insights for my future teaching practice and possibly the teaching practice of others?

One of the most important aspects of a rigorous qualitative case study (Baxter et al, 2008) is that I gather information from more than one data source. This allows the researcher to look at the case "through more than one lens"(p. 544). Therefore, I chose to gather data from a number of participants: students, teachers, administrators, members of the Symphony Orchestra and myself. I also chose to explore this case through multiple data sources. I gathered data from participant questionnaires, student participant iPad data, and my own observations recorded both digitally and through print journaling.

According to Yin (2003) qualitative case study research is a viable research method when the researcher cannot manipulate the behaviour involved in the study and recognizes that the contextual conditions of the research are as important as the participants. In the case of the Canada Show/SO experience, the participants cannot be separated from the context and I did not have any reason to manipulate the experience for my research. The Canada Show/SO experience was going to happen in the same way, whether or not I made it the focus of my research study. There were already contextual conditions such as it being "a phenomenon of some sort occurring in a bounded context" (Miles & Huberman, 1994, p. 25). As researcher, it is my task to vigilantly observe, collect information through, in this case, questionnaires and digital data from participants in their context as it is happening, analyze that information and reconstruct it in terms of how it informs the whole. I search for common themes from each data source and then primary themes converging across all data sources to inform my practice as an educator and hopefully the practice of others who seek to explore.
the kind of growth and learning, benefits and challenges that can be part of an interdisciplinary, arts-based community project.

Qualitative case study research from a constructivist paradigm (Baxter et al, 2008) is a good fit for my work as artist, teacher, researcher within the Canada Show/SO experience. By nature, learning through the arts is an opportunity to create one’s own current understanding or meaning within that experience. The arts naturally make room for multiple perspectives, multiple truths to surface for each learner. Thus, as a qualitative case study, this research will be a constructivist approach to a constructivist learning experience. Will the participants in the Canada Show/SO experience surface their perspectives on their learning, their “subjective, human creation of meaning” (p. Baxter et al, 2008, p. 545)? If so, will there be a critical mass of individual perspectives, thus providing me with a theme or themes that converge across data? This study, then, has the potential to reveal the truths for individual participants, participant groups and possibly some truths that converge across the data sources revealing the collective challenges and benefits to all who participate in the Canada Show/SO experience. Case study is a way to gain in depth insight into the workings at play. These insights may not be generalizable to another situation, however there may be some implications and insights that do inform others in their educational practice.

4.3 Data Collection

In order to gain feedback from various sources and allow others to gain insight into the educative value of the Canada Show/SO experience, I decided upon three methods of investigation, three methods of data collection. The first step into such an experience was to give iPads to 8 randomly selected students to capture some of their experience as it happened. Using my own iPad, I also digitally filmed some of my 'behind the scenes' moments. This, however, only gave voice to nine of our approximately 350 participants. To flesh out the data, I gave questionnaires to approximately 70 grade 6 students, their 4 teachers and our 2 school administrators as well as the 25 members of the symphony.

I chose our grade 6 students because, as the oldest students in our school, they had more leadership and were more intimately involved with all aspects of our show and were also the only students who performed all three days of our tour. Our grade 2-5 students performed in two of the six shows, the ones held in our hometown. Our grade six students, their teachers, our administrators and the members of the symphony orchestra, however,
were a part of all six shows performed in three cities in our valley. For the grade 6 students, their teachers and our two administrators, I gave questionnaires at three key times – after the Friday dress rehearsal with the symphony orchestra, after the sixth and final show of our tour and one month later. Our practice time with the Symphony Orchestra was limited. They were not a part of most rehearsals. We first met them a day before the first performance at the final dress rehearsal. Because of this, I gave symphony members one questionnaire only – at the end of the sixth show of our tour.

The demands on me were many as artist/researcher/teacher. I had to be present and ready at all times for the many possibilities that would surface in any of these roles. The complexities of the many and varied voices within this project, like others I've experienced, gave me an uncertain posture in the midst of a looming deadline. Time and time again, during such projects, I recognize the importance of a somewhat tentative stance. I am not the diva, central to this process. I am a guiding voice, constantly taking into consideration the group and individual needs. My goal is not a show, though it appears that way. My goal is to attend to the immediacies of students, musicians, assistants, ticket takers, administrators, colleagues, bus drivers and parents. I must be willing to be vigilant and unsure, guide toward the vision of our project and be open to possibilities. During these experiences, I have to remember that we are a public elementary school and learning is taking place, whatever the outcomes.

I am well acquainted with arts-based interdisciplinary units of teaching. I seem to reflex to this kind of teaching unless I consciously try to do otherwise. I experienced the power of music, the arts and the stage at an early age and throughout my life. I seem to teach this way because I live this way. These were memorable times in my life. Are they memorable in the lives of others?

It is looking for uniqueness and connections among lives, disciplines, ideas, and cultures, context to context. It is the continuous search for what others find memorable. Lingering is poring over field notes, transcripts, curriculum documents and texts that are codes to be cracked, poems to be enjoyed, subtleties and form to be teased out and understood in the dense texture of this symphony called education. It is watching the drama unfold and wanting to participate as actor and audience (May, 1991, p. 152).
In order to gain rich and open-ended data the questions needed to be open-ended as well.

The purpose of the digital journaling being placed in the hands of grade 6 participants in the Canada Show/SO experience was to see what some of the experience was like from their perspective. As a teacher-researcher, it is my job to read the visual data and "search for form and order" (Macintyre Latta, 1999, p. 20). I used student digital journals, my own digital journal plus the digital footage, capturing the entire performance as sources of extensive data. Just like the questions given on the questionnaires, we decided that the direction for gathering digital journal entries needed to be unrestrictive as well, allowing for the kind of digital journalism participants valued rather than my idea of imposed criteria.

It became my job to not only lead and direct the very large production of "How Canada Came to Be" but to simultaneously study it – seeking meaningful data from the student participants, teachers, administrators and symphony members as well as from myself. I called my study, "The Canada Show and the Symphony Orchestra Research Project" (Canada Show/SO experience) and defined it as an experiential, large-scale community-based arts partnership project. I chose to do this in the form of a case study because, "a case study is fitting as it lends itself to gaining insights into complex social phenomena, yet retain the holistic and meaningful characteristics of real-life events"(Yin, 2003, p. 2). I chose to study the case of this project through ongoing data collection and my own reflections in attempt to come to know it well, what it is and what it does (Stake, 1988). I designed a qualitative inquiry to explore the case in depth using a variety of data collection methods including questionnaires, digital journals and reflections.

4.4 Participants

Because there were so many people in this project – approximately 400 in total – I had to limit the amount of people from whom I would collect the data. The participants for this research include the following:
70 grade 6 students from a mid-sized elementary school in a mid-sized city in Canada, their 4 teachers, the Elementary School principal and vice principal, 8 randomly selected grade 6 students from the group of participating students to digitally record their experience, approximately 25 members from the Symphony Orchestra (SO), and myself as a researcher-participant. The data I collected was both my written reflection in my research field notes, as well as my digital journal.
4.5 Recruitment

I recruited students, teachers, administrators and members of the SO by sending out a letter via e-mail as well as a hard copy sent home with students, teachers, symphony members and my 2 administrators explaining my study and asking for their participation. Following their agreement to participate, I collected the signed consent forms and in the case of the students, a consent form from their parents with an assent form required of students.

I selected eight grade 6 students to produce digital journals using school iPads allowing them to document their experience. They were selected randomly by pulling their names out of a jar during one of our rehearsals. Some of the names that were pulled belonged to students who did not want to do an iPad journal. In keeping with ethics, I did not force them to participate. I kept drawing names until I had eight willing participants.

4.6 Minimal Risk Research

It is important that educators/researchers do no harm or risk to any of the participants, in this case, the grade 6 students of our Elementary School, their teachers, administrators and members of the SO. Participation in experiences like the Canada Show/SO was a regular part of my students' school experience long before I thought about formally studying its educative value. The kind of data that I collected during this study was authentic. The questionnaires and digital journals that I collected would be the kind of thing that I would do anyway to get feedback from my students throughout the experience of a project. I would not normally formally survey teachers, administrators and SO members, but rather, would have informally discussed these types of questions along the way. My study simply made me accountable to record their input for future consideration. Therefore, the research I was doing fell into the 'minimal risk' for students, and for other participants.

Bringing this project into the realm of a formal academic study was helpful for me as an educator because it reminded me that there are ever present ethical considerations that we have to address. I need to constantly be aware of the possibilities concerning the power relationship between the teacher and the students. Are they giving answers that they think I want to hear? If so, that is an abuse of my power. I need to set a climate in every learning space that frees students to speak from their hearts, from their experiences and to grow in their authentic ways.
To address the possible concerns of the power relationship between me and my students, the following precautions were taken within this study. Firstly, as the music teacher and not the classroom teacher, it was my decision that I would not give marks to students as a result of either the performances or the research related to this project. Also, the scope of the study was explained to the students by the school principal using a script. I chose the principal because he is known to our elementary students, has a good rapport with them and has no direct input to their classroom assessment. Because she is even further removed, I asked the school secretary to be in attendance when the principal introduced the study to the students and I also asked her if she would be willing to administer the questionnaires without me being present in the room. She agreed to this and also agreed to store the questionnaires in a locked safe in our school office until all the questionnaires were complete.

Our school principal made sure to let the students know that there would be no way to match their identity with their questionnaires because we were using a coding system developed by our school secretary that matched student names to numbers. The secretary would give each student the same number throughout all three questionnaires and that number would be written at the top of each questionnaire. Our principal let the students know that only the secretary would have access to the coding system and she would keep the coding system locked in her school safe so that she could re-use it each time she handed out a new set of questionnaires. We determined that the secretary would dispose of the coding key once all the data was collected. After the coding key was destroyed, the data would then be given to me. The coding system was necessary to enable me to track and analyze a single student's experience from pre-show to during the show to one month after the show. These were the three times that the questionnaires would be administered throughout the Canada Show/SO experience.

As stated on each questionnaire and by our secretary, each of the three times the questionnaires were to be administered, students could choose not to participate. They would then do other related school work reflecting on their experiences of the Canada Show/SO. This also ensured that it would not be obvious to the students who was and was not participating. In this way, an ethical process safeguarded students so that they could choose to participate, and if they did so, they could give unfiltered information due to their anonymity.
Once again, I did not give out marks to students related to the Canada Show/SO experience. I felt I could take this freedom because school district policy requires music marks be given on report cards on one of three terms only. Marks had already been given out earlier in the year and, even so, had I been giving third term marks, I would not have needed to include formal assessment of student participation in the Canada Show/SO.

As a further note, the same systems were used to protect the identity of the adult participants in the study except for the SO members, who were only answering one questionnaire and thus did not need a coding system. They simply answered their questionnaire immediately after our performances and did not include their names.

4.6.1 Questionnaires

In my study, questionnaires were given to each of the following groups: 70 Grade 6 students, the 4 teachers of Grade 6 students, 2 administrators and 25 members of the SO. There were slight variations depending on the group. Questionnaires were administered at set times in April-May 2013 at key times during the process of our large-scale arts project. The following is a list of dates and key times questionnaires were given within the process. Each was selected to give insight into different parts of the process – dress rehearsal, performance time and one month after the performance to see what students reflected after time had passed and other experiences had happened.

Grade 6 students – Three questionnaires were given and completed on the following dates:

1. Friday, April 19th, 2013 when students arrived back at our elementary school having participated in the official dress rehearsal at the first auditorium. This was a long day and students had to walk back from the auditorium. It was the first day that they saw the auditorium and the first day that they met their community partners – the symphony orchestra.
2. On Thursday, April 25th, 2013 at our elementary school when students arrived back, having completed a three day tour with the SO.
3. On May 22, 2013 at our elementary school, a month following the performances/tour.

Four teachers of Grade 6 students – Questionnaires were given on the same dates: Friday, April 19th, Thursday, April 25th and Wednesday, May 22nd, 2013.
Two school administrators - Questionnaires were given on the same dates: Friday, April 19th, Thursday, April 25th and Wednesday, May 22nd, 2013.

Symphony Orchestra Members – One questionnaire was given on Wednesday, April 24th, 2013 which was our last day together with the symphony.

4.6.2 Digital Interviews/Journals

I decided to give out digital journals/school iPads to eight randomly selected grade 6 students to capture some of their comments, moments and insights throughout the experience. The questionnaires are useful to this study, but were uniformly delivered at set times. By contrast, the digital journals offered a more flowing sense of the student experience because there were restrictions on the timing of their journaling. Students were told that they could film and comment on any part of the experience as they saw fit.

It is important to note that, before engaging in this large-scale arts project, our school took precautions to get media release forms signed by parents. Long before this became a study, we had already arranged to partner with the Kelowna Arts and Technology Center to film our project. Also, we knew that there would likely be news outlets that wanted to celebrate this sort of student achievement. Parents were already aware that their children would be directly or indirectly in the media as a result of the nature of this project. I knew that students would handle their iPads, respecting them and their peers, because our school has trained our students to do so. As a school, we have safeguards in place that include how to use the iPads, password protection and parent permission around the ongoing use of iPad. Students know not to touch someone else's iPad.

The reason I chose eight out of 70 Grade 6 students to record their experiences using our school iPads was twofold. First, because our iPads are shared between all our classes, it was difficult to get teachers to release eight for the entire week we needed them. I had to carefully calculate how many our school could afford to part with and how many I thought would give the data that I needed. Second, I had a large amount of data coming in from this study and a lot of other demands happening at the same time with this project. Because I was also leading and directing the Canada Show/SO rehearsals and 3 day tour, I had to keep things manageable for myself. It seemed that two students, randomly selected from four different Grade 6 classes would be enough footage and would also allow students to collaborate together if they had questions or concerns.
Once the eight randomly selected Grade 6 students were determined, I met with them and we talked about what this could be like for them. We decided that journaling could be done anytime, pre, post and mid-show. I suggested the following questions to help guide them or get them started in their journaling. We discussed that they could capture the experience as they chose to, their thoughts, feelings, needs and wants. My suggested guiding questions were:

- What is the date/time?
- What is happening right now for you?
- How are you feeling right now?
- Why?
- Is there anything else you want to say about what is going on for you?

I put these guiding questions on a card and gave them to each of the students, hoping that this would help them give key prompts when they documented their experience. Each night the iPads were stored in our locked safe at school. When all the data collection was completed, my supervisor kept the data locked in her office at the UBC Okanagan campus.

4.6.3 Researcher Reflections Through Journaling

The final data that I collected were my own reflections in a journal and on my own iPad.

It is my hope that the student, teacher, administrator and SO member questionnaires, the student iPad journals and my own reflections throughout the process of this project will give insight into the benefits and the challenges of an experiential, large-scale, arts-based interdisciplinary community partnership project in an elementary school.

4.7 Data Analysis and Interpretation

Throughout the Canada Show/SO experience my data analysis was ongoing. Constant and vigilant interactions with each stakeholder, or participant group, played a part in my understanding of this case and there was a ‘parts-to-whole’ relationship that was constantly being remade. My journaling served as the interface, engaging me writing tentative analyses throughout the Canada Show/SO experience. Feedback from the participant questionnaires and student digital journals informed the process. I spent time reading participant input as I typed out all the questionnaire responses and digital scripts contained on the iPads. First
typing the data was the beginning of knowing it well. After the typing was done for each of the participant group questionnaires and digital journals, I printed them and then collated them into their participant groupings. I poured over student questionnaires and took notes. I did the same for teacher, administrator and SO member questionnaires. As I spent time taking notes, I noticed that certain words surfaced often. Those that surfaced the most became dominant themes, first within each participant group and finally, dominant themes surfaced across data sources. I looked for significant differences following the same method. I then chose quotes from the data that typified or stood as an example of the type of comment I included with the themes for each participant group across all data sources. The largest group of participants was the student group. There were only 3 teacher participants and 2 administrative participants. There were 17 SO participants but they only answered one questionnaire one time. The number of student participants varied on each questionnaire date, however, there were always more than 40 and they answered questionnaires on 3 dates. I realized, as I studied the numbers of student participant responses, that the content of their responses was meaningful, but that the number of students reporting on a certain theme started meaning something to me as well. I started to see that, some themes were stronger during dress rehearsals. Others were mentioned the most immediately after the performances. In order to look for growth trends across the dates, I tabulated student questionnaires into percentages of students who made statements that fell within a particular theme. I then presented the percentages in bar graphs to be able to better see and relay the numbers of students who identified benefits or challenges within certain themes. So, data analysis became an inductive and deductive ongoing process throughout the SO experience. Such a reflexive approach (Alvesson & Skoldberg, 2000) to data collection and analysis provided means to address the interface between the data collected, its interpretations, and the research literature.
Chapter 5: Reporting the Research Data

5.1 Participant Questionnaires

During this study, participant groups (students, teachers and administrators) answered questionnaires on three occasions to help determine their challenges and the benefits of this experiential, large-scale, arts-based, interdisciplinary, community partnership project in our elementary school. The questionnaires featured nine open-ended questions. The questions were identical each of the three times. Participants were asked to fill out these questionnaires after the final dress rehearsal which was held at our first facility, after the final of six shows and one month after the Canada Show/SO experience was completed. The dates on which participants filled out questionnaires were:

1. After the final dress rehearsal at the first auditorium – April 19, 2013
2. After the final of 6 performances – April 25\textsuperscript{th}, 2013
3. One month after the conclusion of the Canada Show/SO experience – May 22\textsuperscript{nd}, 2013

The Symphony Orchestra was the only participant group that filled out a single questionnaire directly following the final performance on April 24\textsuperscript{th}, 2013.

The open-ended questions that participants answered referred to their experience on these three occasions (above). Though the questions were identical each of the three times, the part of the experience to which they referred was different. Therefore, on the second questionnaire, words like 'dress rehearsal' were changed to 'tour' or referred to the tour. On the third questionnaire the words 'dress rehearsal' were changed to The Canada Show/SO experience or referred to the whole Canada Show/SO experience. The nine open-ended questions were:

1. The dress rehearsal is completed. How are you feeling about it today and why?
2. What are you thinking about when it comes to your role in the show?
3. What do you like about getting ready for the show right now?
4. What don’t you like about getting ready for the show right now? What is a challenge for you and why?
5. If you were to give advice to others who want to put on big shows like this, what would it be?
6. What are you learning?
7. During our rehearsals or performances, is there an incident that mattered to you or stood out to you?
8. Is there anything you wish for when you think of the experience of the Canada Show/SO?
9. Do you have any other comments?

I will be reporting on benefits and challenges according to the data gathered from the questionnaires during this research study. I will report the findings of the various participant groups according to the following order:

1. Student participants
2. Teacher participants
3. Administrative participants
4. Participant members of the symphony orchestra

5.1.1 Research Reporting on Student Questionnaires

In the following section of my research reporting I will include a sample of student comments under each category. They will be followed by a percentage of student study participants that made this kind of comment on their questionnaire. The examples are taken directly from the questionnaires. The coding system looks like the following: 3-102-A19 which means Question 3, Student 102, April 19th. These student participants are 11 and 12 years old.

The following are the categories which surfaced from the student questionnaire responses. Student participants revealed many benefits and challenges throughout the Canada Show/SO experience. The benefits centered on the following themes:

5.1.1.1 Benefits

The following categories represent the type of benefits that the students wrote about most frequently in their questionnaires.

1. Social benefits
2. Mixed emotions showing personal growth (patience, proud of self, mixed emotions heading in the right direction)
3. Arts-based performance benefits (live crowd, facility, staging, costumes, microphones, singing, acting, drama, public speaking, show biz)

4. Rehearsal benefits (repetition, planning, importance of a work ethic, touring)

5. Benefit of all positive emotions

6. Benefit of ownership/own part

7. Desire for more

8. Benefit of learning Canadian history

5.1.1.1 Social benefits

The Canada Show/SO experience is a social experience. There were many people to encounter because so many people are involved throughout practices and performances. In elementary school, students typically spend the majority of their time with their classmates who are the same age and grade as they are. During this experience students are mixed with peers from other classes and grades within our school. They are also interacting with SO members, community members, audience members, and people who run the facilities in which we perform. These are inter-generational, multi-aged interactions. The social benefits students experienced are typified by the following representative statements by student participants such as:

"Mme Draper did a really awesome job and so did (the director) and the SO" (9-205-A19).

"I also feel satisfied because we get a great opportunity up on stage in front of our parents, friends, family and classmates" (1-217-A19).

"I like…how we all bond together and be really social" (3-102-A19).

"I like watching all the talent and energy that we have in our school. Also, I think that, for the younger students, it is a good role model to see all of the responsibility and patience we all have" (3-103-A19).

"I like the energy that is produced. Everyone is happy at the end… Today, after lunch, the energy was amazing. I really hope when I grow up I can see my kids do this" (3-110-A19).

"Be patient! Listen to everything everyone says and follow their directions. Take things other people do to improve what you do" (5-109-A19).
"What Mme. Draper put together just blows my mind of what she is doing for our community" (5-204-A19).

Within the open-ended questionnaire students were not specifically asked about social relationships, however, the following is a percentage of students who, in some way, addressed the social benefits they experienced during the Canada Show/SO experience (Figure 5.1).

<table>
<thead>
<tr>
<th>Questionnaire given</th>
<th>Students out of study participants</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 19th</td>
<td>30 out of 52</td>
<td>58%</td>
</tr>
<tr>
<td>April 25th</td>
<td>33 out of 48</td>
<td>69%</td>
</tr>
<tr>
<td>May 22nd</td>
<td>27 out of 41</td>
<td>66%</td>
</tr>
</tbody>
</table>

5.1.1.1.2 Mixed emotions showing personal growth

As I interacted with the questionnaire data, I noticed there were many comments which included mixed emotions. Mixed emotions can be uncomfortable so I looked for indications that they were doing okay with their mixed emotions. When comments also included the idea that students were okay with their mixed emotions, or overcoming, or finding a strategy to deal with them, I counted it as personal growth. Personal growth was evidenced by comments such as the following:

It's fun because you get to see so many smiling faces. It can confuse you so then you forget your lines. I think I got worried but at the same time I was happy. I'm very,
very, very tired. It was a long day and I plan to get some good sleep before the real show (1-110-A19).

I feel my costume looks very weird, but is accurate. I know my lines very well and I feel I present them very well with emotion and voice change. I'm quite nervous to go on the stage, but I'm ready. Everyone does their lines very well too. We sing well too. Also the costume are very accurate and awesome (1-109-A19).

"I am feeling fairly unconfident. I made a few mistakes and I hope they don't occur during the show. I will practice before the show and I know I will succeed if I try my best" (1-216-A19).

"I'm feeling excited. I used to feel stage frightened but I feel confident about this show and Madame Draper made me confident about my part. I love my school with its awesome shows and trips" (1-219-A19).

"My advice? To practice lots but don't get overwhelmed and smile, have fun and if you make a mistake, pick yourself up and don't make it obvious" (5-114-A19).

"When they tell you there are 4000 people going to be watching you it's not as bad as it seems and just have fun" (5-214-A19).

"I think it's a good role. It's fun and all, but a bit embarrassing but whatever! It's inspiring" (2-207-A25)!

All in all it was a good experience. I thought of it as dull at first, but now I see the benefit of it. It showed us what actual showbiz is. It shows you have to be professional for it to work. It also shows all of the time and effort you need to put into an hour. It was a good experience (1-407-M22).

The following percentages contain evidence of mixed emotions showing personal growth (Figure 5.2):

Questionnaire given on April 19th - 40 students out of 52 study participants 77%
Questionnaire given on April 25th - 35 students out of 48 study participants 73%
Questionnaire given on May 22nd - 31 students out of 41 study participants 76%

![Bar Chart](image)

*Figure 5.2 Personal growth addressed in student questionnaires*

5.1.1.1.3 Arts-based performance benefits

Another aspect of the Canada Show/SO experience is the opportunity to develop arts-based performance capacities in three facilities outside of our school building. Students mentioned many aspects of the performance as being of benefit to them. In this category, I included any comments that mentioned performance aspects specific to our show such as singing, acting, drama, public speaking, stages, microphones, costumes, the facility, the live crowd or a general 'showbiz' comment. Students mentioned the benefits of performance in comments such as the following:

"I like how everyone is wearing costumes. They look very professional. I like that my costume is fuzzy and it warms me up" (3-108-A 19).

"I am thinking…How I can improve how I sing and at the same time, to concentrate. I think "Perfect timing" then I cut loose and just do it the best I can. I remember to take big breaths of air and ensure that I sing well" (2-110-A19).

"I have two things to say: If you can see the crowd, they can see you and when you perform the real thing be excited like it is the first time" (5-103-A19).
"I think of people looking at me, but it still doesn't worry me. I'm not one of those people who get worked up for everything. I thought I was great. Everyone was great and plus, it was really fun" (2-112-A19).

"I just really hope that the audience will enjoy and notice how much time and effort we put into this production" (8-109-A19).

The following percentages represent the numbers of comments that addressed the benefits of arts-based performance as a part of their learning in The Canada Show/SO experience (Figure 5.3):

Questionnaire given on April 19th - 37 students out of 52 study participants 71%
Questionnaire given on April 25th - 36 students out of 48 study participants 75%
Questionnaire given on May 22nd - 28 students out of 41 study participants 68%

![Figure 5.3 Benefits of arts-based performance addressed in student questionnaires](image)

5.1.1.4 Rehearsal benefits

The data offered many student comments about the benefits of rehearsing, practice, planning, touring and working hard. Mastery takes work. It was of interest to me that students of such a young age could already recognize the benefits of their practice and hard work and attribute their performance success to their work ethic. I also noticed that more students recognized the benefit of their hard work and rehearsal immediately after performing the actual shows as opposed to after the rehearsals or a month after the
experience. Evidence of the benefit of working hard/practice was found in student comments such as the following:

It's a very good idea to run through it like we are. We aren't rushing through it too much and that's good. It's good because it really benefits how well we know our order. Also (the director of the SO) has been a huge help and has improved how I speak and sing tremendously (3-109-A19).

"After the dress rehearsal today, when we did it at (the first auditorium), it felt like a whole new experience" (4-103-A19).

I like getting ready for the show. It is just so much fun. I love being on stage and practicing. I feel so important. I usually don't do much performing but this is so fun to do and such a huge opportunity (3-305-A19).

What I like about getting ready for the Canada Show is that we receive more practice and become better at our parts and do not have to worry about forgetting our lines or dance in the middle of the show, especially when we are singing. I really am glad that we have the honour of (the director of the SO) helping us along the way (3-210-A19).

My advice would be to practice, practice, practice and also don't get stressed if you think you won't be able to memorize your lines. I thought that at first but you practice and in the end you will think, "WOW" that wasn't long. Finally, don't get all stressed when it gets to your part. Just enjoy the show and have fun (5-209-A19).

Probably if you really want to do well with the show, you need to practice a ton and remember, talent doesn't always come naturally. Be expected that the real show will fly by and practices will seem to go on and on (5-220-A19).
"I'm learning that practicing is really boring sometimes and you can't expect everyone to always be perfect though sometimes you can. I'm also learning participating in big/huge shows like this can be fun" (6-220-A19).

"I feel like I have really done well in this show because I have practiced so many times that I may have almost achieved a perfect gold" (1-210-A25).

When it comes to my supporting role in the show, I was very confident and prepared, judging on how many times I practiced. What goes through my mind as I sing and dance is just remembering what dance move or singing line that comes next when I am performing. If someone were to replace or take my part all I would say to them is to know what is coming next (2-210-A25).

The following percentages represent the number of students who acknowledged the benefits of hard work, practice and rehearsal. It is of interest that the realization of the benefits of rehearsal is greatest on April 25th, after the 6 shows are completed (Figure 5.4).

- Questionnaire given on April 19th – 25 students of 52 study participants 48%
- Questionnaire given on April 25th – 37 students of 48 study participants 77%
- Questionnaire given on May 22nd – 17 students of 41 study participants 41%

![Figure 5.4 Rehearsal benefits addressed in student questionnaires](image)
5.1.1.1.5 Benefit of all positive feelings or moments

Feelings in a learning experience could be an interesting study of its own. I realize that some people would not categorize feelings as positive or negative, rather they might suggest all feelings are just that – feelings. For the purposes of this study, I attempt to pay attention to the types of states that students write about during the Canada Show/SO experience. Some student comments did not reveal mixed emotions, but rather all positive emotions. By all positive, I am referring to the sense that students are suggesting that they are feeling happy, excited, good as opposed to happy and anxious which would be mixed emotions or feelings. By contrast, I have categorized negative emotions for this study as moments when students suggest feeling bored or mad without referring to a positive emotion at that particular moment.

I found it interesting that ‘all positive emotions’ is the only group of percentages that steadily goes up and is highest one month after the show. Perhaps this is because we remember the overwhelming sense of the experience. When I have grown from a situation and I know that it has been good for me I remember it as good. If this is the case, many of our students had a very positive experience as evidenced by the following comments and growth in percentages.

"(I'm feeling) excited for the next three shows. Confident that I know what I'm doing. Amazed that I was able to perform well" (1-104-A19).

"I feel very excited because I love speaking in a microphone because it's fun hearing our own voices. I feel very proud of myself and it was so much fun. I could just imagine the 2000 people in the auditorium" (1-108-A19).

"I am feeling really excited for the big show. My heart is pounding and I'm smiling constantly. Madame Draper is amazing and she is the best music teacher ever. I am so happy" (1-203-A19)!

"Perfectly fine. I am completely comfortable and excited for the big show. It will be very amusing in every way possible"(1-208-A19).

"I like my feelings. I feel great. I feel awesome" (3-301-A19).
"I really like it because I get to be with my friends but most of all I get to be kind of a little celebrity and it feels good to show off my talent to everyone, family, friends, etc. I am really proud of myself for going through with this"(2-204-A19).

"I feel excited. About my part because I'm in the Klondike dance and love the costumes and I love being in dances. I feel excited about my speaking part because I'm with my friend and I don't have a tiny part or a huge part so it is easy to memorize"(2-209-A19).

"I was happy that Mrs. Draper trusted me with singing and saying lines in the same show. And it was so much fun"(2-106-A25).

The following are the percentages that represent the number of students who reported all positive emotions in their questionnaires (Figure 5.5).

- Questionnaire given on April 19th – 27 students of 52 study participants 52%
- Questionnaire given on April 25th – 33 students of 48 study participants 69%
- Questionnaire given on May 22nd – 32 students of 41 study participants 78%

![Figure 5.5 Positive emotions addressed in student questionnaires](image)

5.1.1.1.6 Benefits of own part/ ownership

In the Canada Show/SO experience, student questionnaire data surfaced a sense of pride in having one's own part as well as a sense of ownership of the whole experience.

*Benefit of Own Part.* Many times in the questionnaires students spoke specifically of the benefits of their own part or made comments that indicated they were taking ownership of the whole experience. This surprised me for two reasons. The first is that most individual
parts were, in my mind, quite small. Students took them seriously as indicated by comments like the following:

"My advice to others – from my own part - Remember your lines and be ready. Sing like you've never sung before and all the work is worth it" (5-310-A19).

"Even though my parts are small they make a big difference in the show" (5-310-A19).

"I'm sure at least one person will remember me as the cowgirl who lost her shoe" (2-104-M22).

"When it's my time to go get my canoe, I try not to panic when I have to go on. When I get on stage and in my canoe I just give it my all" (2-308-A19).

"You have to be sassy and work with it if you don't get the boa you want! (costume) It doesn't matter as they all look good" (2-219-A25)!

*Benefit of Ownership.*

There were many statements of overall ownership as exhibited below. My students are young. I didn't realize how responsible they were feeling. Maybe this was because the project was so large. I wasn't asking them to be responsible because I wanted them to learn responsibility. I actually needed them to be responsible whether or not this was a learning objective. Maybe they intuitively pick up on the authenticity of the need. I couldn't possibly problem solve for all the moving parts of the Canada Show/SO experience. Maybe the power of social pull was at work. At any rate, I can see how this feeling of ownership influenced the high quality of our production. Ownership of the overall production is evidenced by comments like the following:

"Before anything I do in the show, I always review in my head what is coming next to make sure it is well rehearsed" (2-216-A19).

"(I am) listening to people say their lines because if you know their lines and they are sick for the show someone else can say their lines" (3-213-A19).

"My wish? That everyone works as hard as they can and someone doesn't try to mess up on purpose. That would be a disappointment for everyone who did work hard" (8-208-A19).

"I liked everything I did and would do it again, just next time I would help more backstage" (8-211-A19).
"Any further comments? Just that it is hopefully a success instead of a mess, no further comment" (8-211-A19).

"I feel relieved knowing that people know that (my school) is no regular school" (1-115-A25).

"I'm thinking, "Okay, just wait… and wait… Moose Song! Gotta go get my costume, Gotta go get my costume. Okay, out on the stage, dance, go back, wait for the railway people" (2-104-A25).

"Don't sneeze when you're performing Try to make it so everyone has just one part because it can be hard to be consistent on two" (5-110-A25).

"I am always thinking about what comes next and what I can do to improve from the last time" (2-216-A25).

"Make sure that you find the best people for the part and always make sure that they try their hardest because it's never nice to see a bad show with people with dim voices and lazy" (5-117-M22).

"Our school is well known for this production. It is a big achievement"(1-304-M22).

"I learned how much effort goes into an amazing show like ours. I also learned how teamwork helped us and we learned how we could improve the show for next time or for years to follow"(6-206-M22).

The number of students who mentioned the importance of their own part or took ownership in the show are represented in the following percentages (Figure 5.6).

Questionnaire given on April 19th - 42 students out of 52 study participants 81%
Questionnaire given on April 25th - 41 students out of 48 study participants 85%
Questionnaire given on May 22nd - 31 students out of 41 study participants 77%
5.1.1.7 Desire for more

I noticed many students were expressing a desire for 'more' of something – more performances, more people in the audience, more people to experience what they were experiencing. It is of interest to me that on April 19, after the dress rehearsals, there aren't many students mentioning they want more. On April 25th, right after experiencing the actual performance, that number more than doubles. Here are examples of these kind of comments from student data:

"I wish there was a show for chapter 2, 3, 4 etc. out of 2013 chapters. It was a hassle but I got the hang of it. That's Showbiz" (8-202-A19).

"It gave me the chance to see what it was like to be the performer. It is fun but it is a lot more stressful than you may think. I did also like being able to adjust to the new stages every day."(3-407-A25).

"I liked performing and talking in front of all those people. It was so exciting and cool. I loved it. I want to do it next year too"(3-409-A25).

"I wish that we can do other shows for the Canada Show"(8-205-M22).

"Maybe be able to do this another time around the world"(8-219-M22).

"Keep the tour going for longer, more shows, more dates"(5-206-A25)!

"I wish that I will be able to do something like this again"(8-412-A25).

"The thing that I wish is to try do this again for the next year or so and that I love performing and acting" (8-205-A25).
"One thing that I wish is that I wish it would never end. We could go on a tour across Canada and give more of our energy to others across the country and teach them new things" (8-206-A25).

The following are percentages that represent the number of students who, in some way, expressed a desire of some aspect of the Canada Show/SO experience. Of interest is that, after the performances, these kinds of statements more than doubled. We experience a collective high or euphoria after our performances which, in my experience, incites the "Let's do this again" attitude (Figure 5.7).

Questionnaire given on April 19th – 11 students out of 52 study participants 21%
Questionnaire given on April 25th – 26 students out of 48 study participants 54%
Questionnaire given on May 22nd – 14 students out of 41 study participants 34%

5.1.1.1.8 Benefit of learning Canadian history

The Canada Show/SO experience is designed to teach students an age-appropriate overview of Canadian history. When asked an open-ended question about what they learned during this experience students mentioned many things, among which was Canadian history. In my own follow-up work as a teacher, but not included in this study, I had students list the specifics about the Canadian history that they learned or remembered. For this study, however, because the question is open-ended, it did not direct them to list the facts they learned. They spoke generally saying comments such as the following:
"We are learning a fun and educational way to learn about our country, Canada" (6-112-A19).

"I liked getting to teach people about Canada in a musical way, because it really made them understand it better I think" (3-109-A25).

"I liked the story of our country because the story is so interesting and resonates forever" (3-104-A25).

"How you project your voice, what it's like to be a star and most importantly, the story of the True North Strong and Free" (6-104-A25).

"I feel relaxed and proud that Canada is Canada today. Never felt so relaxed during a show while giving lots of energy. Personally I felt good to teach friends and relatives etc. about Canada" (1-202-A25).

"Just running through the non-gruesome parts of our country's history because it's so interesting that all of this actually happened" (6-206-M22).

"I learned the history Canada has. What has (been) done to this precious land. The art it holds, the culture it has. The life of finding good, building a railway for 5000 kilometers. The harsh life for those who lived" (6-202-M22).

"What I liked about the tour was being able to tell people what Canada was like in past years. Also, so that people continue to pass on the history for years to come" (3-215-A2).

"I liked seeing all of the people cheering and the fact that we got to teach them about our country" (3-223-A25).

"I am learning how Canada is today and what lies in the historic, peaceful huge mass of land. The stories express songs, cultures, nations etc. The immigrants make Canada everyone" (6-202-A25).

"It's the whole story of Canada that's our home. There's no better place on earth but to be home on Canadian soil" (7-202-A25).

"At the end of each show, I always felt even prouder and prouder to be a Canadian" (7-225-A25).

"When I hear the title 'Canada Show' I wish for the history of Canada and we sure nailed it" (8-203-A25).

When asked what they learned, the following percentages represent those that said they learned about Canadian history (Figure 5.8).
Questionnaire given on April 19th – 37 students out of 52 study participants 71%
Questionnaire given on April 25th – 25 students out of 48 student participants 52%
Questionnaire given on May 22nd – 22 students out of 41 students participants 54%

Figure 5.8 Benefit of learning Canadian history addressed in student questionnaires

5.1.1.2 Challenges

The following are the categories which surfaced from the student questionnaire responses. Student participants revealed many challenges throughout the Canada Show/SO experience. The challenges centered on the following themes:

1. Social challenges
2. Personal growth challenges (mixed emotions that bring me concern)
3. Arts-based performance challenges (live crowd, facility, staging, costumes, microphones, singing, acting, drama, public speaking, show biz)
4. Rehearsal challenges (repetition, planning, importance of a work ethic, touring)
5. Challenge of all negative emotions

5.1.1.2.1 Social challenges

Some students experienced social challenges during the Canada Show/SO experience.

For example:
I feel like it's really unfair because I always sing the best I can and I look around and nobody else is. I feel like I'm singing for the whole school. Also, I'm getting a little tired of everyone reminding everyone. But I'm also proud of all the singers, narrators and choir (1-105-A19).

"I am a little embarrassed people came up to me and made fun of me. I didn't really like this production. I wouldn't want to do it again" (1-222-M22).

Within the open-ended questionnaire students were not specifically asked about social relationships, however, the following is a percentage of students who, in some way, addressed the social challenges they experienced during the Canada Show/SO experience (Figure 5.9).

Questionnaire given on April 19th – 13 students out of 52 study participants 25%
Questionnaire given on April 25th – 7 students out of 48 study participants 15%
Questionnaire given on May 22nd – 5 students out of 41 study participants 12%

5.1.1.2.2 Arts-based performance challenges

Performances can be challenging, let alone performances this large in three different cities, various facilities and involving bus tours. There are so many variables involving staging, costumes, a live crowd, singing, facility differences, mic challenges, showbiz, public
speaking, large scale, drama, music, singing, and planning as evidenced by the following student comments:

What I didn't like about the show was waiting for me to speak my lines. I wanted to just be on with it. One of the most challenging things about this was adapting to the different stages and churches we went to. I found that hard because each stage and church was smaller than the one before. Therefore we had to adapt to where everything would go (4-201-A25).

What I didn't like about the tour was riding in busses for long periods of time. The bus got hot and stuffy and needed some fresh air. Sitting for that long on the bus got tired and boring. Also, the first stage at Trinity Baptist was smaller than what I was used to, but easy to adapt to. But in Vernon it got smaller and in Penticton it was so small it was almost weird (4-206-A25).

"But the rehearsals are kind of boring when its not your turn to speak" (1-408-A19). "It's BORING!! …We are singing and she makes us do a non-noticeable adjustment" (4-310-A19).

"Very, very, very tired. It has been a long eventful week. It did get boring but we had to keep giving our best" (1-110-A25).

The number of student participants who mentioned arts-based performance challenges is evidenced by the following percentages (Figure 5.10).

Questionnaire given on April 19th - 17 students out of 52 study participants 33%
Questionnaire given on April 25th - 18 students out of 48 study participants 38%
Questionnaire given on April 22nd - 20 students out of 41 study participants 49%
5.1.1.2.3 Rehearsal challenges

Rehearsing is hard work. This can be a challenge for 11 and 12 year olds. As can be seen, the greatest amount of challenge surfaces before the performances begin.

"I don't like doing the same over and over again and I find it hard to give my all because of how much we've done it" (4-103-A19).

"I have to admit I do get bored when I don't do anything…That's showbiz" (4-110-A19).

"My advice…Maybe to have some extra patience because we run through it so many times. Sometimes experiment to keep it somewhat fresh" (5-104-A19).

“It's BORING!! Sometimes we just repeat the same songs over and over. We are singing and she makes us do a non-noticeable adjustment” (4-314-A19).

“The challenge is that it's hard to stay still until it is my turn to go. I don't like to wait and wait and wait but I have to” (4-310-A19).

"I didn't like wasting 2 hours of time to sing a 45 second cowboy song" (4-409-A19).

Those who experienced rehearsal challenges are evidenced by the following percentages (Figure 5.11).

Questionnaire given on April 19th – 34 students out of 52 study participants 65%
Questionnaire given on April 25th – 22 students out of 48 study participants 46%
Questionnaire given on May 22nd – 13 students out of 41 study participants 32%

Figure 5.11 Rehearsal challenges addressed in student questionnaires

5.1.1.2.4 Personal growth challenge – mixed emotion that brings me concern.

There are challenging moments in the Canada Show/SO experience to be sure. This is natural when students are daring to grow and the growth requires rehearsal. On the student participant questionnaires, it's hard to find comments of students who are moving in the wrong direction or a direction that gives me concern. During the Canada Show/SO experience, there are moments when I wonder if some students are struggling. The questionnaires indicate that there are these moments, but, as can be seen in the percentages, the numbers are few (Figure 5.12).

- I am feeling bored right now. The songs we've done so many times. The actions sort of feel dull. I dread the rehearsals because I get so bored. I am sure the show will be better. It is actually pretty fun. My confidence is great (1-407 A19).

- I am feeling good about how it went today but I am glad it is coming up because we have been practicing forever and it is kind of annoying. I wish we would get more time for gym or outside activities(1-207-A19) –.
• I think we have done well but the orchestra person wants us to be opera singers basically (1-409-A19).

Questionnaire given on April 19th - 4 students out of 52 study participants. 07% Questionnaire given on April 25th - 1 student out of 48 study participants. 02% Questionnaire given on May 22nd - 0 students out of 41 study participants. 0

5.1.1.2.5 Challenge of all negative feelings/moments

Just as there are students who feel all positive at times throughout the Canada Show/SO experience, there are some (only a few if you look at the percentages) who did not seem to be having a mix of emotions, but reported all negative moments or all uncomfortable moments at times throughout this experience. Students who are experiencing negative emotions, attitudes or moments are evidenced by comments such as the following:

I am feeling bored because the songs are really boring and I hate it. I think the people that want to sing can but the others don't have to. I am tired because we just sit there the whole time (1-402-A19).

"I'm nervous for the show Friday, Monday, Tuesday and Wednesday. I'm scared that I'm going to freeze up on stage or forget my lines"(1-106-A19).
"I'm sort of bored of it. We practice so much. The songs are boring and then having to practice them every day sucks"(1-405-A19).

I don't like the singing over and over again. Also I don't really like the way we have to sing. It sounds sort of ridiculous to me. I find that sitting still is a challenge to me. The buttons on my jeans make it that much more hard to sit still (4-407-A19).

"What I don't like about getting ready is when I can't find my costume and have to go on without my costume. Also my mouth gets kind of dry from speaking"(4-408-A19).

"Mrs. Draper is singing thinking she is the best in the world. But no! We should be singing, It is all about the kids"(7-402-A19).

"There is a song that we barely sing and Mrs. Draper is singing it thinking she is all that? In the beginning of practicing she is like, "It's all about the kids!" Like no! If it was all about us let everyone sing" (7-405-A19)!

"I wish for someone to tell me when I am to start speaking because we did not rehearse when and it is difficult"(8-216-A19) (large scale prevents me from micromanagement)

The following percentages represent the amount of student participants who recorded moments that were negative for them. It is of interest that the greater number of negative comments came before students had realized the benefits of the actual performances. All negative moments dropped dramatically after the experiencing the fruit of their labor (Figure 5.13).

Questionnaire given on April 19th – 10 students out of 52 study participants.

19%

Questionnaire given on April 25th – 1 student out of 48 study participants 2%

Questionnaire given on May 22nd – 0 students out of 41 study participants 0%
Of interest is that, a month after the show, students no longer struggle with their negative moments. Conversely, in the 'All Positive' Benefit category, positive emotions run highest on May 22nd.

5.1.2 Teacher Participant Questionnaire Data

In the following section of my research reporting I will include a sample of teacher comments under each category. The examples are taken directly from the questionnaires. The coding system looks like the following: 3-1-A19 which means Question 3, teacher 1, April 19th.

The following are the categories which surfaced from the teacher questionnaire responses. Teacher participants revealed many benefits and challenges throughout the Canada Show/SO experience. The benefits centered on the following themes:

5.1.2.1 Benefits

The teachers surveyed in questionnaires were those that taught the grade 6 students. The themes which surfaced for the benefits teachers found in the Canada Show/SO experience are the following:

1. Benefits of an interdisciplinary, arts-based community partnership experience
2. Benefits of student growth
3. Benefits of teamwork/collaboration
5.1.2.1.1 Benefits of student growth

Throughout the Canada Show/SO, those who are not performing have a unique view into the growth students are exhibiting. For their teachers, student growth is represented by comments such as the following:

I have seen a huge improvement in the children's singing of the songs and believe they are ready to perform. The speakers and performers' confidence have grown over the course of the practice and they were very well prepared which showed during the dress rehearsal (2-1-A19).

"Realize the amount of learning your students are getting through the show – history, music, drama, performance and this is something they will take with them forever"(5-2-A19).

As of January, we arranged the school timetable so that I would teach all of the school 2 times a week for 45 minutes each time. This was a minor disruption as teachers are used to two prep times per week and so they just took their two prep times all together during these 45 minute rehearsals. From grade 2-5, this was the only major adjustment that the teachers had to make until the final week before the show when we had 2 dress rehearsals in our gym and our official dress rehearsal at the auditorium all Friday, April 19th, 2013.

"I liked how students stepped up to take on a role when someone was away or felt ill"(7-2-A25).

5.1.2.1.2 Benefits of teamwork/collaboration

Teamwork and collaboration can be beneficial. All three teacher participants experienced the benefits working together. The benefits are represented by comments such as the following:

"I'm always learning about myself – my comfort level – developing patience and teamwork – less micro-managing on my part"(5-1-A19).
I am learning how powerful the learning is when there is a collaboration between a school and a professional organization such as the SO. I'm learning that collaboration is when people step up to take on a role that supports the collective goal (6-2-A19).

"I enjoy what I do and really appreciate the initiative others have demonstrated to ease our individual roles."(2-1-A19).

As a choir, where they were all standing together, the students were 'equals'. Nobody got special treatment as they were all expected to look and sound as one voice. There is great value in that, especially in our society where kids (and adults) seem to learn that 'I' am very important (3-3-M22).

"I did not feel overwhelmed this time as many staff members were involved and worked extremely hard to make things work"(2-1-M22).

"I truly enjoyed working with the SO – they are extremely professional and were very patient with the students"(3-1-M22).

I feel more connected to (our school) community (students and adults alike) and the (larger) community due to the communication that happens throughout the process. Many things were new to me and therefore I had to grow as a teacher due to the various challenges I faced in the process (5-3-M22)

5.1.2.1.3 Benefits of an interdisciplinary arts-based, community partnership learning experience

The benefits of this kind of experience were addressed by all three teacher participants in comments such as the following:

"I love those moments when you get the "goose bumps" from what you are seeing and hearing"(7-1-A19).
"What was really powerful to me was the impact the performance had on our audiences – watching children and adults alike watching the performers, the orchestra – and then showing their appreciation with standing ovations"(2-7-A19).

"What a pleasure it was to be part of such an amazing and powerful collaboration and performance"(9-2-A19).

"All was fantastic – a great opportunity for students but for staff as well"(8-1-A25).

"I wish everyone across the nation of Canada could witness this show as it brings out a sense of pride in our country"(8-2-A25).

"I felt good about what we were able to accomplish, considering the amount of children and the logistical challenges. I think many students will remember their experience fondly"(1-1-M22).

The students were a part of something 'big' which they will remember for all their lives. This is the kind of things that they will be able to reflect back on in the years to come and hopefully draw strength from. I do not know what paths they will take in life… and some will face insurmountable challenges. I think that, in tough times, it helps to be able to think back to a time/moment when we were a part of something great, something larger than ourselves (1-3-M22).

"I am kind of amazed how Rhonda pulled this off. It was a top notch performance" (9-3-M22).

5.1.2.2 Challenges

The following are the categories which surfaced from the teacher questionnaire responses. Teacher participants revealed many challenges throughout the Canada Show/SO experience. The challenges centered on the following themes

1. Challenge of student growth
2. Challenge of teamwork/collaboration
3. Challenge to adapt
4. Technical challenges
5. Challenge of interruption to routine
6. Challenge of no grades

5.1.2.2.1 Challenges in student growth

There are times when what the teachers see is not what they hoped for. These kinds of comments are rare, but are evidenced by the following:

"The number of students we worked with… can be challenging and some are there… but not there…(body, soul, spirit)"(4-1-M22).

5.1.2.2.2 Challenges of teamwork/collaboration

The challenges of the teamwork and collaborations experienced in the Canada Show/SO are represented in the following comments:

"It upsets me when I see students who don't care (obviously parents) and especially staff who just see it as an opportunity to put their students on our backs for extended periods of time"(3-1-A19).

I felt alone…. No matter who you are, what the experience, or how nice everyone is around you, when you are the 'newbie' there is a learning curve you have to go through and you feel alone. Paradoxically, being part of the Canada Show also made me feel like I was part of a team because of how everyone stepped up an contributed to making it happen (7-3-A19).

5.1.2.2.3 The challenge to adapt

Adapting was a part of the Canada Show/SO experience. As evidenced by the following comments, for two teachers adapting came more easily. For one teacher, adapting was a struggle.

"We've taken on many productions and I have learned and believe that it all falls into place" (1-1-A19)

"I did not feel overwhelmed this time as many staff members were involved and worked extremely hard to make things work"(2-1-M22).
When I have a job, I like to do it well. Being my first time doing the Canada Show, I did not quite know what to expect. It was stressful trying to figure out my role in the production. Not only was I unsure of my role, but the students were unfamiliar with my role as well. As a result, I felt as though my class did not listen to me as well as usual, not kids backstage listen to me very well (1-3-A 19).

I feel exhausted, sick, not well, anxious, stressed, tired, noisy busses, backstage, lots of kids, long days, early mornings, not adequately prepared, different routine, asking kids to do things and they ignore me, I feel like they now think they don't have to listen, relieved, content, proud to be Canadian, stressed-other things in life/classroom had to be put on hold to get this done (1-3-A25).

5.1.2.2.4 Technical challenges

There are many technical and logistical challenges in a large-scale arts-based performance like this. The teacher team that worked with me were so capable and, though we had some technical difficulties, they didn't make too much mention of them in their questionnaires. Technical challenges for teacher participants involved dealing with the facilities and mics etc.

"Perhaps making sure the venues we choose are well equipped – sound, lighting…"(8-1-M22).

"I get upset when things don't go as planned because you do not have any control over a situation (eg. The sound system in (one city))"(1-1-A25).

"Sound in (one city) and the lack of support they provided"(4-1-A25).

5.1.2.2.5 Challenge of the interruption to routine

As of January, 2013, in our school we re-worked the timetable to allow me to work two times a week with a mass choir of students grades 3-6. This was not such a challenge because, typically, teachers have two 45 minute 'prep' times a week as a part of our regular timetable. All this required was to change the exact time when they took their prep. However,
for the grade 6 teachers, not only did they have to adapt to this change, but they had to remain flexible from January until the performances in April because I would ask to work with certain groups at certain times. This was a challenge for teachers and it is evidenced by comments like the following:

Challenges right now include being able to teach my class in spite of interruptions as different groups go to the music room to fine tune their parts. It has been challenging to ensure my students receive instruction before they leave to practice and also to give them adequate time to complete their work. Being flexible, honouring my students' hard work both for the show and academics has gone a long way to ensuring success for all (3-2-A19)

"Make it extra-curricular and only take those who are truly interested. I realize some students would fall through the cracks but we just have to encourage and challenge those who we think would benefit the most"(3-1-A19).

"It took me longer time to develop a connection with my class…although I did develop better connection with kids in other classes. I'm still catching up on other subject areas"(4-3-M22).

"The amount of class time can rub individuals the wrong way"(5-1-M22).

5.1.2.2.6 No grades

One teacher mentioned the challenge of me not giving grades for drama and social studies during this experience. It is impossible for me to grade approximately 300 students in the Canada Show/SO experience. I believe that the evidence of learning comes in the DVD footage of the performances. Students out-performed what I would generally expect from 11 and 12 year olds in the arts and teachers, themselves, could probe for evidence of understanding of Canadian History at any point throughout the experience if they chose to do so. The teacher that was challenged by no grades mentioned the following in the questionnaire:

"I have no grades: socials/drama for the whole production"(4-3-A25)
5.1.3 Administrator Questionnaire Data

The Canada Show/SO experience presented challenges and benefits for another participant group which was our two administrators. The following are comments which have been categorized according to the following themes:

5.1.3.1 Benefits

There were two administrators in our elementary school and both participated in the questionnaires. The themes which surfaced for the benefits administrators found in the Canada Show/SO experience are the following:

1. Benefits of an interdisciplinary, arts-based, community partnership learning experience
2. Benefits of teamwork
3. Benefits of student growth

5.1.3.1.1 Benefits of an interdisciplinary, arts-based, community partnership learning experience

The Canada Show/SO is a unique opportunity in our elementary school. First, it involves so many students at once – all of the grade 3-6 students plus the grade 2's that are in grade 2-3 splits. It is large-scale, interdisciplinary, arts-based and involves a high quality professional organization. The following are samples of comments taken from the administrative participants of this study:

"I think it has been an amazing opportunity for some children. There are children who normally blend in with their class who are now shining"(1-1-A19).
"Everyone walks away a little better for the experience"(8-2-A19).
"There is definitely a sense of pride about the caliber of the show and how the school is now being perceived in the community"(1-1-A25).
"When you put in the time and provide children with quality teaching their performance can truly be amazing"(6-1-A25).
"Seniors leaving the show in tears and being so grateful to our students"(7-2-A25).
"Amazing experience for students to perform on a big stage with orchestra and to show off Canadian culture…Proud moment"(3-2-M22).
"I think it was very re-affirming for the students to see an audience that was not made up of our parent community – it definitely added an air of professionalism for the cast"(3-1-A25).

"Some of our students with challenges performing proudly in front of thousands of people"(7-2-M22).

"Do it again"(8-2-M22).

5.1.3.1.2 Benefits of teamwork

There is great risk to administrators because the Canada Show/SO experience involves so many teachers and staff. Administration are trusting that this is going to be an educative experience, but their experience has resulted in the following comments:

"Should be a whole staff decision and should be connected to the values and goals of the school"(5-1-A19).

"Staff can make amazing things happen if you let them create"(6-2-M22).

5.1.3.1.3 Benefits of student growth

The Canada Show/SO experience is an opportunity unique student growth as evidenced by the following comments from administrative study participants:

(Moment that stood out)"Watching some of the smaller vocal groups get incredible instruction from (the director of the SO) and Rhonda"(7-2-A19).

"Students always rise to the occasion"(6-2-M22).

"Unique opportunity for students to explore/develop talents that elementary schools don't typically focus on"(3-1-M22).

5.1.3.2 Challenges

The themes which surfaced for the challenges administrators found in the Canada Show/SO experience are the following:

1. Challenge of the change in routine
2. Challenge of the community partnership
3. Challenge of the physical demand
4. Challenge of pacing and planning
5.1.3.2.1 Challenge of the change in routine

The administrators often shoulder the complaints of changes within our elementary school. The following are some of their challenges within the Canada Show/SO experience as a result of a change in routine:

"There is another group of students whose anxiety level has risen due to the changes in routine. I have also noticed an increase in disruptive behavior with some of our students who normally struggle when their routine is changed"(1-1-A19).

"I am feeling a little concerned that the show is having a big impact on the flow of classes and instruction"(1-2-A19).

"Plan ahead and carefully weigh the impact on instructional time. Some students really need routine and the changes to schedules can really disrupt their behavior"(5-2-A19).

Too much time out of traditional class for students. Too much disruption to school being away from school for basically 2 days is hard on the workload. Little details like noon hours away...as bus drivers and all student monitors were away so no equipment rentals at lunch/no student supervisors in the primary classes (4-2-A25).

"Without taking more instructional time, it would be great to do more performances. (I wish for) more Canadians to see this show and recognition from Federal politicians about how great it is"(8-2-A25).

5.1.3.2.2 Challenge of community partnerships

My administrators were required to enter into partnership with the SO as a result of this experience. One made comment that it is "Amazing chance to work with pros. The kids shone"(3-2-A25). There are, however, certain administrative challenges that come as a result of this community partnership:

"Not sure I did enough to cement/clarify financial relationship with SO but trust them at this point"(2-2-A25),

"Bus costs – not too sure about the expense"(4-1-A25).

"Money issues"(4-1-M22).

"Be very clear about the 'money issues' from the very beginning"(5-1-M22).
"Business and education are very different arenas"(6-1-M22)

5.1.3.2.3 Challenge of the physical demands

The role of school administrator is challenging and the Canada Show/SO experience does make some extra demands on their role as evidenced by the following:

"I am also very tired. I am worried about the teachers who were involved and their energy level"(1-1-A25).

"I feel tired – not that I personally did much but it is the change of routine and time out of the building"(1-2-M22).

"Early hours – a long drive to set up"(4-1-A25).

"One month after the show…"Mixed thoughts – very proud of the students, staff and performance, but more tired than ever at this stage of the year. Is this a result of Canada Show or other factors this year?"(1-2-M22).

5.1.3.2.4 Challenge of whole school pacing and planning

Having come through the Canada Show/SO experience, our administrators recognize an important whole school planning challenge when embracing a large-scale experiential project such this:

Plan in advance for teacher/students exhaustion that is going to follow this week.

When scheduling other school events make sure you include recovery or down time for the students and teachers. You would not want to be in to a heavy curriculum time or near report card writing (5-1-A25).

"Clearly communicate as best you can about when/how schedule will disrupt others so teachers can plan accordingly"(5-2-A25).

"It takes a huge effort to take care of the millions of details to put on a big show"(6-2-A25).

"Trying to influence staff to sequence all of the big shows over a 3 year cycle"(2-2-M22).

I didn't like "time and disruption to routines"(4-2-M22).
5.1.4 Symphony Orchestra Questionnaire Data

There were challenges and benefits from the point of view of the SO. The symphony only filled out one questionnaire on April 24th at the end of our sixth show. Therefore, there will be a 2 numbered coding system, eg. (2-1). The first number will represent the question that was asked. The second will be the SO participant that answered.

5.1.4.1 Benefits

The SO mentioned many benefits which fit into the following themes:

1. Benefits of collaboration
2. Benefits of planning and preparation
3. Benefits of this interdisciplinary, arts-based community partnership learning experience
4. Benefits of learning Canadian history
5. Benefits of developing the talent, growth and work ethic of the students
6. Benefits of music

5.1.4.1.1 Benefits of collaboration

"Great to bring the two groups together"(1-1)

"(The teacher's) fabulous show was the inspiration for the collaboration. We were able to commission orchestrations and lay the groundwork for the collaboration between (an elementary school) and the SO "(2-1).

"Brilliant collaboration with students and professional adult musicians. One of the best community outreach endeavors I've ever seen"(1-6).

"We certainly need to do more partnerships like this in the future"(1-13).

"I am enjoying the collaboration immensely – thank you! Working with all of the young students on stage has been a very encouraging and inspiring experience"(1-17).

I am very happy to be able to participate in this role as being part of the orchestra in the show. The students and teachers have worked exceptionally hard on this production and it is important the orchestra helps to provide a performing outlet for these high achieving students and teachers. It is crucial that the community is aware
that such strong music programs exist in the (our valley) and the orchestra plays a major role in making that need for awareness become a reality (2-9).

"I love the collaborative nature of the show between an elementary school and a professional orchestra, especially by collaboration with (the lead teacher)"(3-2).

I loved how the professional players grew just as much from interacting and sharing the stage and performance with the students. We often think that this relationship will be one-sided with the students gaining from the professionals, but to see the reverse, where the professionals are inspired by the youthful energy, optimism and enthusiasm of the students is very heartwarming. Everyone was thrilled to be a part of the show. Finally the response from the audience both as a whole and from individual feedback let me know that we had personally touched and transformed so many people through an educative and entertaining, but mostly moving performance (3-2).

"I liked the enthusiasm and spirit of cooperation demonstrated by the (elementary school) students"(3-3).

I could feel the enthusiasm and the energy emanating from the students and that is a tremendous inspiration to me. I felt a neat sense of team work between the SO and the children which leads to the highest level of satisfaction (3-9).

"I was greatly inspired by all the ebullient and intelligent students"(6-17).
"I loved how the students came to identify and interact with members of the SO"(7-16).

Being part of such a grand collaborative opportunity benefits everyone who participates. It is my hope that the students have gained insight into the professional, performing world and that they have been part of an experience that has engaged
them on many different levels. A professional symphony is a wondrous thing and to share the stage with them at an elementary level should be the opportunity of every student. I've also never seen such beaming smiles on our professional players as what I saw throughout this process. (re-generative) They were touched and brought closer the magic of their own childhood. I was grateful to CATO for creating a DVD of this performance and I hope that it can be used for educational purposes across the country. I hope that we can recreate the show in 2017 for Canada's Sesquicentennial! (9-2).

5.1.4.1.2 Benefits of planning and preparation

"The planning and preparation that has gone into this project was exhaustive"(1-2).

There were months of preparation with the students, the songs, dances and the narrators, and then rehearsing at the church, figuring out the placement and spacing for the more than 300 students. Finally putting it all together with the orchestra and seeing the impact of that experience on the students and the professionals. So that process was vast and detailed and to see it come to fruition and the effect it has had is very moving (1-2).

"The show was very well organized. It was easy for the musicians to do the musical performances. It is always nice to work with a choir too"(1-7).

I liked how well-organized everything was! Things ran smoothly and corraling 300 children seemed like a walk in the park. I noticed there were a lot of helpers and I am certain that played a factor in the ease of operation (3-12).
"I learned that teachers are extraordinary people and the amount of work they do to inspire children and give them life-altering experiences is to be appreciated and recognized"(6-12).

I learned that a single person with an extraordinary vision can, through many small but progressive steps, and with the support of a community, that adopts the vision in ever increasing spirals can realize that vision in a way that changes us all for the better (2-6).

This has been a most wonderful experience for me. Hopefully other groups will now, having heard this production, have the desire to make a production of their own. Hopefully the information provided here will make other prospective groups realize how much work it takes, but I also hope that does not deter groups to take on the challenge. The reward is worth the effort (9-9).

5.1.4.1.3 Benefits of an interdisciplinary, arts-based community partnership learning experience

"Loved it! There are so many wonderful interdependencies – the sum is so much greater that its parts"(1-16).

"I feel proud to be part of such a rich educational and cultural experience for our community. I believe that it is important to teach children and remind ourselves of where we have come from"(1-3).

How Canada Came to Be is an inspired teaching tool that affects us on multiple levels. We live in a time when to be Canadian should make us very proud. We embrace the whole world as no other country can and the music of this program reflects upon our diversity (1-4).
"An extraordinary experience!!! Exceptional teaching tool – amazing engagement of students"(1-6).

"It's exciting to see so many pre-teens jazzed up about the show. The choir sounds very polished and unified. The narrators have memorized their lines well. All in all it's a very positive, 'feel-good' kind of show"(1-9).

"Loved it!!! It's a fantastic show and it was so well done. You could tell that the kids were really enjoying it as well as the audience"(1-11).

"Passion for all art and the desire to integrate and perform with others is what I live for"(6-4).

"This obviously takes more thought and creativity on the part of the teacher, but is well worth the result"(9-3).

5.1.4.1.4 Benefits of learning Canadian history

"To know one's history is to know one's place in the world"(1-4).

What a great idea to tell the history of early Canada through music and visual and spoken word by young students. It is an interesting show for me. I wish I would have known all this when I was young (1-5).

"It is a great show! What a wonderful way for students and young children to learn about the history of Canada. I would bring my own children to a show like this if there was a chance this show was performed in (my city).

"What a great way to learn history – through music"(1-11).

"I loved how the content of the show immersed us all, performers and audience in this great story that we often take for granted, and how it invites us to consider how we fit into the ever-changing story"(3-2).

"I actually had a history refresher course! I had forgotten the basics of Canadian history, so this was a wonderful way to re-learn about our roots"(6-12).

I was initially inspired to help create this opportunity from the content for the show.

Arts-based learning experiences are wonderful ways to instill creativity and
imagination into the learning process. The students that participated will never forget what they learned about the Shanty Men, the railroad and all of the other great stories that make up our shared history, because, in a sense, they have now lived it through the songs and stories (2-9).

5.1.4.1.5 Emotional benefits

"I am feeling emotional for two reasons. The show itself hits straight to the heart, especially to see this story told by children. The planning and preparation that has gone into this project was exhaustive" (1-2).

"It is great to see the pride in the faces of those in the audience when they sing 'O Canada'"(1-3).

"I feel uplifted and very proud of the kids"(1-10).

Quite frankly, this show is making me feel proud to be Canadian! It's stirring up patriotism. There's nothing like hearing children sing 'O Canada' while waving flags. I've gotten choked up a few times. This experience has also rekindled my pride in playing with the symphony. Seeing the wonder on the children's faces, seeing and hearing live instruments being played, it all reminds me how blessed I am to be able to do what I love for a living (1-12).

"I was very touched after the last show when many of the kids gathered around to shake hands with the orchestra"(3-8).

"I can still be moved to tears at each and every performance"(6-6).

"Many of us have tears in our eyes when children's voices mingle with our instrument voices. These are powerful experiences"(7-4).

"A moment I remember was watching an elderly audience member weep while singing the finale"(7-6).
5.1.4.1.6 Benefits of developing the talent, growth and work ethic of the students

"Was very impressed with the kids and what they are able to do… like choreographing their own dance routine!! Remembering all their lines, singing all those songs etc. - Fabulous"(2-11).

"I loved to see the growth in the abilities of the students and their growing confidence over the course of the rehearsal period and the performances"(3-2).

"The work ethic of the students was very impressive"(3-3).

"My favourite was to watch the children knowing what a tremendous amount of work that went into it. Amazing discipline and training of the students"(3-6).

"I liked watching Ms. Draper interacting with the students, listening to them sing, and seeing all the wonderful individual skills of the students"(3-15).

"There is no end to what these little kids can do it you give them the chance"(6-11).

"I also learned not to underestimate the talents and abilities of children – from memorizing scripts, to dancing, to singing. They really are amazing people"(6-12).

5.1.4.1.7 Benefits of music

"Music is a vital part of our culture. Anytime we have an opportunity to perform for the public it brings the spirit of life and people together. We long for peace and harmony. Music brings that for people."(1-1)

"It is very important to influence the families of all our students to the wonders of orchestral sounds"(3-4).

"As a musician I was happy to learn more Canadian Folk Songs. It was also nice to make a connection between the Canadian folk music and the history of the country"(6-7).

I was already aware of the high quality of the music program at Glenmore Elementary school because we produced the show with them 3 years also. It was very good for me to be reminded of what young children are capable of doing (6-9).

5.1.4.2 Challenges

The SO were challenged by some of the aspects of performance which fall into the following categories:
1. Performance challenges (technical, microphones, facility, touring, live crowd)

2. Rehearsal challenges

5.1.4.2.1 Performance challenges (technical, microphones, facility, touring, live crowd)

"It's sometimes a challenge to stay focused on my orchestral part with so much hubbub going on around. I'm also trying to model a settled, calm, focused approach for the youngsters"(2-8).

"I'm a control freak, so it was sometimes challenging to let go of the parts of the show over which I had no control"(4-2).

"Attendance was low in (one city)"(4-4).

"There were poor mics in (one city) and also technical difficulties which are always disappointing which results in taking away from the slow"(4-6).

"The sound system at (one city) was not that great. It is too bad when a poor sound system causes such harm to a great show like this"(4-7).

"Early hours were a challenge"(4-10).

Personally, I did not like the early morning performances but that is because symphony musicians are conditioned to be late night people due to our concert schedules. I did not like that sound effect cues made by the orchestra were not written in prior to part distribution. It took our rehearsal time that would have been better used for other things. I did not like not having an orchestra only rehearsal with the drummer before the first performance. There were tempo issues in each piece that could have been resolved ahead of time (4-12).

5.1.4.2.2 Rehearsal challenges

"In a perfect world, it would be nice to have more practice time, especially before filming. However, I feel that the product delivered to the audience was outstanding and appreciated by all"(3-4).
"I was feeling a sense of rush during rehearsals. It could be perceived as a reason for angst in the children. It might have been worth considering having additional time for rehearsal"(4-6).

5.2 Student Digital iPad Journal Data

The purpose of the digital journaling being placed in the hands of grade 6 participants in the Canada Show/SO experience was to see what some of the experience was like from their perspective. Just like the questions given on the questionnaires, we decided that the direction for gathering digital journal entries needed to be unrestrictive as well, allowing for the kind of digital journalism participants valued rather than my idea of imposed criteria. Of the 8 student digital journalists, I could use the data submitted by 5. (2 did not bring in their student assent forms. 1 was inaudible). They will be numbered in the coding system as students 1, 2, 3, 4 or 5 followed by the minute marker at which I found their information. Therefore, at the end of each student comment will be a code that looks like this: (1-3:00).

What follows are the themes that surfaced from the student iPad data as well as a sample of student comments or footage content that I felt fell under that the particular theme.

5.2.1 Emotions about Their Own Part or the Whole Show

The emotions that students experience are very accessible to them. They mention them in Questionnaires and again on their iPads recordings. The following are samples of comments students made about emotions while digitally recording their experience.

"We are at (the church) right now and we are at our dress rehearsal. And right now I am feeling really nervous but excited cause I've only been here once"(1-3:00).

"Getting into our spots for the Klondike dance. I'm nervous because at the moment I'm not really sure where to get into the lines. But hopefully we'll find out. Um, um, yeah. Apart from that everything seems pretty good"(1-5:00)

And I'm extremely bored right now. Now we are singing with all the narrators. The choir has just arrived and we've been doing this for, like, over an hour and I'm so hungry right now. I'm pretty sure that we've sung 'Drill, Ye Tarriers' like a hundred times. Right now I'm really excited 'cause the symphony has just arrived and you can
hear some people playing music from the symphony and that' really cool. There' the symphony (1-8:00) (Student 1 pans the symphony)

"I'm super excited to rehearse our dance again but I'm really scared that I'm going to mess up, so, with me luck"(2-1:00).

Today is April 23rd and we're in our second city right now and we are performing in front of some students, a lot of students. And yeah, I'm just about to do my spoons part. I'm pretty nervous but I'm excited (5-11:00).

"I am about to go on for my speaking part and I am really nervous. Even though I am just in front of my classmates, but that makes me nervous. I hope I don't make a mistake"(1-3:00).

Um, I don't really feel that nervous right now, currently, for the play and um I thought that we needed the black and white shirts and pants for Monday, Tuesday and Wednesday but apparently we also need it for Friday so that's the only thing (4-2:00).

5.2.2 The Performance Spaces – Benefits and Challenges

In a way I shudder to think that I would leave 11 and 12 year olds to figure out how to adapt in new theaters without much instruction. The truth is, there isn't time for instruction for so many students with individual parts. Our work was done during the rehearsals. We have practiced enough that we can pretty much transplant ourselves into any venue and once we do, I stand back and watch the students quietly adapt. They were great at it, but it was a challenge for them.

"Here's the amazing view from like pretty much the almost the top of the auditorium. You can see the stage and all the seats. Ah…I'm so excited. Now we're just waiting"(1-3:00-4:00). Student 1 then gave her iPad to a friend to record her doing her part.

"I'm pretty nervous because I want everything to go well and I'm nervous about the theater because we don't get a lot of instruction, we just have to figure it out ourselves so hopefully it' pretty similar to figure"(1-11:00).
"This is where the sound and video will be taken from. (Video pan of all performers) We are about to finish doing the dress rehearsal on Friday for the Canada Show"(3-1:00). "We have just gotten off the bus for the Tuesday performance. I am feeling very nervous in this new environment as to where we are going to get our costumes on and such"(3-2:00).

So these are the paddles that they use. This is the backstage they keep all the costumes here. And they've got the hats and they've got the stuff. And there's just stuff and costumes and now we are going backstage (touring the space) (5-3:00).

5.2.3 Rehearsal/Performance-Benefits and Challenges

Rehearsing and performing are challenging experiences as evidenced by comments such as the following:

"I'm very excited for the Canada Show coming up. I have practiced for a very long time and I am pretty sure that I have mastered my lines. They will probably be a piece of cake at the real show"(3-1:00).

"It is 11:23 and I am very tired of people commentating on every single thing that we are doing"(3-2:00).

"Now what's happening is they're just doing a dress rehearsal. And they're just positioning themselves so right now I'm really bored 'cause we're not doing anything"(5-5:00).

"Right now we're just about to begin our performance in front of 2000 students. I'm nervous. I'm excited at the same time. So here's most of the crowd. It's only half of them. Look at the crowd"(5-9:00)!

5.2.4 Student Growth

Because there are many challenges during the Canada Show/SO experience, there is also growth. Sometimes students make mention of their own growth as evidenced by comments such as the following:
Um, so it's before the second show and T who is the singer for the Klondike dance is not feeling well and so me and M and K are filling in so – problem solving. So we are just going to be practicing because that's show biz (1-13:00).

And then same student a minute later:
"I was so scared I was gonna mess up, ah, I felt like nobody could hear me but everyone said I did well. And they could hear me so that's pretty good. Um, problem solving!"(1-14:00).

I really, really enjoyed the Canada Show and I'm sad that it's over but it was a really great experience performing with the symphony and I think we brought lot of energy to our audiences and we sang really well with lots of energy and our actions were great and everyone really enjoyed the shows, um, and I think because of the Canada show and playing with the symphony I've decided which instrument I'm going to play in band next year – French Horn (1-14:00).

"We just finished our (second city) show and it was really fun. We were just backstage – we freaked out 'cause we did this one part really good"(2-6:00).
"I'm really excited about this experience. It builds a lot of confidence"(5-4:00).

Access to complete footage of the student Ipad data can be obtained where it is being stored at the Education Faculty on the University of British Columbia campus.

5.3 Research Reporting - Canada Show/SO Experience -Rhonda Draper's Digital and Written Journal Data

Like every other participant group in this learning project, I faced challenges and reaped benefits. The following are excerpts from my journaling representing themes which surfaced under both 'the benefits' and 'the challenges' of this experience for me as the artist/teacher/researcher.
5.3.1 Benefit of Inner Satisfaction/ Nourishment

I often question why I do this. I know the answer keep inside, but when challenges present themselves, I can question myself. However, once we realize the vision and the students and all involved reach the summit, it is nourishment that lasts for me. It is like a vitamin for my soul. I ask myself why I do this every time during the rehearsal stage. Then, once we are doing it and afterward I get my answer. It is some kind of deep satisfaction. Studying this process has given me evidence that I am not the only participant who achieves this deep satisfaction. The SO wrote about it, students discovered it, teachers acknowledged it, even admin recognize it is worth doing again in spite of their challenges. The following are excerpts from my journaling which depict moments of realization after the performances.

This is it. Who knows if I'll ever do something on this grand a scale again? It is not a good time to decide on a second baby when you haven't quite finished the birthing process of the first. I feel calm I feel a sense of accomplishment and a deep sense of gratitude to my students, to my colleagues, to the SO to my admin, to my supervisor. Okay, on with the show (Draper Journal Entry, April 24th, 2013).

Parents are grabbing me in the hallway to thank us for this show. Also in the grocery store last night. 10-15 students from younger grades found me yesterday to thank me for the experience. A show like this elicits response. A big experience like this elicits big responses…deep gratitude (April 24th, 2015).

Today I am glad that we are doing this big project. I am letting go of the concerns right now. (The symphony director) and I believe that this is the grandest (scale-wise) show for elementary school students in the country. We (together) have done all that we can (Draper journal, April 12, 2013).
5.3.2 Social Benefits

There are many social benefits for me in putting this experience together. Many of my relationships deepen as a result of moments such as the following:

"Putting on a show draws so many people together for the same focus, for the same hour of time. 300 children singing, their teacher working and supporting, our admin coming to and from the school to support us, all of the symphony, the Center for Arts and Technology filming, 2000 students as our audience which represents so many bus drivers, so many tickets printed, so many school secretaries arranging for students to pay for the tickets, sending their amounts to the SO office. We are in our small corner of the world doing our project which to us, for this time, seems so big. I have felt 'highs' today – sitting with my teachers before the show while they wrapped their arms around me and wished me well, when my daughter came to help, when my husband and son came to cheer on the afternoon show, the opening number when I get to sing and hold my drum high and then the children come in so supportively on the chorus"(Draper Journal, April 22, 2103).

(The symphony director) and I just texted. We are giving this show as a gift for many tonight and to ourselves. Her text said, 'I am feeling very excited for the show. I plan to live each moment tonight' (Draper journal, April 22, 2013).

5.3.3 Teamwork/Collaboration – The Type of Team You Have Makes All the Difference

I would never take on a challenge like this one without the support of my staff. In fact, they are the reason that I dare to do such experiential projects. Many are supportive, but there are two in particular that I call my right and left arm. Without a team like this, I don't think we could reach this level of excellence. Without this level of excellence, I don't know if students would see their own growth. The team makes this possible.

P helped set up the sound system/AV trolley in the gym at lunch. Again, a staff member like him makes this process enjoyable. He is so adept at the technical aspects of the big shows we do. D and P didn't take their prep time. They wandered through
supervising and supporting kids while I led the whole school practice. I call them my brothers. Brothers in crime. They are my right and left arm when I do these big projects. After the big rehearsal, P's grade 6 AV team took down all the AV equipment and put it away 'just so'. P has trained them to be efficient and precise, careful and professional. Having help in all these little ways sustains me (Draper journal, March 25th, 2013).

"Arrived to school and P already had the whole gym set up. I told him he is amazing and that I am so lucky to have support like him"(April 18th, 2013).

**5.3.4 Benefit of Live Music**

Working with the SO is an amazing opportunity. You feel its vibrations – it's as though you can breathe it in. Being around them when they play is a powerful experience. I sang the opening song of the show. I wanted to show the students I was willing to do what I expected them to do. But I have to say, it was a lifetime music moment for me to sing with the SO. The more we practice, the more music happens in our school.

I can hear students singing 'Dors, Dors', a song from our upcoming show. Having a common repertoire allows people to sing together. It happens a lot when we are working on a concert/show – students singing together on the playground, in the halls, other places etc. Another group of students are in the kitchen cleaning right now and singing, 'Drill, ye Tarriers' (Draper journal, April 3rd, 2013).

Rehearsal went well. We were able to talk with the students a little more. Remind them that we aren't practicing so that we get it right, we are practicing so that we can't get it wrong. They had more volume today and more energy (Draper journal, April 18th, 2013).
5.3.5 Benefit of Student Growth

As an educator, student growth is our goal. It is so exciting for me to see students stepping up and commanding the stage. Of the thousands of moments over the course of this tour, every student came through. Nobody crumbled. Nobody quit. More and more I learn the benefit of throwing out a challenge and getting out of the way. Young humans are so capable.

A lot has been accomplished this morning. T is finding a partner to duet with.

Students are choosing to have a duet partner on 'Land of the Silver Birch' to feel more secure. No problem. My job is to move them from one success to another – not to throw them into panic. If a duet instead of a solo works for them, I still see them progressing in their confidence (Draper journal, March 26th).

After my 'schpeel' (talk) one of whom I would consider our quietest, possibly shyest students said, "I'll fill in for D" (who got sick). What?! Both her classroom teacher and I were shocked. What growth! She didn't even want a speaking role at the beginning of this process and now she is volunteering to step in at the last moment! She did a great job…I didn't see that one coming (Draper journal, April 24th, 2013).

I get these thrilling moments when students show me what they have created. Just happened. K and M are singing lead in an echo song called, 'The Other Day'. They are tap dancers. Their routine is high quality, complex steps in unison while they are singing. They will need headset mics to keep up. They were practicing and people had to come in from the hallway because they were captivated by what they saw. They have elevated what we would have been by adding their talent. S is now going to A's (private) voice lesson (outside of school time) so their duet can be elevated. When they sang their harmony on 'The Moon Sings' yesterday, I got tingles all over.
T is getting a beautiful swoop in her voice for the Klondike song. So thrilling. She is adding her character and I have had time to work with her (Draper journal, April 11th, 2013).

Then, in the rehearsal hall between shows, both C and L, two grade 6 boys, asked if they could speak with the group. I got the group quiet. C suggested a better way to get the cowboys on and off stage during their number and told them to follow him if they weren't sure. L reminded students to hold their mics close because the sound system wasn't as good as the night before. The grade 6 students spontaneously clapped for their peers. Wow! 11 year olds creatively taking part, adding value, daring to contribute and improve. I am so proud of them (Draper journal, April 24th, 2013).

There are many challenges in the Canada Show/SO experience. To navigate them, I practice remaining flexible and 'in the moment'. I constantly remind myself that this is an elementary school. This helps me to prioritize the growth needs of my students over the production.

**5.3.6 Social Challenge – Well-being of Those Involved**

As evidence shows, there are social complexities, performance and rehearsal challenges – I feel responsible. There are times when one group or another has a struggle – students, teachers, admin, parents and even me.

Today L's mom phoned her daughter's grade 6 teacher and told him that L would not be performing. They have hired a tutor to tutor her during the tour days. Mr M came and found me and quietly gave me the news. The mom said she didn't know why L wanted out. She said L didn't tell her, she just is not going to 'push it' with her (Draper Journal, April 17th, 2013).
*Note - L did change her mind and came with us. I found her and worked with her. It turns out she was just wanting a special role of her own but didn't know how to express that to me. We figured it out. Continue reading April 17th to see how.

Group of girls came at lunch to complain that their friend wasn't practicing her part of the dance. The dance is ready. We took a step back and talked about it. This was a case of three friends trying to control another girl. We did an inventory:

Is the dance ready? Yes

Is Madame Draper worried? No

Why are they worried? Oh

I talked with them about how they are great leaders and these things happen when you are a leader. So important to step back and look at the truth rather than try to harm a friend because we like to be in control. They admitted it. Whew! Hope it all works out. Off to set up the gym sound system for whole group practice after lunch (Draper journal, March 28th).

"Mr. O phoned R's mom. She thought it was a religious show since it was in the Trinity Baptist Auditorium. He explained it is just the space we are using. R is allowed back in the show"(Draper journal, April 3rd, 2015).

This is a privilege – an unusual teaching experience, a lifetime memory for many of the students. I hope they all come out (to the evening show). That is another worry for me. Please let the parents bring their kids back tonight for the evening show! Please let teachers not mind coming and giving up their evening (Draper journal, April 22nd, 2013).
I read some of the responses from Questionnaire #1 soliciting feedback from our students on what this experience has meant to them...most were glowing. Two said that I suck and the shows suck. For a moment any criticism goes into my gut and rents space. I question myself pretty quickly because I do feel exposed doing a large scale arts project that involves and requires so much of so many. I am low on sleep and 'hepped' up on adrenaline. Thankfully, my great colleague P. put things into perspective this morning. "You can't please everybody, Rhonda" (Draper journal, April 24th, 2013).

5.3.7 Challenge of Planning and Preparation

The teachers, administrators and members of the SO are aware and value the amount of planning and preparation that goes into an experiential learning project like the Canada Show/SO experience. The following are examples of the kinds of planning challenges I face long before we ever start practicing for the show. I didn't start journaling when the actual planning started, but I first met with the technical team for the SO, my principal and the teachers on whom this would place the greatest demand in the spring of 2012 before the SO had set their performance list for the fall of 2012-spring of 2013 season. Excerpts such as the following represent the many extra details involved in making the Canada Show/SO possible.

Booking bussing. I approached (administrator) in February asking if bussing will be available at 8:00 am to take performers to (performance venues). He had his secretary phone. The busses are available but they aren't booked yet. I can just imagine this step being missed – the show is ready, the symphony is in place, the students are in costume and the audience is sitting waiting and I realize that we overlooked the detail of booking after we found busses were available. I asked my principal if we should book them now. He answered that he has to get a staff meeting agenda ready for
Thursday and this is still two months away. Good point! Now help me to remember to book closer to the time (Draper journal, Feb. 19\textsuperscript{th}, 2013).

Principal cancelled one whole group practice because we have a cultural performance this week too. I had to let the (director of the symphony) know. When you run a show you have to be ready to keep communicating with people at school, in the community. (She) was disappointed. We restructured an extra grade 6 practice instead. That is today last thing. If I 'go with the flow' sometimes, and actually often, it can work out better than the original plan (or at least as well). Lots of PR. It is a fine balancing act at times – at least until we are on stage – then the experience speaks for itself (Draper journal, April 9\textsuperscript{th}, 2015).

5.3.8 Challenge of Self-Care

The demands for the scale of this project are so high and involving so many people, therefore, self-care is a definite challenge. I tend to put it on hold the closer we get to the event. I could do a better job of self-care.

"Having trouble falling to sleep last night. Already starting to feel nervous about the show even though it is 5 weeks away"(Draper journal, March 25\textsuperscript{th}, 2013).

In my room trying to rest before the big show – lay low, save my voice. I resent having to pace myself right now. My family is out and about and I am preparing for the big show tonight. I don't have to do this as a teacher. It does take extra time, wear and tear on the adrenal system, focus, creative energy and in a way I can feel indulgent right now. So much of what is going on is all about the show. Also, I am not hired as a professional show maker. After the show, my full time job continues. There is no down time, no recovery time (Draper Journal, April 22, 2013).
Drinking lemon tea. Squinting my eyes to get them to stop twitching. (Some little muscle spasm) I think I am a little overtired and possibly overwhelmed…but it is like the ninth month of pregnancy. There is only one way out now. The show must go on (Draper journal, April 9th, 2013).

I feel sick – nauseous. I am nervous. My principal let me know that students are missing too much 'class time' according to some parents…I am so sensitive to suggestions that I am not doing something right. I never know if I should go and clear it up or just leave the comment alone (Draper Journal, April 16th, 2013).

Spoke with my principal about 'taking too much class time'. He said, in so many words, that he was just being cautious, that there may be a perception of too much class time. He also affirmed that he values the project (Draper Journal, April 17th, 2013).

Found my principal before school started to talk about practices. He said student B's mom has written a letter stating she thinks a four day project is too much time away from school for B. I feel sad and frustrated because I know what a valuable process the practices and show would be for B. Right away I want to justify myself (Draper journal, March 25th, 2013).

B's mom changed her mind in time and B did join us for the tour. When I see her mom in our community, she still thanks us for what B learned.

Turns out B’s mom does want her in the production after all. She sent word through her child's teacher. These things happen, but they can be stressful for me. I have to
stay in the moment and see where things are going rather than anticipate and catastrophize (Draper journal, March 26th, 2013).

Contacted by a parent at home last night. Her daughter had had an opportunity to sing a duet and had declined. Now they had talked about it and changed their minds. Could she still be in it? I said I would have to check with T because we had already found someone else. These are times when I remind myself, this is an elementary school. If I can work it out, no problem (Draper journal, March 28th, 2013).

When reading my journaling for the Canada Show/SO experience, the following themes surface, and I have included excerpts of my journaling as evidence under each theme. To parcel my journaling into categories is one way to look at the evidence, but, in doing so, the essence of what the experience is truly like for me is lost. Therefore, as well as parceling my journaling into these themes, I am choosing to include it in its entirety to offer the reader a sense of the whole experience in all of its complexity and demands on me as the director of this experience.
Chapter 6: Research Findings/Conclusion

6.1 Change Is Inevitable

We live in a world of growing diversity and challenge. As a result, educators are currently being asked by the Ministry of Education in British Columbia (BC) to make some changes in the way we educate. The Ministry of Education has recognized that our curriculum is full of precise prescribed learning outcomes for each subject area thus teaching has often become a single-focused effort to help students master the sets of knowledge and skills acquired through the standard subject areas in a rigid timetable and rigid grade groupings. The ministry states that educators and schools must do more than help students master content within separate subject areas. They must "prepare students more fully for their lives as individuals and as members of society, with the capacity to achieve their goals, contribute to their communities and continue learning throughout their lives" (http://www.bced.gov.bc.ca/irp/transforming_curriculum.php). As a result, the BC Ministry of Education is reducing the amount of learning outcomes per subject area making way for a new approach in education. In an effort to support educators to do so, the ministry has developed three key cross-curricular competencies that are the set of intellectual, personal, and social skills that students need to develop in order to engage in deeper learning—"learning that encourages students to look at things from different perspectives, to see the relationships between their learning in different subjects, and to make connections to their previous learning and to their own experiences, as members of their families, communities, and the larger society"(http://www.bced.gov.bc.ca/irp/transforming_curriculum.php).

The BC Education New Curriculum initiative states that "At the heart of the definition of the cross-curricular competencies is the principle that education should lead to the development of the whole child—intellectually, personally, and socially" (http://www.bced.gov.bc.ca/irp/transforming_curriculum.php).

6.2 A Practical Example

The Canada Show/SO experience is a practical example of developing cross-curricular competencies which develop students intellectually, personally and socially in the context of students’ day-to-day learning. When asked what they learned as a result of
participating in the Canada Show/SO experience students realize the many competencies that they were developing as evidenced by the following student comments:

"I'm learning about Show Biz and Canada. Also about team work and solving problems that we have on the set. I am way more aware of what we are doing now" (6-102-A19).

"I am learning a lot of things. The first is about Canada. I am also learning about how to present and sing very well. I am also learning about how to calm stage fright"(6-109-A19).

"Throughout this show I'm learning to get over my stage fright. I used to never want to perform in front of a huge crowd because I was too shy but now I feel more comfortable doing it. I also am learning how to improve my singing. I am learning the history of Canada" (6-211-A19).

"I wish that other students would have a great chance like this to learn about show biz, show presence, acting and way more. Also it is a good way to learn about our country, Canada" (8-224-A25).

"I learned how Canada came to be, it was like doing social studies, but in a theatrical way" (1-204-M22).

"I like watching all the talent and energy that we have in our school. Also, I think that, for the younger students, it is a good role model to see all of the responsibility and patience we all have" (3-103-A19).

"I like the energy that is produced. Everyone is happy at the end… Today, after lunch, the energy was amazing. I really hope when I grow up I can see my kids do this" (3-110-A19).

"Be patient! Listen to everything everyone says and follow their directions. Take things other people do to improve what you do" (5-109-A19).

This is evidence that students can develop intellectually, but also personally, socially and in many other ways through carefully planned interdisciplinary or cross-curricular learning projects.

The Ministry’s goal is that a cross-curricular competency approach to educating will be inclusive of all students. One of the benefits to a learning project such as Canada Show/SO experience is that it is inclusive by design. This is precisely the reason why, as the lead facilitator in such a project, it is my goal to challenge the language I have encountered
around such experiences. In my research study, this experience was called 'amazing' and 'powerful' and even 'an inspired teaching tool', yet it was also suggested that it might be better if it were 'extra-curricular'. This mindset has to change. Comments such as the following made by an 11 year old student in the Canada Show/SO experience represent the many that may not have thought to try to develop these competencies if it had been "extra-curricular".

"All in all it was a good experience. I thought of it as dull at first, but now I see the benefit of it. It showed us what actual showbiz is. It shows you have to be professional for it to work. It also shows all of the time and effort you need to put into an hour show. It was a good experience"(1-407-M22). Experiential projects such as the Canada Show/SO experience are not extra-curricular, they are cross-curricular.

6.3 Systemic Challenges

Another comment that surfaced more than once during my study is that this kind of cross-curricular teaching is "an interruption in instructional time". This is the kind of language that I have encountered throughout my 25 year teaching career. I agree that cross-curricular learning experiences are an interruption, but not to instructional time. They are an interruption to the traditional timetable and customs for student and subject grouping, however they are rich instructional time. If well-planned, and with a collaborative team in place, they can become transformative experiences while being the kind of experiences which develop the knowledge base of a student. Another way of saying it is that as an educator, I develop a project that concerns itself as much about who the child is becoming as it does with the subject content they are learning. More simply, who they are becoming is as important as what they are learning.

6.4 The Weight of Change

I have found that, though I would do it again for the benefits we gain as a community and as individuals, this large-scale, interdisciplinary, arts-based community partnership project was a challenge to manage. It is hard enough as an educator to plan and teach the project, but it also forced me to confront the current, traditional mindset in education. I am not suggesting there is no place for what we have gained in our traditional approach to education. However, that is the focus of a different study. What I have learned is that it can
be intimidating to step out and create an approach in learning that challenges the status quo. I admit that there are times, as my research journal can attest when I question myself along the way and say things to myself like, "Why do you do this to yourself Rhonda?" These were times when I felt the added responsibility and weight to navigate the effect of changing the timetable, grade groupings, and daring to teach in a large-scale interdisciplinary way. Those that pushed against this project were few and nobody pushed against the project for its duration, but these moments take energy and time. There were times when I was weighed down by these moments. I was aware of the demands I was placing on administrators, teachers and parents and students. As recorded in my own research journal and the questionnaires, comments from a few parents, teachers, and administration created extra work on me as the director of this project. For example, I almost lost a few students from this experience because it confused parents in one way or another. One was going to hire a private tutor during the tour. Another was going to keep her daughter home. One thought, that because we were using a church auditorium as a performance facility that it was a religious project. As I communicated with parents and students, these parents changed their minds and allowed their children back into the experience.

One of the teachers involved really struggled with the feeling that she was not 'in control'. It wasn't until a month after the project ended that she saw the benefits for her and her students and even the community at large. I worried about her throughout the project. Administrators also warned that there were some staff members who were concerned during moments that this interdisciplinary, arts-based community partnership approach to teaching Canadian history, music, drama, public speaking and literacy was having an impact on the traditional classroom. I felt the weight of their concern. I agreed with them. It was having an impact on the traditional classroom.

Researching the data, however, suggests the impact is not only positive, but overwhelmingly beneficial in terms of learning, social growth and authentic opportunities to communicate in authentic community spaces. I do not, therefore, presume that my approach should become the sole way an educational community operates. Rather, now that I have this research study, I would communicate with my staff ahead of time, outlining some of the concerns that may surface, but also forecasting the benefits that are likely to come as a result of this project. I would also state how important it is to return to a quieter week, once the
project is complete, perhaps with a more traditional approach to teaching for a period of time after this experience is done. We needed to return to our grade groups, our classes, our individual teachers, our places within our classrooms. There is value in a hybrid model. Moments of silence are part of the music.

**6.5 Support Is Key**

For our students to be able to glean from the Canada Show/SO experience, planning from everyone involved was key. As the data reveals, all participant groups: the students, teachers, administrators, members of the SO and myself agree that this kind of teaching requires meticulous planning and creative energy by those who hold the vision. According to Dewey (1938) it is more difficult than the traditional approach to education and thus, teachers who are early adopters in this educational paradigm shift need support. What that looks like in practice is something that needs to be decided by those whose role it is to support educational change in general and specific projects within particular schools. The province of BC is amid a change in education. Change is more difficult at the beginning of implementation before the power of momentum takes over. The teachers who are daring to make changes which favour a more holistic approach to education need encouragement, and they also need to be guarded from the push back that they inevitably receive from the traditional mindset, the traditional timetable, traditional grade groupings and isolated subjects. The type of administrator they have is key. Large-scale, arts-based community partnership experiences need the support of administrators to allow for creative timetabling, flexibility, encouragement and even advocacy within the school community so that the language surrounding such experiences changes and they are no longer labelled interruptions to instruction, but are considered by the community as holistic instructional time, falling in line with the directives within the New BC Education Curriculum. The administrators and ultimately the team involved give the project substance and credibility.

**6.6 Planning Is Key**

Support is only possible if the plan that is in place warrants the time and changes that it demands. People have to trust the plan and the one who holds the vision. Having a macro plan helps my educational community to understand the value of a learning project like the Canada Show/SO experience. Included in the macro-plan are two things this study has helped
me to learn that are of great importance: meticulous planning and the quality of social relationships I bring to the experience. "The true learning situation, then, has longitudinal and lateral dimensions. It is both historical and social. It is orderly and dynamic" (Dewey, 1938, p.11).

The social relationships within the project are the lateral dimensions. Social relationships, when heading in the right direction, serve to inspire the group to achieve, to grow, to dare and to learn together. The Canada Show/SO experience included multi-age or intergenerational relationships from inside and outside our school. This added an extra layer of social pull, because the professional adults involved, whether SO members, other teachers, parents, ushers or audience members, aid in equipping students for their future by virtue of their authentic example and shared wisdom. Positive social relationships become the community that cheers for the learner as he or she dares to step forward and offer his or her creative contributions to the community.

The plan is the longitudinal dimensions of the learning experience. The plan involves the whole school and also my own personal work as an educator in planning the learning project. Whole school calendar planning is when the staff, together, decides where a project like this would best fit into a calendar year. This study has shown me that a master plan within my school will help to build a sustainable culture for this approach to education. A practical comment from my administrator made during the tour helps to guide any school community that wants to develop these kinds of large-scale, arts-based, interdisciplinary community partnership projects that aim to develop the whole child:

"Plan in advance for teacher/students exhaustion that is going to follow this week. When scheduling other school events make sure you include recovery or down time for the students and teachers"(5-1-A25).

When the project involves a good portion of the school, whole school calendar planning is key. There are, of course, planning limitations according to who we partner with in the community. The orchestra has their calendar to consider. Bringing all stakeholders together early in the process will allow for greater 'buy in'.

Planning the learning project itself is another important consideration. Dewey's philosophy of experience helps to guide me when planning for the multi-dimensional growth of my students. He asserts that the experience must first be engaging in the present, but must
also draw from the past to better equip students for their future. The plan I develop keeps things orderly and helps to create a vision that can inspire during those times when mastery of certain concepts or skills becomes monotonous. I keep space in the plan for constructivist offerings of my students, therefore how the performance looks will be a little different each time we do it. The process of what is going on is more important than the product in an elementary school.

As these dimensions interact, the longitudinal plan guides people and the lateral relationships help one another realize the plan. The result, according to the data, is social and emotional and personal growth happens on many fronts.

6.7 Envisioning the New Curriculum

It can be hard for teachers to envision practical examples of how the new curriculum can look. Seeing it at work helps educators to see the possibility and, hopefully to be inspired to develop cross-curricular opportunities of their own. The Canada Show/SO experience is an example of putting into practice the conceptual framework described in the new BC curriculum, an approach to education that "envisions three broad cross-curricular competencies: thinking competency; personal and social competency; and communication competency" (http://www.bced.gov.bc.ca/irp/transforming_curriculum.php). It is one way, not the only way, but a current and existing example that this approach to education is possible. The data from the 4 participant groups in my study: the students, teachers, administrators and members of the Symphony Orchestra all attest to challenges, but the overwhelming benefits to this approach in our schools. It is possible to develop many competencies at the same time.

6.8 Student Themes

The following table highlights the benefits and challenges that surfaced from the student participant questionnaire data as dominant themes. What the table doesn't show is the overwhelming amount of times students spoke of benefits versus challenges. Each theme, whether it is identified as a challenge or benefit, also represents a developing competency. The data suggests what I observed as their teacher - that students grew in many ways. They grew socially. They grew in their ability to perform on stage in many artistic ways, and they grew in their understanding of the benefits of rehearsing, even when it was challenging. They
generally grew through their emotions to head in a positive direction and, after a month had passed, no student participant left me with concern according to their student questionnaire responses surrounding their emotional experience. They grew in their sense of ownership both of their own special role, but many times, in their ownership of the entire community project. Though not prompted to respond about a desire for more, over half expressed this desire in the student questionnaires. Finally, students grew in their understanding of what it means to be Canadian and of the richness of the Canadian story.

Table 6.1

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social benefits</td>
<td>Social challenges</td>
</tr>
<tr>
<td>Mixed emotions showing personal growth</td>
<td>Personal growth challenges</td>
</tr>
<tr>
<td>Arts-based performance benefits</td>
<td>Arts-based performance challenges</td>
</tr>
<tr>
<td>Rehearsal benefits</td>
<td>Rehearsal challenges</td>
</tr>
<tr>
<td>Benefit of positive emotions</td>
<td>Challenge of negative emotions</td>
</tr>
<tr>
<td>Benefit of ownership/own part</td>
<td></td>
</tr>
<tr>
<td>Desire for more</td>
<td></td>
</tr>
<tr>
<td>Benefit of learning Canadian history</td>
<td></td>
</tr>
</tbody>
</table>

6.9 Teacher Themes

Teacher participants shared benefits and challenges on their questionnaires that were helpful to me as the director projects such as the Canada Show/SO experience. They recognized the benefits for students and for themselves, but also revealed that there are challenges in shifting to a paradigm of teaching that tracks other competencies besides simply the academic.
6.10 Administrator Themes

The following table represents the major themes that surfaced from the administrator Questionnaire data. They recognized the benefits that participation in a learning project such as the Canada Show/SO experience gave to all involved. They also revealed the challenges they faced. Their insights into the importance of whole school planning and pacing are of particular value to me. Our administrators reminded me of the importance of considering the school community as a holistic body. Practically, he suggested a school macro-plan so that projects like these do not conflict with other ‘high-demand’ times such as report cards or end of the year activities.

Table 6.3
Administrator questionnaire themes

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefits of an interdisciplinary, arts-based, community partnership learning experience</td>
<td>Challenge of the change in routine</td>
</tr>
<tr>
<td>Benefits of teamwork</td>
<td>Challenge of the community partnership</td>
</tr>
<tr>
<td>Benefits of student growth</td>
<td>Challenge of the physical demand</td>
</tr>
<tr>
<td></td>
<td>Challenge of pacing and planning</td>
</tr>
</tbody>
</table>

6.11 Symphony Orchestra Themes

The Symphony Orchestra offered a unique vantage point from which to observe the learning process. They were not privy to the months of practice times, the interruptions to the status quo in our school community. They were privy to the results of our planning and
rehearsal. Their questionnaires revealed they saw overwhelming benefits to this type of learning. One participant even called it 'an inspired teaching tool' (00-00 A24). The following table reveals the themes which surfaced as the benefits and challenges symphony members experienced in the Canada Show/SO experience.

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefits of collaboration</td>
<td>Performance challenges (technical, microphones, facility, touring, live crowd)</td>
</tr>
<tr>
<td>Benefits of planning and preparation</td>
<td>Rehearsal challenges</td>
</tr>
<tr>
<td>Benefits of this interdisciplinary, arts-based community partnership learning experience</td>
<td></td>
</tr>
<tr>
<td>Benefits of learning Canadian history</td>
<td></td>
</tr>
<tr>
<td>Benefits of developing the talent, growth and work ethic of the students</td>
<td></td>
</tr>
<tr>
<td>Benefits of music</td>
<td></td>
</tr>
</tbody>
</table>

### 6.12 Student iPad Data Themes

The data from the student digital journals revealed some of the same themes found in the student questionnaires. It did not surface as many themes, but did give a glimpse into the immediacies of the Canada Show/SO experience for the student participants. Most of the data focused on the rehearsal space and the rehearsing or performing that was taking place found in comments like "Here are the costumes" or "Here is the sound booth" etc.

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotional Learning</td>
<td></td>
</tr>
<tr>
<td>Performance Spaces</td>
<td>Performance Spaces</td>
</tr>
<tr>
<td>Rehearsal Benefits</td>
<td>Rehearsal/Challenges</td>
</tr>
<tr>
<td>Student Growth</td>
<td></td>
</tr>
</tbody>
</table>
6.13 Themes from my Journaling

The following are the major themes that surfaced from my digital and written journals.

Table 6.6
*Draper Journaling Data Themes*

<table>
<thead>
<tr>
<th>Benefits</th>
<th>Challenges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inner satisfaction</td>
<td>Social</td>
</tr>
<tr>
<td>Social</td>
<td>Teamwork/Collaboration</td>
</tr>
<tr>
<td>Planning and Preparation</td>
<td>Student growth</td>
</tr>
<tr>
<td>Self-care</td>
<td>Live music</td>
</tr>
</tbody>
</table>

6.14 Converging the Data

The Canada Show/SO experience and other projects like it, represent a holistic and unifying approach to learning where participants can exit the project feeling proud of themselves for having learned, practiced, persevered, created and developed themselves and others in many ways. During this study, each participant group surfaced its own themes through the data. When looking across the data sources, common themes also surfaced. Each participant group and data source addressed the value of social relationships and connection during this project. Each participant group revealed the value derived from the interdisciplinary, arts-based approach to learning. Each identified their emotions as drivers in their own growth process. Both the students and the SO members surfaced academic learning as a major theme, highlighting the Canada Show/SO experience as an effective way to learn about Canadian Content.

As for the challenges found across the data sources, they varied from group to group. No particular challenge surfaced across all data sources. Those of us who performed, the students, the symphony members and I, converged on the points of rehearsal challenges and performance challenges. The students and I also converged in the category of social challenges. Those that played a supporting role – the teachers and administrators converged on the challenges of teamwork/collaboration/partnership and the change in routine.

Of final interest to me is the awareness of the overall sense of benefits versus challenges for participants in this study. In this study, the student data was the only data that I quantified. This was because of the number of student participants and the number of
questionnaires they completed. By far, the greatest amount of data came from the student participants. I thus turn to the students to show, in chart form, the themes that surfaced and the number of students whose comments related to that theme. For example, if a student made a comment that revealed a social benefit, I highlighted the box on the chart that was associated with both that student and that theme. What the chart does not show is the number of times a particular student mentioned, for example, a social benefit during the particular time that questionnaire was completed. I had to limit myself to manage the data and that is one way I chose to do so. The following is the chart of benefits followed by the chart of challenges that students noted as a part of their experience during the Canada Show/SO experience. These charts provided a strong visual. As I charted the student participant responses I became aware that there was an overwhelming report of the benefits versus the challenges that the students experienced during the Canada Show/SO experience.

![Chart of benefits and challenges](image)

*Figure 6.1 Students who mentioned one or more benefits during the Canada Show/SO experience*
Figure 6.2 Students who mentioned one or more challenges during the Canada Show/SO experience

When putting these common themes together, the data has revealed that the Canada Show/SO experience develops multiple competencies growing both an understanding of the Canadian story and an ability to communicate through the performing arts. The data has also revealed that the Canada Show/SO experience is a socio-emotional learning experience. Perhaps all genuine learning experiences are. Humans are social and emotional learning creatures. Do we as educators make room for learners to surface their emotions and their relationships as part of their process or do we suppress emotions and social impulses in the name of academic efficiency? These are questions which we, as educators need to consider as we work with students. It is easier to overlook social and emotional development and say that it is not in our job description. The Canada Show/SO experience clearly indicated otherwise.
6.15 Why I Teach Like This

It so happens that the Canada Show/SO experience is a current example of the New BC Education Curriculum initiative in practice, however that is not why I did it. Palmer (2007) says, “We teach who we are” (p. 1), and I do. I am a performer, singer, actor, public speaker, problem solver and history student. I design learning projects which allow students to increase the very capacities that have served me so well. I design projects that leave room for students to join in the designing process within my plan because I felt important as a child when I was given opportunities for real contributions to my community. I design projects so that students might feel the transcendent inspiration that I have known in my life. I can teach this way because I have been there and I know what it takes to get there. I can endure what it takes to get there because I know that the people who are coming on this journey are likely going to taste what I have tasted. If it has the same effect on them that it has had on me, they will receive the medicine, the therapeutic power, the thrill, the adrenaline rush, the social bonding, the adulation from the live crowd, the inspiration and the embodied knowledge that I have received in this kind of experience.

Up until now, my intuition has led the way. I have felt my way. My research has helped me to understand and develop language to express why this approach to education is beneficial in a holistic way for students and stakeholders involved. I participate in creating experiences like the Canada Show/SO project to make room for students, teachers, administrators, community partners and anyone involved to become a part of this kind of moving experience. The data confirms that the Canada Show/SO experience is moving in different ways: in terms of being memorable, emotional, social, instructional and even transformational for participants - students, teachers, administrators, SO members and audience members alike. Data confirms that we are transforming and regenerating ourselves through the process. In returning to the theoretical framework of this study - social constructivism in concert with Dewey’s (1938) philosophy of experience, I can state that data analysis confirms/supports that we have indeed met the criteria set by Dewey for a quality educative experience. Students and stakeholders alike have engaged in this project showing ownership and pride through their creative offerings, their skills and their talents. Throughout the research, I have gleaned the moments where I can see that students and stakeholders are indeed being transformed by the confrontation of past
conventions/knowledge with present embodied experience, which give me the confidence to know that Dewey’s other (perhaps intangible) criteria is met, that of being better prepared for the future.

But I do not purport that all educators design a project just like mine. The challenge to educators is not to design a large-scale, interdisciplinary, arts-based community partnership learning project. Rather, the challenge to each educator is to reflect on his or her life and remember what passions he or she has, or what profound experiences he or she has had and therefore, can authentically offer to the field of education as a vehicle through which academic curriculum content and other competencies can be explored. It is a challenge to become aware of the longitudinal and lateral responsibilities educators have in co-creating experiential projects with and within the learning community so that all participants might grow socially, emotionally, intellectually and in other ways as they rise to the occasion or move through the experience. It is a challenge to make room for students to communicate in authentic community places and to emotionally and socially grow in many capacities, while exploring their ever-changing understanding of content from various disciplines. It is a challenge to create the kind of space for people to negotiate their understanding and to feel valued. It is an invitation to avail oneself of, and grow in the arts because arts-based experiences typify the space, the experiential whole that allows all who participate to gain agency, gain voice, connect socially, connect inter-generationally, and to connect creatively.

Curriculum like this is not a thing to ingest, but a movement that evokes personal growth in holistic, yet visible ways. As educators, we owe it to the next generation to make and remake plans which encourage the contributions and the holistic growth of all those who dare to be involved. Yes, at times we isolate skills and rehearse and yes, we sometimes feel bored, but we do not feel purposeless. We are part of a whole and we hold on to our vision. It sustains us through the challenges and ultimately fills us with its benefits. As we do this, educators alongside students will be entering into what I have experienced as re-generation of understandings, of ourselves and those around us, and indeed, it is an invigorating process.
References


Appendices

Appendix A: Behavioral Research Ethics Board Certificate of Approval

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**CERTIFICATE OF APPROVAL - MINIMAL RISK**

**PRINCIPAL INVESTIGATOR:**
Sharon L. Mccoubrey

**INSTITUTION / DEPARTMENT:**
UBC/UBCO Education, Faculty of

**UBC BREB NUMBER:**
H13-00849

**INSTITUTION(S) WHERE RESEARCH WILL BE CARRIED OUT:**

<table>
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<tr>
<th>Institution</th>
<th>Site</th>
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**CO-INVESTIGATOR(S):**
Rhonda Draper

**SPONSORING AGENCIES:**
N/A

**PROJECT TITLE:**
The Canada Show and the Okanagan Symphony Orchestra Research Project

**CERTIFICATE EXPIRY DATE:**
April 15, 2014

**DOCUMENTS INCLUDED IN THIS APPROVAL:**

<table>
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<td>April 10, 2013</td>
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The application for ethical review and the document(s) listed above have been reviewed and the procedures were found to be acceptable on ethical grounds for research involving human subjects.

This study has been approved either by the full Behavioural REB of the UBC Okanagan or by an authorized delegated reviewer.

Certificate of Completion

This document certifies that

Rhonda Draper

has completed the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans Course on Research Ethics (TCPS 2: CORE)

Date of Issue: 14 March, 2013
Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. The dress rehearsal is completed. How are you feeling about it today and why?
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_____________________________________________________________________________________________________________________________

2. What are you thinking about when it comes to your role in the show?
_____________________________________________________________________________________________________________________________
3. What do you like about getting ready for the show right now? Why?
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
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4. What don’t you like about getting ready for the show right now? What is a challenge for you? Why?
_____________________________________________________________________________________________________________________________
_____________________________________________________________________________________________________________________________
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_____________________________________________________________________________________________________________________________
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_____________________________________________________________________________________________________________________________
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
___________________________________________________________________________________________________________________________
___________________________________________________________________________________________________________________________
___________________________________________________________________________________________________________________________
___________________________________________________________________________________________________________________________
6. What are you learning?

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_____________________________________________________________________________________________________________________________
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7. During our rehearsals or performances, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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_____________________________________________________________________________________________________________________________
9. Do you have any other comments?

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__________________________________________________________________________________________
Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. The tour is complete. How are you feeling about it today and why?

____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________

2. What are you thinking about when it comes to your supporting role in the show?

____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________________

3. What did you like about the shows/tour? Why?
4. What didn't you like about the shows/tour? What is a challenge for you? Why?

5. If you were to give advice to others who want to put on big shows like this, what would it be?
6. What are you learning?

______________________________________________________________________________________________________________________________

______________________________________________________________________________________________________________________________

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____________________________

7. During our performances / tour, is there an incident or moment that mattered to you, or stood out to you?

______________________________________________________________________________________________________________________________

______________________________________________________________________________________________________________________________

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______________________________________________________________________________________________________________________________

______________________________________________________________________________________________________________________________

______________________________________________________________________________________________________________________________

8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

______________________________________________________________________________________________________________________________

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______________________________________________________________________________________________________________________________
9. Do you have any other comments?

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Student Questionnaire
“The Canada Show and the SO Research Project”
Questionnaire 3 – One Month After the Shows/Tour – May 22, 2013
Student code: ________

Based on the this particular stage of the Canada Show/SO, please answer the following questions.

1. We are now one month after the shows/tour. How are you feeling about it today and why?
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2. What are you thinking about when it comes to your role in the show?
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3. Reflecting back on the Canada Show/SO, what did you like? Why?
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4. What **didn't** you like about the Canada Show/SO? What was a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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6. What did you learn?

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7. Reflecting back, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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9. Do you have any other comments?

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Teacher Questionnaire

“The Canada Show and the SO Research Project”
Questionnaire 1 – Dress Rehearsal – April 19, 2013

Teacher code: ________

Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. The dress rehearsal is completed. How are you feeling about it today and why?
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2. What are you thinking about when it comes to your supporting role in the show?
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3. What do you like about getting ready for the show right now? Why?
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4. What don't you like about getting ready for the show right now? What is a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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6. What are you learning?

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7. During our rehearsals or performances, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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9. Do you have any other comments?

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Teacher Questionnaire

“The Canada Show and the SO Research Project”

Questionnaire 2 – The Day After the Tour – April 25, 2013

Teacher code: _______

Based on the this particular stage of the Canada Show/SO, please answer the following questions.

1. The tour is complete. How are you feeling about it today and why?

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2. What are you thinking about when it comes to your supporting role in the show?

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3. What did you like about the shows/tour? Why?

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4. What didn’t you like about the shows/tour? What is a challenge for you? Why?

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5. If you were to give advice to others who want to put on big shows like this, what would it be?

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6. What are you learning?

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7. During our performances / tour, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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9. Do you have any other comments?

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Teacher Questionnaire
“The Canada Show and the SO Research Project”
Questionnaire 3 – One Month After the Shows/Tour – May 22, 2013
Teacher code: ________

Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. We are now one month after the shows/tour. How are you feeling about it today and why?
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2. What are you thinking about when it comes to your supporting role in the show?
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3. Reflecting back on the Canada Show/SO, what did you like? Why?
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4. What didn’t you like about the Canada Show/SO? What was a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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7. Reflecting back, is there an incident or moment that mattered to you, or stood out to you?
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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?
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9. Do you have any other comments?

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Appendix E: School Administrator Questionnaire

Faculty of Education, Okanagan Campus
3333 University Way
Kelowna BC Canada V1V 1V7
Tel: 250.807.9176 Fax: 250.807.8084
www.ubc.ca/okanagan/education

School Administrator Questionnaire
“The Canada Show and the SO Research Project”
Questionnaire 1 – Dress Rehearsal – April 19, 2013
Administrator code: ________

Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. The dress rehearsal is completed. How are you feeling about it today and why?
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2. What are you thinking about when it comes to your supporting role in the show?
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3. What do you like about getting ready for the show right now? Why?
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4. What don’t you like about getting ready for the show right now? What is a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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6. What are you learning?

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7. During our rehearsals or performances, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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9. Do you have any other comments?

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School Administrator Questionnaire

“The Canada Show and the SO Research Project”

Questionnaire 2 – The Day After the Tour – April 25, 2013

Administrator code: ______

Based on the this particular stage of the Canada Show/SO, please answer the following questions.

1. The tour is complete. How are you feeling about it today and why?

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2. What are you thinking about when it comes to your supporting role in the show?

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3. What did you like about the shows/tour? Why?

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4. What didn’t you like about the shows/tour? What is a challenge for you? Why?

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5. If you were to give advice to others who want to put on big shows like this, what would it be?

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6. What are you learning?

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7. During our performances / tour, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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9. Do you have any other comments?

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School Administrator Questionnaire

“The Canada Show and the SO Research Project”

Questionnaire 3 – One Month After the Shows/Tour – May 22, 2013

Administrator code: ______

Based on this particular stage of the Canada Show/SO, please answer the following questions.

1. We are now one month after the shows/tour. How are you feeling about it today and why?

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2. What are you thinking about when it comes to your supporting role in the show?

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3. Reflecting back on the Canada Show/SO, what did you like? Why?
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4. What didn’t you like about the Canada Show/SO? What was a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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7. Reflecting back, is there an incident or moment that mattered to you, or stood out to you?
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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?
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1. How are you feeling about the Canada Show/SO experience and why?
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2. What are you thinking about when it comes to your supporting role in the show?
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3. What did you like about the experience? Why?
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4. What didn’t you like about the experience? What was a challenge for you? Why?
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5. If you were to give advice to others who want to put on big shows like this, what would it be?
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6. What did you learn?
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7. During our rehearsal or performances, is there an incident or moment that mattered to you, or stood out to you?

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8. Is there anything you wish for when you think of the experience of the Canada Show/SO?

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