

# Enough is Enough



POETRY BY ZOEY ROY



REGINA  
SYMPHONY  
ORCHESTRA  
Gordon Gerrard  
Music Director

PRESENTED BY



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The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

# Artist Statement



This unit will unravel what we think we know about Indigenous people in the context of Canada and rebuild a collective understanding of how we can learn from Indigenous knowledge and spirituality to make our home in Canada better for everyone.

*Enough is Enough* is inspired by my own pursuit of self-love, healing, and joy. The following lessons are steppingstones - a pathway for engaging the whole human self in learning and growing. Along my journey, I learned, you can't think your way out of a broken heart. I want people to know that they are enough, to feel that they are enough, and to know that all people, animals, plants, minerals, and emotions all have a place in this world just like you. They are all enough too. Our journey is not theirs, so our judgements have no place in their journey. I want this unit to inspire compassion, will, solidarity and love.

Zoey Roy

# History of the RSO

Regina Symphony Orchestra,  
1966, Darke Hall



Long before Regina had gained its status as a city, the cultural arts were beginning to flourish. As good fortune would have it, many of Regina's early settlers, including members of the North West Mounted Police, were talented musicians and vocalists. However, that talent needed the stimulation provided by Scottish immigrant Franklin L. Laubach.

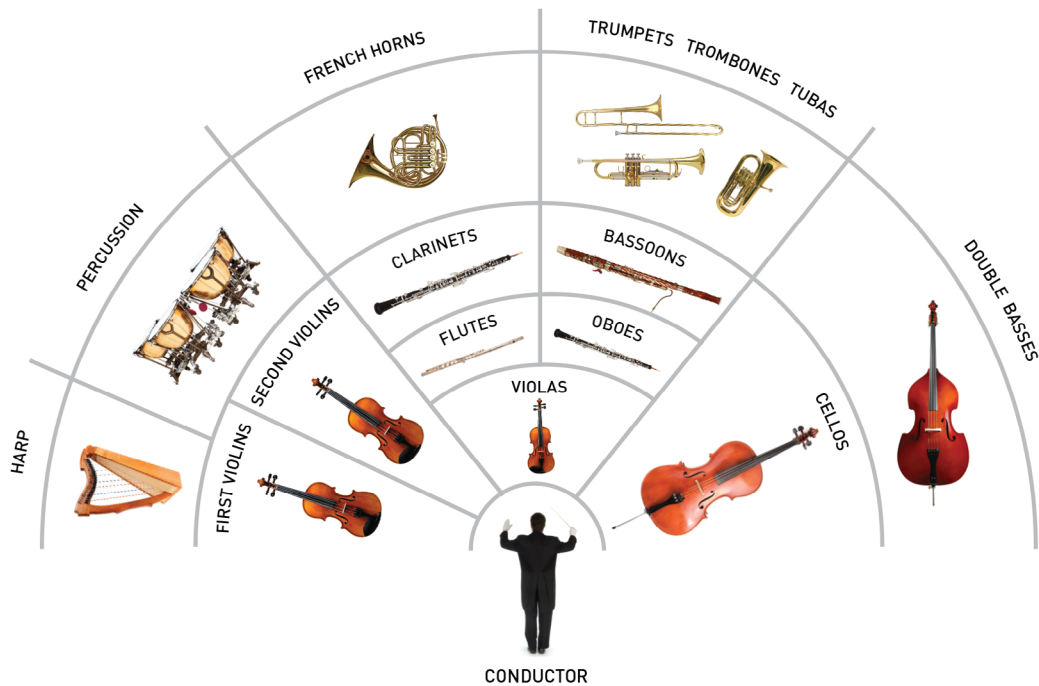
Upon realizing that farming was not for him, Franklin Laubach moved with his family to Regina, where he turned his attention back to his original career in music. By 1904 he had organized the Regina Philharmonic Society, and in 1906 conducted Haydn's *Creation* at Knox Metropolitan United Church with a chorus of 67 voices and an orchestra of 13 musicians. By 1908 the Orchestral Society was formed, and its inaugural concert was presented in the City Hall Auditorium on December 3 of that year. The evolution of the orchestra continued when in 1923 the Regina Choral and Orchestral Society became the Regina Symphony Orchestra, the Regina Choral Society, and the Regina Male Voice Choir. Darke Hall, on College Avenue, was

formally opened in 1929, giving the orchestra its first home after years of playing in various buildings in the city.

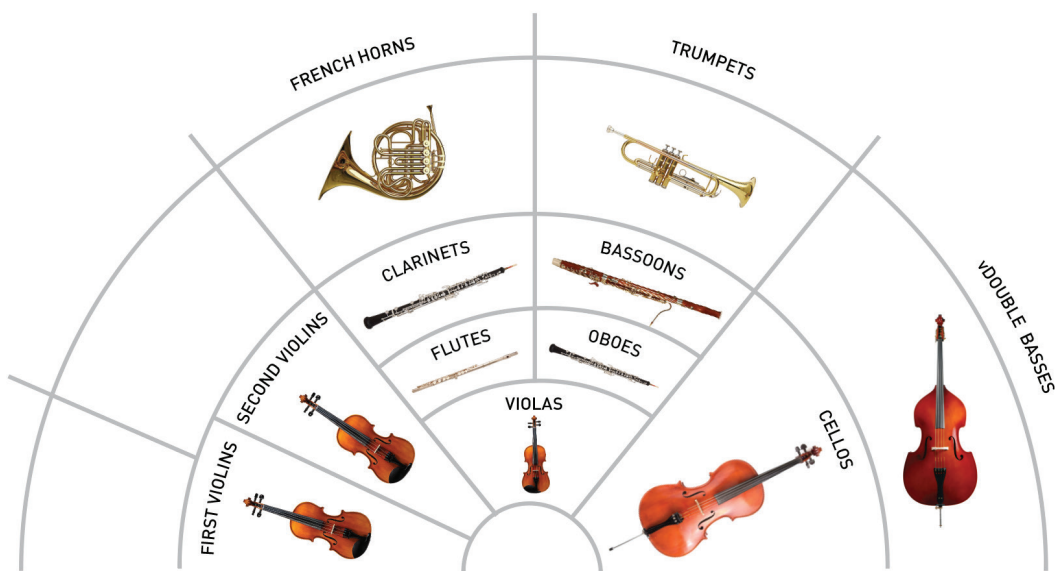
Today the RSO is a full-scale, fully professional orchestra. As well, the Regina Symphony Chamber Players present dozens of school concerts each season, perform concerts in southern Saskatchewan communities, and offer free concerts in venues throughout the City of Regina.

The RSO plays an important role in the cultural fabric of southern Saskatchewan. By continuing to strive for excellence in performance and by remaining relevant to its audiences, the orchestra will continue to grow and enrich life in southern Saskatchewan.

# Instruments of the Regina Symphony Orchestra



**INSTRUMENTS OF THE REGINA SYMPHONY ORCHESTRA**



**INSTRUMENTS OF THE REGINA SYMPHONY CHAMBER PLAYERS**

# Instruments of the Orchestra

**STRINGS** – String instruments have metal strings stretched across the length of the instrument. Sound is created by bowing, plucking, or striking the strings. Most commonly a bow, made of horsehair, is drawn across the strings to make them vibrate. Different pitches are created by bowing different strings or shortening their length by placing fingers on the string. This instrument family is the largest section of the orchestra and includes instruments that play very high like the violin and very low like the double bass.



**Violin** – The violin is the smallest and highest string instrument in the orchestra. In an orchestra, there are more violin players than any other instrument. Violins are divided into two groups: first violins and second violins. The first violins often play the melody and very high. The second violins play a supporting role as harmony. The violin has four strings that are tuned in fifths to the notes G, D, A, E.



**Viola** – The viola is larger and lower than the violin and has a dark mellow tone. The viola section is smaller than the violins, but they also play an important role in the orchestra as harmony and supporting the melody. Violas play lower than the violin in the alto clef. There are 4 strings on a viola that are tuned in fifths to the notes C, G, D, A.



**Cello** – The cello looks like a large violin turned on its end. While the violin and viola are held under the musician's chin, the cello is so large that it rests on the floor, using a metal pole called an endpin. Cellists must sit down to play their instrument. The cello plays in the bass clef which is lower than the violin and viola. The sound of the cello is even more mellow, dark, and deep than the viola. The cello has four strings that are tuned in fifths to the notes C, G, D, A.



**Bass** – The bass is the largest and lowest of all the string instruments. The bass looks like a large cello, and also uses an endpin to rest the bass on the ground. The bass is so large that the musician must stand or sit on a stool. The bass is the foundation of the orchestra playing the lowest notes in the string section and helps to keep time. The bass has four strings which are tuned in fourths, rather than fifths like the other string instruments in the orchestra, to the notes E, A, D, G.

# Instruments of the Orchestra

**WOODWIND** – Woodwind instruments were traditionally made of wood which is how they received their family name. Today woodwind instruments are made of metal, wood, and plastic. These instruments are tubes with holes that can be covered or opened to change the pitch. Most woodwind instruments use a small piece of cane, called a reed, that is filed to be very thin at the tip. When the musician blows air across the reed it vibrates creating sound. The flute is the only woodwind instrument in the orchestra that does not use a reed to create sound. Instead, they blow air across a hole in the instrument. Woodwind instruments are among the highest-pitched in the orchestra.



**Flute** – The flute is the only woodwind instrument in the orchestra that does not use a reed. Instead, sound is created by blowing across a hole at the end of the instrument - like blowing across the top of a soda bottle. The flute is a metal tube with holes in it. When a musician covers the holes with their fingers, the pitch changes. The flute is the highest of the woodwind instruments and has a bright and shimmering sound that can sing over the whole orchestra.



**Piccolo** – Often flute players will also play the **piccolo**. The piccolo is a small flute that plays an octave higher. The piccolo plays very high and very loud. Despite its small size, the piccolo can project its sound over the full orchestra.



**Oboe** – The oboe is a long wood tube with holes and uses two reeds to create sound. Instruments that use two reeds to create sound are called “double reed” instruments. To change notes, the musician covers and uncovers the holes with their fingers. The oboe has a nasal sound and can play very high.



**English Horn** – Oboe players will often play the English horn as well. The English horn is a larger lower sounding oboe. The English horn plays a fifth lower than the oboe and has a bulbous bell, called a d’amour bell, which helps to give the English horn a mellow and round sound. A larger double reed is used for the English horn.

# Instruments of the Orchestra

## WOODWIND CONTINUED



**Clarinet** – Like the oboe, the clarinet is also a wooden tube with holes. The clarinet uses a single reed placed against a mouthpiece to create sound. Instruments that use one reed and a mouthpiece are called “single reed” instruments. The musician covers and uncovers holes with their fingers to change notes. The clarinet has a mellow, dark sound, and can play very high and low. The clarinet is a B-flat transposing instrument and sounds a major second lower than written.



**Bass Clarinet** – Clarinet players perform on bass clarinet as repertoire demands. The bass clarinet plays an octave lower than the soprano clarinet. The bass clarinet plays in the treble clef and has a deep, dark sound, and uses a reed twice the size of a soprano clarinet.



**Bassoon** – The bassoon is a bass instrument and uses a double reed like the oboe. The bassoon is a collection of wooden tubes. The musician covers and uncovers holes in the side of the bassoon with their fingers to change the pitch. The bassoon has a mellow, nasal sound, and plays in the bass and tenor clef.



**Contrabassoon** – Bassoon players double on the contrabassoon when repertoire requires. The contrabassoon is a very large bassoon. The contrabassoon plays an octave lower than the bassoon and the sound is very raspy and is often physically felt more than heard. The contrabassoon uses a very large double reed.

# Instruments of the Orchestra

**BRASS** – Brass instruments are tubes made of brass. A musician creates sound on a brass instrument by buzzing their lips into a mouthpiece. The pitch can be changed by changing the speed of lip vibration and opening and closing valves which lengthen and shorten the instrument. These instruments range in size from small and high like the trumpet, to very large and low like the tuba.



**Horn** – The horn (sometimes called the French Horn) is a very long (12 feet!) brass tube that is wound into a circle. A metal narrow mouthpiece is inserted into the end of the horn and the musician buzzes their lips on the mouthpiece to create sound. The musician uses their fingers to open and close a series of 4 valves that open and close different sections of short and long tubing. In an orchestra, you will often see two or four horns. The horn is an F transposing instrument sounding a perfect fifth lower than written.



**Trumpet** – The trumpet is a metal series of tubes that are joined by three valves. The musician buzzes into a cupped mouthpiece at the end of the instrument. The musician changes notes by increasing and decreasing the speed of their lip vibration and using their fingers to open and close a series of 3 valves. These valves open and close different sections of the tube making the trumpet longer and shorter. The trumpet is the highest brass instrument and plays in the treble clef. The trumpet is a B-flat transposing instrument and sounds a major second lower than written.



**Trombone** – The trombone is a long metal tube with a cupped metal mouthpiece. The trombone is larger than the trumpet and horn and uses a slide. The slide is used to make the instrument longer and shorter. When the trombone is short it plays high; when the slide is extended making the instrument long, the pitch is low. The slide also allows this instrument to smoothly glide between notes creating an effect called glissando. The trombone has a low sound and plays in the bass clef.



**Tuba** – The tuba is the largest and lowest brass instrument. It is a very large brass tube that is wrapped in an oval shape. This instrument is so large that the musician must rest it on their chair or a special stand. The tuba has 3 valves that open and close different lengths of the tube changing the pitch. The tuba plays in bass clef and can play very low and loud.

# Instruments of the Orchestra

**PERCUSSION** – Percussion instruments are struck or hit to create sound. A percussion instrument can be struck with a mallet, beater, or stick depending on the instrument. These instruments fall into two general categories: pitched and non-pitched instruments. There are many different percussion instruments. Almost anything can be a percussion instrument, as long as it makes a sound when you strike it. There is even music where percussionists perform on kitchen pots and pans!



**Timpani** – Timpani, or Kettle Drums, are a set of 5 drums that range in size. The timpani is played by striking the top of the drum which is covered by a tightly stretched skin called a drumhead. A mallet is used to hit the drumhead. Mallets are usually sticks with ends that are wrapped in yarn. Each timpani drum has a foot pedal that is attached to the drumhead. This pedal is used to tighten and loosen the drumhead creating different pitches. Timpani drums are low instruments and play in the bass clef.



**Snare Drum** – The snare drum is a medium size drum with a metal body and two drumheads attached to the top and bottom of the drum. The bottom drumhead has metal wires called snares resting on it which vibrate when the drum is struck. The percussionist strikes the top drumhead with a wooden drumstick to create a sharp staccato attack.



**Marimba** – The marimba is a pitched keyboard percussion instrument that is made of wood bars positioned in the same formation as piano keyboard. Below each wooden bar there is a pipe called a resonator which amplifies the sound of each bar. The musician uses a mallet to strike the bars to create sound. Percussionist often play the marimba with four mallets, two in each hand, so they can play four notes at the same time. The marimba plays very high and very low in treble and bass clef.



**Triangle** – The triangle is a small unpitched percussion instrument. The triangle is a metal bar in the shape of a triangle. The percussionist hangs the triangle from a piece of string and strikes the side of the metal bar with a metal beater. The sound is bright and metallic and can pierce through the full orchestra.

POETRY BY ZOHEY ROY

# STILL ONE

## STILL ONE

It might be hard to hear me sister  
Through all this "fancy fluff"  
I understand you when you say  
we haven't done enough  
I know it's strange that I trust these people  
to help me act on these words to you  
To help us make something for our children  
So that they can know their truth

I want to share the tools I've learned  
Through all that I've collected  
I'm scared that if what I say isn't poetic  
Than my words are not respected

I hope they dance  
Like ballerinas across  
All interfaces of control

Paint you a picture  
Like the stars  
Emerging constellations  
Of hope

Those ones that we know...  
That guide us to know  
That where we are  
Is where we're meant to be

We're all stars  
Sent to breathe  
Be  
And be free  
Like elementary.

We only need  
Connectivity  
If its feeds us  
Energetically  
  
If it's systemic  
Its deceitful  
Built to grow  
At the cost of people

Ones we love  
Sister  
I know  
I hear you

Hold the truth  
Become the eagle.

Stay firm from getting lost in all the tension  
Playing Where's Waldo with resentments  
In the chaos  
With no protection  
You'll be exhausted from your neglect

No one needs you more than you  
We'll be here to help you through  
At all cost, know you're enough  
Trust in your vision and your truth

I'm so happy we can still hear each other  
And after all that they have done  
We still have this connection  
Beyond these English words on our tongues.

It's like we are still one.

POETRY BY ZOHEY ROY

# NO PRIDE IN GENOCIDE

## NO PRIDE IN GENOCIDE

"There is no pride in genocide!"  
I read this on a sign  
I stopped dead in my tracks and I knew this statement  
had to be mine  
I let it burn into my mind  
Let it redefine me  
Morph my anatomy  
To re-believe  
That this is not my country  
It is not us that they mean when they say  
Land of the living free  
Us too - we can't breathe  
I knew this since I was a teen  
Since Idle No More  
Came rapping at my door  
I knew I had something to stand for  
And it was me  
The Indigenous nations that I am born from  
And the neighbours I am surrounded by  
Them too, they repeat, "there is no pride in genocide!"  
  
It became easier to see  
Here we are trying to be deadly  
In a society where we are undermined  
Insidiously - so we lose grip on  
Our versatility  
Tricked and tripped up on  
Prescribed fragility

This is not our story.

-

It is of our memory  
The way the strangers came in fleets  
Hazed the women  
Made sure we knew we were beat  
Hazed the women  
Make sure we know we are beat  
Haze the women  
Make sure we know we are weak.  
Bound by laws  
Replaced with wheat.  
I mean I love a pastry  
But this has been bleak

Sardonicism and other masks  
Keep me from losing sleep  
Keep the aunties cracking jokes  
They could break through your teeth

Don't be surprised to see us  
On these streets  
But don't be so foolish  
To think we are too weak  
We will always do what we can  
And do as we will  
This wasn't our plan  
Here are we - still.  
We will always find a way to get our cup filled.

*Continued on next page.*

POETRY BY ZOEY ROY

# NO PRIDE IN GENOCIDE

We are born brown  
Rich like oil  
with breadth like fresh soil  
We are the motherlands  
In our lungs  
The waterways  
That you've rushed  
To get to us.  
Here in the flesh  
This is us.

We are enough.  
There's no secret that  
This here is not love  
There is no affinity  
If we have no trust.

There is no pride in genocide.  
We have no time for more lies.  
We stand proud within our nations  
With our nations, we rise.



POETRY BY ZOEE ROY

# WE ARE THE BUFFALO

## WE ARE THE BUFFALO

This old man said, "we are the buffalo".  
But, how is that so?  
I mull it over, again and again, as I listen to these old  
native men  
share their stories of what it was like back then  
I see a time of hunger  
Of thirst  
Of four a.m. wake up calls  
Of discipline  
I sense listening is a matter of life or the loss of  
physicality  
pride as they tell these stories  
happiness at the sight of familiarity  
Making history seems casual on a Tuesday morning.

Agriculture, as we know it, is inherently patriarchal.  
It delves into the stories of men and the kinship they  
have with their fathers, their grandfathers.  
Like mining. Or the military or policing...  
We all want someone to be proud of us.

The land is split acre by acre  
As our people split mind from body, spirit from purpose.  
Woman from child  
Child from family  
Human from culture  
Culture from land  
At some point, we stop to question our reality  
Our humanity.  
And in these moments, we are usually alone.

We don't have to sacrifice the makings of who we are  
for what could be.

Fragmented and all, we're quite beautiful.

Only a fool stands on a land of opportunity staring  
violently at another island.

These relationships are our home - even the  
funny ones.

It's who we are too.

We too, have to remember we are enough

We've always had enough.

for our campfire.

Through Indigenous agriculture, we can, again, reclaim  
our land, our stories, and our identities.

The makings of where we belong are surmised from  
this very process.

We are resilient. Remember?

Now, we regain the traction of our role on the land.

Regain the traction of the knowledge that was removed  
from our hands.

We know Indigenous people were not looking to be  
looked after for the rest of our lives, we were, and are,  
committed to sustainability, efficacy, discipline, within  
our own governance systems.

The reclamation of these systems are essential to our  
roles. We remember.

*Continued on next page.*

POETRY BY ZOEY ROY

# WE ARE THE BUFFALO

These policies fragmented the story.

...changed the discourse and we have the power to perpetuate it.

The narratives of Indigenous realities were superseded by fearful agendas.

Land confiscation. The best soil was stolen.

It was illegal to buy machinery and we were disabled from earning credit; we were disabled by the pass system and reprimanded for standing up to the white man

We were deemed uncivilized and scolded for being lazy.

This narrative worked against the fabric of who we were and changed the fabric of this land

We are not urban by nature. We know this.

How do we ensure that our children know they belong to the land?

Discretion of ill-willed people in power continues to be a threat to the continuity of a good story.

Setbacks caused by bad policy on the discourse that Indians are savages.

...on the discourse that Indigenous people are criminal

Trespassing laws are fundamental to the creation of a new pass system.

We demand LANDBACK.

Reparations - Sure, call it philanthropy. We demand CASHBACK.

In this part of the story - we are to walk in two worlds amongst the challenges posed on us.

WE ARE PRESERVING good credit along with  
PRESERVING seeds

and a good relationship to the land and to each other.

We are simply stewards. Tapahteyimowin ingrained within us.

While taking inventory, we question: where are we within the story of this land?

Like a farmer sowing seeds, we must believe there will be a time to harvest.

Tend to the soil each and every day...

We prepare the soil and sow the seeds; listen to the changes and grow with the land.

We do this to take care of each other, of the land, to be stewards for the next seven generations.

We are the buffalo.

We are the land.



POETRY BY ZOEY ROY

# RESPONSIBILITY

## RESPONSIBILITY

I want to tell you that not every fight is yours  
Canada is not your responsibility  
Neither is your family

You, above all, inherited life  
And your life is meant to be lived  
Moment by moment  
Can you feel it now?

You are here on purpose  
And that is always being revealed  
Shifting like rolling hills  
There is an ebb and flow  
Guiding you  
If things are good,  
They will get worse  
if things are bad,  
They will get better  
It's just how it works.  
And, my girl, if it hurts  
Know that there is one thing you can do  
There is an aunty nearby  
That you can scream your heart to  
That aunty is what will become of you  
People want to listen  
It just might feel like they don't  
You know sometimes thoughts get funky  
N you just wanna chill stoned  
Block your thoughts  
The whole world  
It doesn't work  
They all return

My boy, what's this all worth?

There is magic beneath  
The tragedy you repeat  
Happiness underneath  
The mask of a sheep

Trust me  
The wrath of expectations  
Still combat me  
Its my malady  
Like you I've taken strides from my reality  
Lived inside my pride  
Like it's the haus of pageantry.

Like, oh! look at me  
Don't come to close  
I've had it up to here  
I'm at the end of my rope  
Watch me.

They never taught me to cope  
I never thought to learn  
I like to be a slow poke  
I guess I like a slow burn

*Continued on next page.*

POETRY BY ZOHEY ROY

# RESPONSIBILITY

When I was burnt out  
No one noticed  
I learned that to survive  
Is our only focus  
Until we can find our purpose  
Then we can find a stride  
And make this worth it

This is life  
It's nothing personal.  
But yours is  
So make it purposeful.

That is your responsibility



POETRY BY ZOHEY ROY

# A FUTURE WORLD

## A FUTURE WORLD

I Want to live in a world where wahkohtowin is understood as the foundation for us all to reach our human potential amongst each other

Where "you are enough" is understood, not within relation to the nation state - the competition that it demands - but I want people to know that they are enough - like a leaf is enough - like a drink of water is enough - like a flower is enough.

I want to live in a world where a child knows that when their mom is busy that their neighbours are safe  
where garbage is old-school cuz we have other options  
where language is felt at the back of your throat safely again

where I know how to sew my own clothes

Where you dwell freely in your body  
where suffering safely incites passion.

Where men don't have to feel boxed in to be masculine  
To hide the depths of their desires of play  
To deny the calls to be inauthentic

Where wokeness is an old currency

Because we've realized that narratives aren't that simple

Fails to incite action

Upholds the same old systems

That's in need of abstractions

Of our kin

I want to live in a world where classroom learning is only one option in a school

Where school is also outside

Where unlearning was the purpose of grade 12

where we are no longer exchanging condolences

Where we can laugh at how awkward this period of white supremacy was

where we practice our values of anti-racism and decolonizing in a practical way

Where I know that I helped contribute to the world in a good way

With you

One that is colourful and creative

Just for everyone

where kids know more about plants than they do video games

Where kids know the name of the plants in their region and why it's harmful to have a forest full of hemlock in a place that calls for maples

where mom's have options of care for their children when they're tired or they just wanna live life cuz they're alive too

I want to live in a world and know that my life is worth living in that world

Wahkohtowin - an environment where we are all connected to the web - where the strength of the web is depended on by everyone who feasts on it.

Wahkohtowin - a masterpiece that lives in natural cycle within the quantum field

Tapwe, wahkohtowin can be real.

In fact, it's how we'll heal.

*Continued on next page.*

POETRY BY ZOHEY ROY

# A FUTURE WORLD

Forward

We've arrived

Whichever way we've waded the winds

Wound the wondrous waves

Or waded here

Waiting for this day

Where we are at a place

Where we can all say

We are here.

Worries wake our mothers

Some more often than others

I worry for my sisters

For the way we ache for our brothers

There is a timelessness of the buffaloes stomp

Stampeding from my blood memory

Jumping back into our reality

I want to hear children cry

In their own tongue.

Laugh in their own tongue



POETRY BY ZOHEY ROY

# FORWARD

## FORWARD

We push the polarities of our bodies

Boundaries

Shift

With age, the shape

Of us changes

Swift.

The rearrangement

Is our lives being lived

Global are we

A swift swipe

Like a star

Come

and gone

As if that is all life is.

How cosmic are we

We all pray in our own way

for the flying

For the gliding

The dreamers

The 4 legged

The 2 legged

Leaping through bush

Through city

The ones that bipedal

The corridors

Tread gently

By the ones who have come before

We are webbed

by more than just these roadways

We rush

On Friday mornings

From our neighbours in tents

To the life-sized ones in the big houses

The neighbours grinding for their rent

Or seeking shelter from their spouses.

We all like a good hello

Waves that are meant for us

A glimpse into being noticed

Affirming that yes you are enough

To be here

To move forward

Family in Cree is kikôshêwin

It means being with the ones you are loved by and related to

When my mom was busy making it in this new world

I was finding people to love me

Probably just like you

We had no idea what we were doing

# Unit Description

This unit plan will provide students with the tools to engage and understand the RSO's performance of *Enough is Enough*. The challenges facing Indigenous people today is the central theme of this performance. The 6 lessons in this unit accompany each poem in *Enough is Enough* and focus of the following topics:

- Language Revitalization and Retention
- Institutionalized Racism Today
- Agriculture
- Self-Care is Radical
- Wahkohtowin (Wah-KOh-Toe-In)
- Reconciliation and Me

These lessons provide suggested activities that can be adapted and individualized to suit your class. As well, the lessons serve as an entry point into this important subject matter. Extensions and future development beyond what are included in this document is encouraged.

The corresponding poem should be read by students prior to beginning each lesson.

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## SASKATCHEWAN MINISTRY OF EDUCATION LEARNING OUTCOMES

The lessons in this unit meet the following English Language Arts, and Social Studies learning outcomes:

### Grade 9 English Language Arts:

CR9.1a; CR9.1b; CR9.2a; CR9.2b; CR9.5a; CR9.5b; CR9.6a; CR9.6b; CR9.7a; CR9.7b; CR9.8a; CR9.8b; AR9.1a; CC 9.1a; CC 9.1b; CC 9.5a; CC 9.6a; CC 9.6b; CC 9.7a; CC 9.7b AR9.1b; AR9.2a; AR9.2b

### English language Arts 10:

CR A10.1; CR A10.2; CR A10.3; CR A10.4; CC A10.3; AR A10.1; AR A10.2; CR B10.1; CR B10.2; CR B10.3; CR B10.4; CC B10.3; AR B10.1; AR B10.2

### English Language Arts 20:

CR 20.1; CR 20.2; CR 20.3; CR 20.4; CC 20.1; CC 20.3; AR 20.1; AR 20.2

### English Language Arts 30:

CR A30.1; CR A30.2; CR A30.3; CR A30.4; CC A30.3; AR A30.1; AR A30.2; CR B30.1; CR B30.2; CR B30.3; CR B30.4; CC B30.3; AR B30.1; AR B30.2

### Social Studies 9:

IN9.1; IN9.2; IN9.3; IN9.4; DR9.1; DR9.2; DR9.4; PA9.3; RW9.2

# Enough is Enough

POETRY BY ZOIEY ROY



## Lesson One

| TOPIC OF LESSON                                                                                                                                                                                                 | HOOK                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Language Revitalization and Retention.</li> <li>• This lesson is designed to accompany the themes and ideas in <i>Enough is Enough</i> poem #1 "Still One".</li> </ul> | <ul style="list-style-type: none"> <li>• Begin this lesson by asking students who speaks another language beside the language commonly used in the class.</li> <li>• Students will watch the Tedx talk by Lindsay Morcom, "A history of Indigenous languages and how to revitalize them"</li> <li>• <a href="https://www.ted.com/talks/lindsay_morcom_a_history_of_indigenous_languages_and_how_to_revitalize_them?language=en">https://www.ted.com/talks/lindsay_morcom_a_history_of_indigenous_languages_and_how_to_revitalize_them?language=en</a></li> </ul>                                                                     |
| PURPOSE OF LESSON                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <p>The purpose of this lesson is for students to gain an understanding of why language revitalization is vital for the return of true Indigenous culture.</p>                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| KEY WORDS                                                                                                                                                                                                       | INTRODUCTION                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p>Revitalization, reciprocity</p>                                                                                                                                                                              | <p>After viewing "A history of Indigenous languages and how to revitalize them" have students individually respond to the video using questions below as a guide.</p> <p>As a class, discuss the questions below.</p> <ol style="list-style-type: none"> <li>1. Why are Indigenous languages under threat?</li> <li>2. What are strategies being taken to reclaim languages nationally?</li> <li>3. What are three examples (or more) of local efforts to reclaim the local Indigenous languages?</li> <li>4. How are Canadians involved in contributing to language revitalization? What examples do we know of locally?</li> </ol> |
| PREREQUISITE KNOWLEDGE                                                                                                                                                                                          |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <p>Students should read and have a general understanding of the poem "Still One".</p>                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| MATERIALS                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
| <p>Internet connection, sound equipment for video, video screen and projector</p>                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson One

### ACTIVITY

#### LANGUAGE REVITALIZATION RESEARCH PROJECT

- In groups of two, students will decide one sentence that they want to say in a local Indigenous language.
- Students will write down the sentence.
- As a class, brainstorm resources that can be used to learn how to say the sentence students have chosen.

Possible resources include:

- Invite a language speakers into your class (note: Ask the language speaker if there is something you can do in exchange for the gift of knowledge you have received. This is in the spirit of reciprocity.)
- CREE: [www.creedictionary.com](http://www.creedictionary.com)
- SAULTEAUX (OJIBWE): <https://ojibwe.lib.umn.edu>
- FOR NAKODA: [https://www.academia.edu/35146124/Nakoda\\_Vocabulary\\_and\\_Phrases](https://www.academia.edu/35146124/Nakoda_Vocabulary_and_Phrases)
- <https://nlldo.lakotadictionary.org>

- DAKOTA: <https://fmp.cla.umn.edu/dakota/>
- MICHIF: [https://www.metismuseum.ca/michif\\_dictionary.php](https://www.metismuseum.ca/michif_dictionary.php)
- DENE: <https://www.firstvoices.com/explore/FV/sections/Data/Athabaskan/Dene/Dene/learn/words>
- When students know how to say their phrase correctly, they should write it down phonetically so they can repeat it for the class and remember it for the future. Remember, these are oral languages, and it is important to communicate them orally.
- Students will then create a recording of them saying their phrase and will provide a short explanation of why they chose this phrase and how the meaning changes in a new language.
- Recordings can be shared on the class blog. If the class does not have a blog, in-class presentations can be delivered.

This is the true nature of how language is revitalized. Be patient.

### CONCLUSION

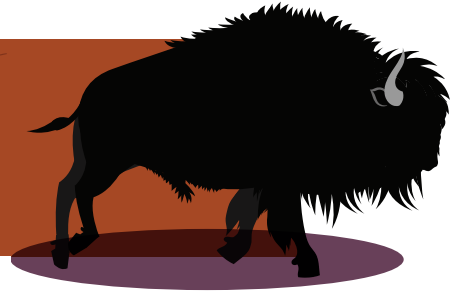
- Have students write a short reflection on what the experience of learning a new language was like. Questions to contemplate include:
  - What did you learn?
  - How do you feel about what you learned?
  - What will you do with what you learned?
  - How did you connect to the activity?

#### ACCOMMODATIONS AND EXTENSIONS

- Instead of writing reflection students can respond to the experience using poetry, music, visuals, are or video.

# Enough is Enough

POETRY BY ZOEE ROY



## Lesson Two

### TOPIC OF LESSON

- Institutionalized Racism Today
- This lesson is designed to accompany the themes and ideas in *Enough is Enough* poem #2 “No Pride in Genocide”.

### PURPOSE OF LESSON

Understanding the value of Indigenous people in society is a starting point for generating a desire to include Indigenous people in society and its institutions in a meaningful way. For Indigenous people to thrive in Canada, Canada’s institutions need to change course for how Indigenous people are engaged by them. Through this lesson, learners will recognize how Canada’s imposition of policies and practices, throughway of institutions, continue to cause damage to the Indigenous people, families, and nations.

### KEYWORDS

institution, culture, racism, systemic racism, indigenization, institutionalization

### PREREQUISITE KNOWLEDGE

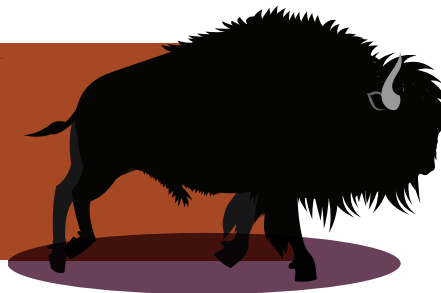
Students should read and have a general understanding of the poem “No Pride in Genocide”.

Students should have a basic understanding of system-imposed issues as it pertains to Indigenous issues. Residential schools, the Indian Act, the pass system, and incarceration and child welfare rates are all examples. If students are unfamiliar with these topics, assign a short research project providing a two or three sentence summary demonstrating their understanding.

*Note: Each of these topics could be a unit on their own. For the purpose of this lesson, students only need a basic general understanding.*

# Enough is Enough

POETRY BY ZOHEY ROY



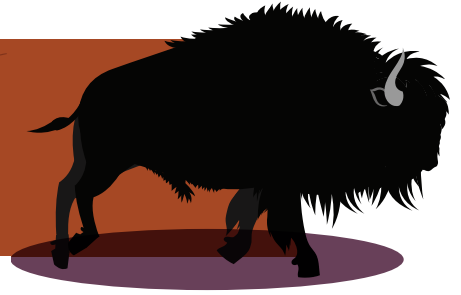
## Lesson Two

Resources to learn more about these systems of oppression:

| TOPICS                         | RESOURCES                                                                                                                    | LINK                                                                                                                                                                                                    |
|--------------------------------|------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Residential Schools            | Legacy of Hope                                                                                                               | <a href="https://legacyofhope.ca/">https://legacyofhope.ca/</a>                                                                                                                                         |
|                                | The Canadian Encyclopedia                                                                                                    | <a href="https://www.thecanadianencyclopedia.ca/en/article/residential-schools">https://www.thecanadianencyclopedia.ca/en/article/residential-schools</a>                                               |
| Indian Act                     | CBC News Article                                                                                                             | <a href="https://www.cbc.ca/news/indigenous/21-things-you-may-not-know-about-the-indian-act-1.3533613">https://www.cbc.ca/news/indigenous/21-things-you-may-not-know-about-the-indian-act-1.3533613</a> |
|                                | First Nations & Indigenous Studies, UBC                                                                                      | <a href="https://indigenousfoundations.arts.ubc.ca/the_indian_act/">https://indigenousfoundations.arts.ubc.ca/the_indian_act/</a>                                                                       |
| The pass system                | The Canadian Encyclopedia                                                                                                    | <a href="https://www.thecanadianencyclopedia.ca/en/article/pass-system-in-canada">https://www.thecanadianencyclopedia.ca/en/article/pass-system-in-canada</a>                                           |
|                                | The Canadian Encyclopedia                                                                                                    | <a href="http://thepasssystem.ca/home-2/">http://thepasssystem.ca/home-2/</a>                                                                                                                           |
| Indigenous incarceration rates | Department of Justice. Overrepresentation of Indigenous People in the Canadian Criminal Justice System: Causes and Responses | <a href="https://www.justice.gc.ca/eng/rp-pr/jr/oip-cjs/p3.html">https://www.justice.gc.ca/eng/rp-pr/jr/oip-cjs/p3.html</a>                                                                             |

# Enough is Enough

POETRY BY ZOELY ROY



## Lesson Two

Resources to learn more about these systems of oppression (continued):

| TOPICS                         | RESOURCES                                                                                                        | LINK                                                                                                                                                                                                          |
|--------------------------------|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Indigenous incarceration rates | Indigenous People in Federal Custody Surpasses 30%<br>Correctional Investigator Issues Statement and Challenge   | <a href="https://www.oci-bec.gc.ca/cnt/comm/press/press20200121-eng.aspx">https://www.oci-bec.gc.ca/cnt/comm/press/press20200121-eng.aspx</a>                                                                 |
|                                | CBC News Article "Overrepresentation of Indigenous people in federal prisons reaches 'disturbing' historic high" | <a href="https://www.cbc.ca/news/indigenous/indigenous-overrepresentation-prison-oci-statement-1.5434712">https://www.cbc.ca/news/indigenous/indigenous-overrepresentation-prison-oci-statement-1.5434712</a> |
| Child welfare rates            | 7 free ways to make a difference in child welfare                                                                | <a href="https://fncaringsociety.com/7-free-ways-make-difference">https://fncaringsociety.com/7-free-ways-make-difference</a>                                                                                 |

### MATERIALS

- Internet connection
- Video screen and projector
- Sound equipment for video
- Art supplies: markers, coloured pencils, paint, white paper, poster paper, etc

# Enough is Enough

POETRY BY ZOIE ROY



## Lesson Two

### HOOK

Using the think, pair, share method, have students consider the following questions:

1. What is institutionalized racism?
2. Can you share evidence of institutionalized racism functioning in our systems today?
3. Do you have any suggestions to end institutionalizing racism?
4. What are systemic issues present today that signify institutionalize racism?

### INTRODUCTION

Watch the following video 8th Fire Episode 2 "It's Time". After watching this video have students reflect on the questions asked earlier and consider how their response has changed.

Watch:

8th Fire, episode 2, "It's Time"

<https://www.coursera.org/lecture/aboriginal-education/8th-fire-episode-2-its-time-dY3WR>

### ACTIVITY

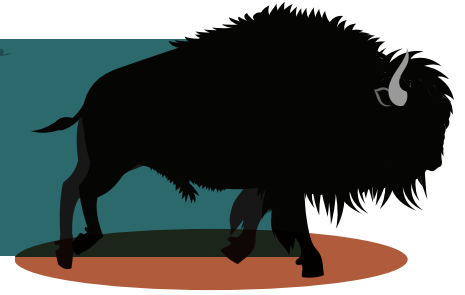
- Using insights and information from the brainstorming session and the video "It's Time", have students create a poster aimed at their peers about ways they can dismantle racism and raise awareness about Indigenous value for Canadian society.
- Provide students with an example of an artist's statement. Zoie Roy provides an example of an artist's statement at the beginning of this guide.
- Glassblower Don Pell's artist video artist statement: [https://youtu.be/MW\\_QnXZusIE](https://youtu.be/MW_QnXZusIE)
- Have students prepare a short artist's statement to accompany their poster explaining their process, symbols, and context behind their work. The conclusion of each artist statement should include two thought-provoking questions elicited by the poster.

### CONCLUSION Gallery Walk:

- Display the posters and artist statements throughout the classroom.
- In small groups have students perform a gallery walk throughout the class. Students will stop at each poster, read the artist statements, and discuss the guiding questions.
- Students should spend about 4-5 minutes with each poster. Upon the teachers prompt they will move to the next poster.

# Enough is Enough

POETRY BY ZOHEY ROY

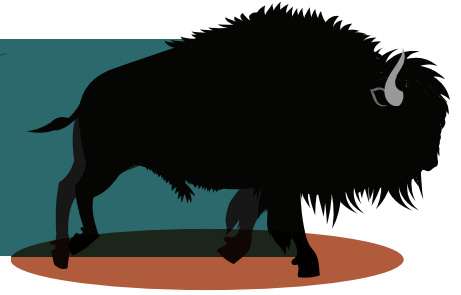


## Lesson Three

| TOPIC OF LESSON                                                                                                                                                                               | MATERIALS                                                                                                                                                                                                            |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Agriculture</li> <li>• This lesson is designed to accompany the themes and ideas in <i>Enough is Enough</i> poem #3 "We are the Buffalo".</li> </ul> | <ul style="list-style-type: none"> <li>• Flip chart paper</li> <li>• Markers</li> <li>• Printed poem "We are the Buffalo"</li> <li>• Diagram of Buffalo</li> </ul>                                                   |
| PURPOSE OF LESSON                                                                                                                                                                             | HOOK                                                                                                                                                                                                                 |
| Understand the historical events around buffalo and the position of Indigenous people.                                                                                                        | <ul style="list-style-type: none"> <li>• Begin the lesson by discussing why students think Zoey Roy would write a poem called "We are the Buffalo"?</li> <li>• What do they think the poem will be about?</li> </ul> |
| KEYWORDS                                                                                                                                                                                      |                                                                                                                                                                                                                      |
| buffalo, agriculture, urbanization                                                                                                                                                            |                                                                                                                                                                                                                      |
| PREREQUISITE KNOWLEDGE                                                                                                                                                                        |                                                                                                                                                                                                                      |
| <ul style="list-style-type: none"> <li>• Students should read and have a general understanding of the poem "No Pride in Genocide".</li> <li>• Understanding of poetry analysis.</li> </ul>    |                                                                                                                                                                                                                      |

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Three

### INTRODUCTION

- Divide the class into small groups and provide each student with the following questions to discuss.
- Provide each group with flip chart paper and a marker to write down their responses.
- Students must provide evidence for their response using text from the poem.
- As a class discuss their responses

#### Q: WHY DID SETTLERS WANT TO KILL THE BUFFALO?

A: They were the main source of sustaining Indigenous cultures and that was a threat to colonization at the time.

#### Q: WHAT DID SETTLERS GAIN FROM KILLING THE BUFFALO?

A: The buffalo hides helped to pay for the cost of building the railroad. A market in Europe and eastern Canada paid for the hides. This was essential for what is known as the "western expansion". Each buffalo cost a hunter about .25 cents to kill and they received 3.50 for the hide. Hunting buffalo was hugely profitable so there was a large incentive for settlers to become hunters.

#### Q: WHAT IS THE STATUS OF BUFFALO IN SASKATCHEWAN TODAY?

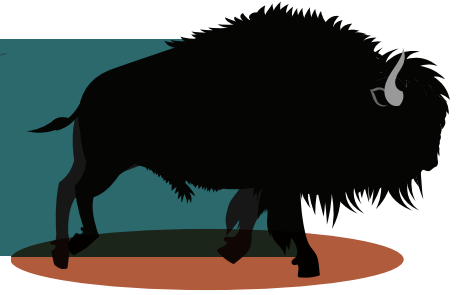
A: Today, there are close to 500,000 bison around North America – mostly living in farms and ranches. There are up to 2000 buffalo living in herds around Canada. In Saskatchewan, they can be found in Prince Albert National Park, Wanuskewin, and in wild herds on the plains.

[illegible]

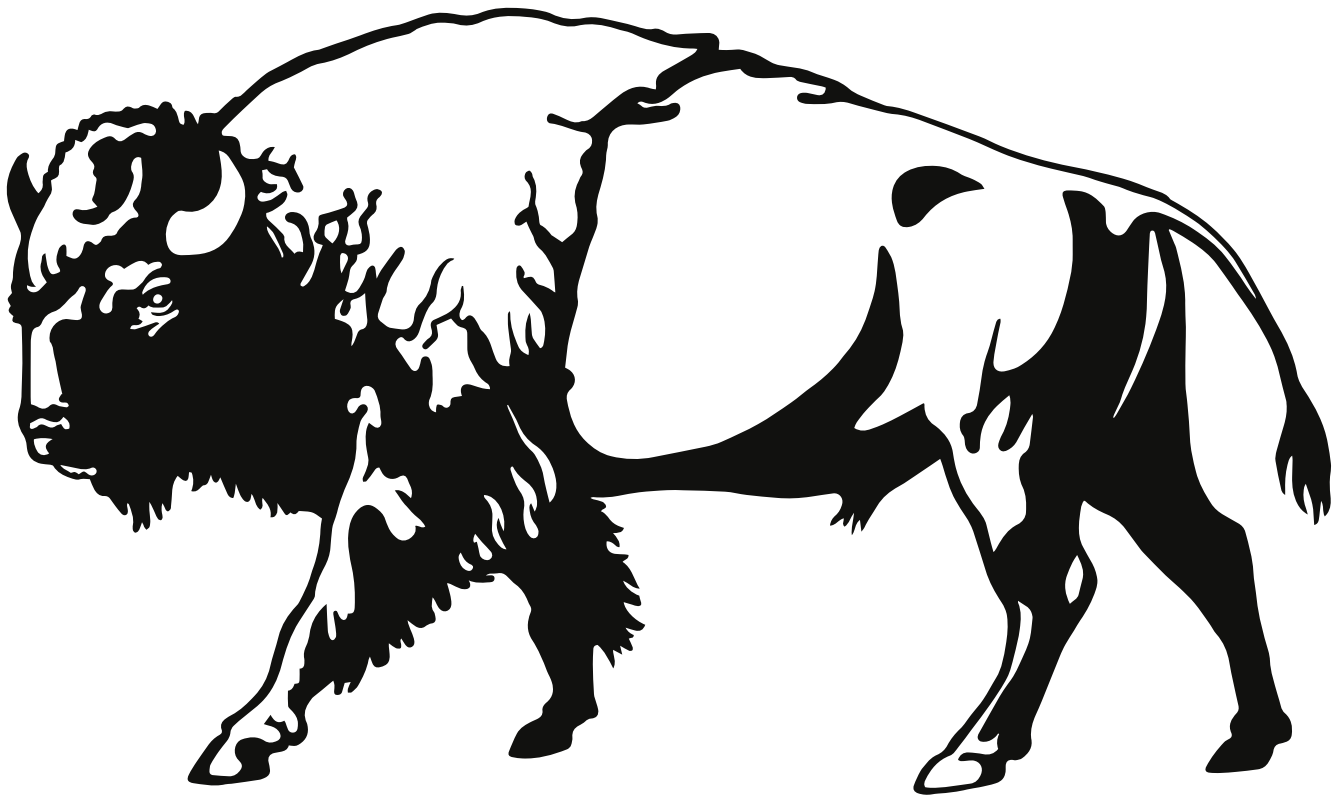
*grame, George dell'elf del Mann grame  
Lekkuwa lina cantata la Lekkuwa  
penso tanto anch'io a per gno Lekkuwa  
vorì e ti imbarazzano bato per penso  
Lekkuwa lina cantata la Lekkuwa  
Lekkuwa lina cantata la Lekkuwa  
begna che peno penso bato talak  
Lekkuwa lina cantata la Lekkuwa*

# Enough is Enough

POETRY BY ZOELY ROY

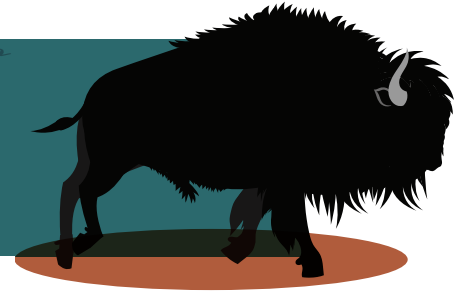


# Lesson Three



# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Three

### ACTIVITY

Using the image on page 28 of the buffalo, have students identify the different parts of the buffalo used by the First Nations.

- Hide (moccasins, clothing, tipi, moss bag, cradle, drums, ropes, shield, snowshoes, saddle, containers)
- Horns (Spoons, ladles, headdresses)
- Tail (Whips, fly brushes, decoration)
- Fat (soap, cooking oil, mixed with berries to make pemmican)
- Hooves (glue, rattles, spoons)
- Hair (ropes, moccasin lining, halters, pillow filler, stuffing for dolls)
- Skull (ceremony)
- Bones (knives, pipes, arrowheads, splints, shovels, scrapers, fleshing tools, sleds)
- Stomach (water containers)
- Tendons (sinew for sewing, bow strings, tipi liners, tapestries, bridles)
- Liver (hide tanning)

### CONCLUSION

Have students consider what they have learned about the buffalo in relation to:

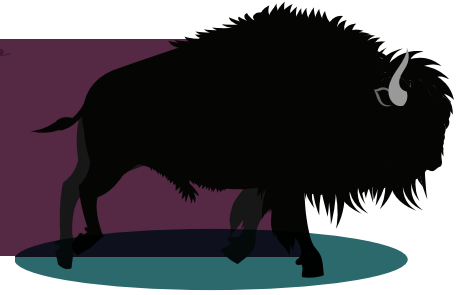
- Indigenous people
- the land
- the impact by ongoing settler activity

Students will summarize what they have learned about historical events around buffalo and the position of Indigenous people as an Instagram image (either photographed or drawn) complete with a short caption to contextualize their image.

Note: prior to this activity review your school division digital citizenship policies.

# Enough is Enough

POETRY BY ZOIEY ROY

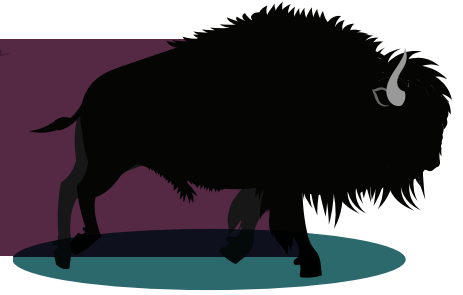


## Lesson Four

| TOPIC OF LESSON                                                                                                                                                                                    | ARTIST STATEMENT                                                                                                                                                                                                                                                                                                      |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>• Self-Care is Radical</li> <li>• This lesson is designed to accompany the themes and ideas in <i>Enough is Enough</i> poem #4 “Responsibility”.</li> </ul> | <p>The purpose of this lesson is to remind students that their imagination and creativity is the source of their unique selves. It is also meant to remind students that action is where motivation comes from and being who we are is something we need to work on every day. This looks different for everyone.</p> |
| PURPOSE OF LESSON                                                                                                                                                                                  | MATERIALS                                                                                                                                                                                                                                                                                                             |
| <p>This lesson will provide students with the tools to make healthy selfcare choices.</p>                                                                                                          | <ul style="list-style-type: none"> <li>• Internet connection</li> <li>• Video screen and projector</li> <li>• Sound equipment for video</li> <li>• Post-it notes</li> <li>• Art supplies: markers, coloured pencils, paint, white paper, poster paper, etc.</li> </ul>                                                |
| KEYWORDS                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                       |
| <p>self-care, healing, trauma, growth, help, asking for help, creativity, imagination</p>                                                                                                          |                                                                                                                                                                                                                                                                                                                       |
| PREREQUISITE KNOWLEDGE                                                                                                                                                                             |                                                                                                                                                                                                                                                                                                                       |
| <p>Students should read and have a general understanding of the poem “Responsibility”.</p>                                                                                                         |                                                                                                                                                                                                                                                                                                                       |

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Four

### HOOK

In pairs, students will consider the following questions:

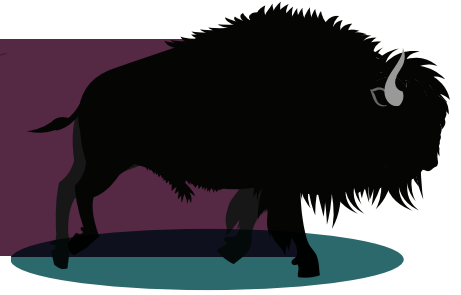
1. What does it mean to take care of yourself?
2. What gets in the way of you taking care of yourself?
3. What does it mean to be “in your head”?
4. What are ways that you get out of your head?

### INTRODUCTION

- Watch the TEDx video “Mindfulness and Neural Integration” delivered by Daniel Siegel.
- While watching the video, students will write aspects of this lecture that stand out on post-it notes.
- <https://www.youtube.com/watch?v=LiyaSr5aeho>
- After viewing the video, students will stick their post-it to the wall. As a class, create categories based on the ideas and themes that emerge from the video.

# Enough is Enough

POETRY BY ZOEE ROY



## Lesson Four

### ACTIVITY

- Ask students to think about a time when they were having a tough day.
  - Students will write a letter to their wounded selves from the perspective of their happy selves.
  - Students will consider what advice they would provide including healthy ways they can feel better.
  - Understanding that these letters are private, ask students to share one piece of advice they gave themselves with a partner.
  - In pairs, students will consolidate their advice and create an art piece (poetry, song, sculpture, painting, etc.) that will serve as a self-care reminder when they are having a rough day.
- Remind students, if they get stuck, to ask for help. Asking for help is an example of self-care!

### CONCLUSION

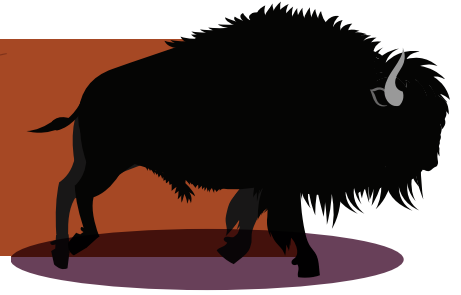
To conclude this lesson, have students sit in two circles, an inside and an outside circle. Have the inside and outside circle face each other in pairs. The teacher will present the following questions for discussion/reflection for the pairs to discuss. After 2-3 minutes the teacher will ask the circles to move in opposite directions creating new pairs and a new discussion topic will be presented.

Questions for discussion:

- How can our experiences influence our desire to participate or detract from reconciliation?
- Why is critical thinking important to making sense of our experiences?
- How is mindfulness helpful for understanding our experiences?
- Finally, why is reflection important?

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Five

| TOPIC OF LESSON                                                                                                                                                                                         | MATERIALS                                                                                                                                                                          |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"><li>• Wahkohtowin (Wah-KOh-Toe-In)</li><li>• This lesson is designed to accompany the themes and ideas in <i>Enough is Enough</i> poem #5 “A Future World”.</li></ul> | <ul style="list-style-type: none"><li>• Internet connection</li><li>• Video screen and projector</li><li>• Sound equipment for video</li><li>• Theme and Main Idea chart</li></ul> |
| PURPOSE OF LESSON                                                                                                                                                                                       |                                                                                                                                                                                    |
| Relate to the world and give the world a chance to relate to you.                                                                                                                                       |                                                                                                                                                                                    |
| KEYWORDS                                                                                                                                                                                                |                                                                                                                                                                                    |
| wahkohtowin, creativity, personal reflection, stories, ego                                                                                                                                              |                                                                                                                                                                                    |
| PREREQUISITE KNOWLEDGE                                                                                                                                                                                  |                                                                                                                                                                                    |
| Students should read and have a general understanding of the poem “A Future World”.                                                                                                                     |                                                                                                                                                                                    |

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Five

### HOOK

Read the following statement to the class:

"There is a word in my language that speaks to these issues: 'wahkotowin.' Today it is translated to mean kinship, relationship, and family as in human family. But at one time, from our place it meant the whole of creation. And our teachings taught us that all of creation is related and inter-connected to all things within it."

Wahkotowin meant honoring and respecting those relationships. They are our stories, songs, ceremonies, and dances that taught us from birth to death our responsibilities and reciprocal obligations to each other. Human to human, human to plants, human to animals, to the water and especially to the earth. And in turn all of creation had responsibilities and reciprocal obligations to us."

Campbell, Maria. "Wahkohtowin in Action." *Constitutional Forum/Forum Constitutionnel*. 27 (2018): 13-24. <https://www.ualberta.ca/wahkohtowin/media-library/data-lists-pdfs/wahkotowin-in-action.pdf>

### INTRODUCTION

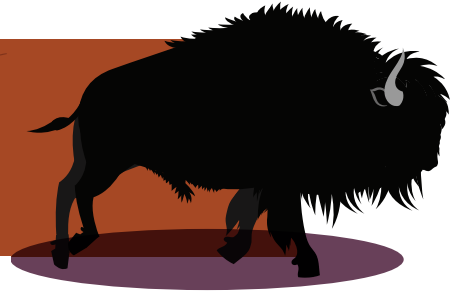
Watch the video "Wahkôhtôwin ~ We Are All Related".  
<https://www.youtube.com/watch?v=fzOqvswiks0>

After watching the video have students use the table on page 35 to outline 4 main ideas of the video and the themes associated with each main idea.

The theme is moral or message while the main idea is a summary of events.

# Enough is Enough

POETRY BY ZOEE ROY



## Lesson Five

### EXAMPLE

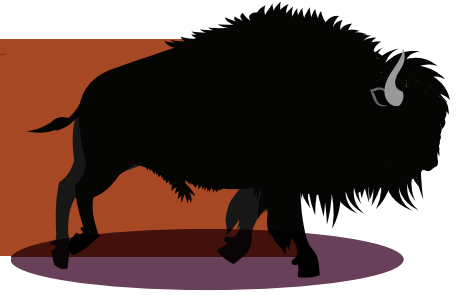
| THEME                                                                                                               | MAIN IDEA                                                                                                                                     |
|---------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"><li>• It's important to share ideas and gifts</li><li>• Respect animals</li></ul> | <ul style="list-style-type: none"><li>• Moswa and apisimosos offered a piece of themselves to make moccasins and help ayisiyinowak.</li></ul> |

### WORKSHEET

| THEME | MAIN IDEA |
|-------|-----------|
|       |           |

# Enough is Enough

POETRY BY ZOIEY ROY



## Lesson Five

### ACTIVITY

#### Sound Walk:

This activity will allow students to connect to their environment and practice active listening.

- Plan a route for a nature walk (10 – 15 minutes).
- Students will be instructed to listen for sounds that are made by humans, technology, and nature. As well, ask students to consider how they contribute to their sound environment.

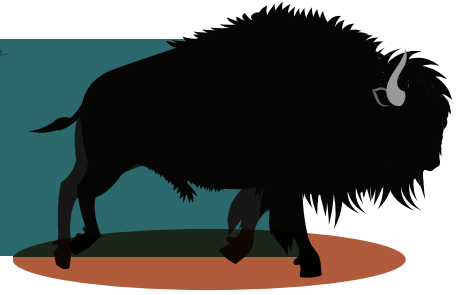
- Students must remain silent throughout the walk
- After the sound walk students will list the sounds they heard and label them H (human), T (technology), and E (environment).
- Next, have students arrange these sounds with the loudest sounds at the top of the page and quiet sounds at the bottom.

### CONCLUSION

- As a class, analysis the data from the sound walk to determine which types of sounds are heard most and what this says about their community/environment.
- In small groups students will determine what sounds they heard that are the same and different and compile a consolidated list
- Place the headings human, technology, and environment on the board and having groups add their sounds under the appropriate heading. As a class notice data trends:
- Which sounds occur most?
- Are human, technology, or environment sounds more prevalent?
- Are human, technology, or environment sounds heard less often?
- What does this say about our environment?
- What contributions do we make to our sound environment?

# Enough is Enough

POETRY BY ZOIE ROY



## Lesson Six

### TOPIC OF LESSON

- Reconciliation and Me
- This lesson is designed to accompany the themes and ideas in *Enough is Enough* poem #6 "Forward".

### PURPOSE OF LESSON

Find an entry point into reconciliation.

### KEYWORDS

Reconciliation, residential schools

### PREREQUISITE KNOWLEDGE

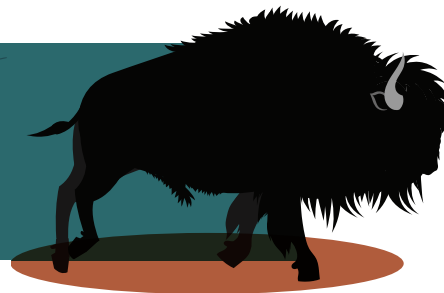
Students should read and have a general understanding of the poem "Responsibility".

### MATERIALS

- Pen/pencils
- Paper
- Art supplies
- Flip chart paper
- Space to break up into groups
- Internet connection
- Video screen and projector
- Sound equipment for video

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Six

### ADDITIONAL RESOURCES

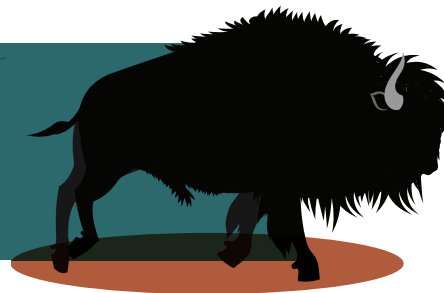
- Residential Schools Discussion Guide teachers may find helpful: [https://reconciliationcanada.ca/staging/wp-content/uploads/2020/02/RDW-Workshop-Booklet\\_v3final.pdf](https://reconciliationcanada.ca/staging/wp-content/uploads/2020/02/RDW-Workshop-Booklet_v3final.pdf)
- <https://nctr.ca/education/>
- Reconciliation Canada Toolkit: <https://reconciliationcanada.ca/resources/toolkits/>
- <https://www.mbteach.org/mtscms/2017/04/26/secret-path-lesson-plans/>
- <https://www.edcan.ca/articles/truth-reconciliation-classroom/>
- <http://www.fnesc.ca/wp/wp-content/uploads/2015/07/PUB-LFP-IRSR-10-2015-07-WEB.pdf>
- For teachers who want to support Indigenous students while teaching about residential schools and Truth and Reconciliation: <https://wemattercampaign.org/toolkits/teachers>
- For Indigenous students to use on their own: <https://wemattercampaign.org/toolkits/youth>
- Additional Emotional Support material: <https://wemattercampaign.org/toolkits/support-workers>

### HOOK

- Listen and watch to “The Stranger” from Gord Downie’s *Secret Path*.
- <https://youtu.be/za2VzjkwTfc>
- While watching students should consider how the story makes them feel.

# Enough is Enough

POETRY BY ZOHEY ROY



## Lesson Six

### INTRODUCTION

As a class consider the questions below.

The purpose of this class discussion is to develop empathy for the human nature that was shifted by the residential school experiences.

There is no singular story. Residential school was not a singular event. Residential schools impacted each child, mother, father, and grandparent differently just as it had a unique impact on how their descendants handled the intergenerational trauma.

Indigenous students in the classroom might need some extra support during this time.

#### Questions:

- What do you know about residential schools?
- How do you feel about residential schools?
- What impact do you think residential schools had on Indigenous people?
- What are the ongoing impacts of residential schools you see today?
- What do you think we as students can do to reverse the impacts of residential schools?

### ACTIVITY

- Provide students with flip chart paper, markers, magazines, art supplies. In small groups, students will create a visual brainstorm answering the question: What does truth and reconciliation mean to you?
- Student brainstorms can include drawings, words, phrases, images from magazines and newspapers.

### CONCLUSION

When we ask about truth and reconciliation, we are more specifically asking about the truth about Indigenous people concerning settler society and about settler society in relation to Indigenous peoples. In the same small groups have students create a list of realistic actions that they can enact to work towards truth and reconciliation? Students should consider the following questions:

- In your opinion, what does it mean to move forward 'in a good way'?
- What advice do you have for your family, community, school to achieve truth and reconciliation?

# Artist Profiles



## ZOEY ROY – POET

Zoey 'Pricelys' (pronounced Price-Liss) Roy is a leader, educator, activist, advocate, and multidisciplinary performance artist. Currently enrolled as a PhD (Ph.D.) candidate at York University, she completed her Master of Public Policy through Johnson Shoyama Graduate School of Public Policy, and Bachelor of Education through SUNTEP, at the University of Saskatchewan. A recipient of the Saskatchewan Arts Board Award for Arts and Learning in 2019, the University of Saskatchewan Indigenous Graduate Leadership Award in 2018, and Saskatchewan's Top 40 under 40 from CBC Saskatchewan in 2018, and the 3M National Student Fellowship and National Inspired Métis Youth Award in 2016, Roy has also received the YWCA Women of Distinction Award and National Aboriginal Youth Achievement Award in 2013, and the Queen Elizabeth II Diamond Jubilee Medal in 2012.

A published author, musician/educator, and community engagement consultant, Roy specializes in youth engagement and community-based solutions to deep-rooted colonial issues in Canada, including suicide prevention and life celebration, Indigenous creation and creativity, and racism. Under the stage name Pricelys, she has performed storytelling, music, rap, and spoken word across North America. Working frequently as an Artist in Residence, most recently in Uganda with the Queen Elizabeth II Scholars Program, she co-developed an Indigenous Artist in Residency at the University of Saskatchewan and acted as Advisor to the Ministry of Justice in 2018 - 2019. Facilitating many workshops on diverse issues in various genres, she has directed, mentored, facilitated, and produced videos, campaigns, film and film camps, plays, and creation processes.

Roy is a renowned speaker at varied local, provincial, national, and international stages and conferences, and has taught workshops in over 500 classrooms in a three-year period. Zoey is passionate about clearing the path for the next generation. She believes that Indigenous youth don't only have the answers, but, they are the answer.

# Artist Profiles

## OMAR BALLANTYNE – MUSIC PRODUCER

Omar “Obeatz” Ballantyne is a Canadian music producer and sound engineer whose roots come from Kingstown in St. Vincent and the Grenadines.

Early on, Omar witnessed what music did for people in his grandfather’s martial arts studio. Songs played, Omar remembered what he liked best, and when he finally got a hold of his grandfather’s CD and tape collection, he saw what he could do for people too. He’s been hooked ever since.

As a youth, Omar dabbled in different elements of hip hop. Exploring the culture for him meant finding a place for himself that felt good. Producing music became his main pursuit when he was 16. Omar earned a diploma in Music Production and Sound Engineering from St. Lawrence College in 2015 and has since been working on his independent label, Bully Proof Music. A shy kid at heart, for Omar, making music affirms his internal expressions as important and alive.

A creative spirit by nature, Omar is constantly evolving with his repertoire and is happy to be collaborating with artists worldwide as he grows in his craft. To find more from Omar, go to [www.beatstars.com/omarbmusic](http://www.beatstars.com/omarbmusic)

# Artist Profiles



## JULIET PALMER – ARRANGER

New Zealand-Canadian composer Juliet Palmer is known as a “post-modernist with a conscience” (The Listener) whose work “crosses so many genres as to be in a category of its own” (Toronto Star). Juliet is the artistic director of Urbanvessel, a platform for interdisciplinary collaboration. Her orchestral works have been commissioned and performed by l'Orchestre Métropolitain and Yannick Nézet-Séguin, the Detroit Symphony Orchestra and Leonard Slatkin, the Vancouver Symphony Orchestra and Bramwell Tovey, The Victoria Symphony, The New Zealand Symphony Orchestra, the Auckland Philharmonia, the Auckland Chamber Orchestra, Orchestra Wellington, and the Windsor Symphony Orchestra.

Recent works: *Choreography of Trauma*, The Element Choir and Continuum; *Every Word Was Once An Animal* with artist Carla Bengtson, Jordan Schnitzer Museum of Art, Oregon; *Oil & Water*, Detroit Symphony Orchestra; *Ukiyo, floating world*, Urbanvessel and Thin Edge New Music Collective; *Cutwork*, Auckland Chamber Orchestra; *rivers*, solo album (Barnyard Records); and the opera *Sweat* (CalArts, Los Angeles; Bicycle Opera, Canada; National Sawdust, New York).

Juliet was composer-in-residence at the New Zealand School of Music and Orchestra Wellington (2011/12), and an OAC Artist-in-Residence at Sunnybrook Research Institute (2018). She is the winner of the Detroit Symphony's Elaine 2018 Lebenbom Award, a Chalmers Arts Fellow (2018-19), and a finalist for the Johanna Metcalf Performing Arts Prize (2019). Juliet holds a Ph.D. in composition from Princeton University and an M.Mus in performance, composition and time-based art from Auckland University. [www.julietpalmer.ca](http://www.julietpalmer.ca)

# Artist Profiles



## **KARL HIRZER, CONDUCTOR**

Canadian musician Karl Hirzer is a conductor and pianist from New Westminster, British Columbia; he has held the position of Resident/Associate Conductor with the Calgary Philharmonic Orchestra since 2016. Active internationally, Hirzer has led performances with ensembles such as the Szczecin Philharmonic, Symphony Nova Scotia, Regina Symphony Orchestra, Gstaad Festival Orchestra, Orchestra Senzaspine and the Orchestra Giovanile Italiana. He works regularly with new music titans Land's End Ensemble, most recently in collaboration with American composer John Corigliano, who stated: "Mr. Hirzer brought a combination of detailed accuracy and intense musical feeling to the work [Mr. Tambourine Man], resulting in an absolutely marvelous performance."

Mr. Hirzer has previously acted as Assistant Conductor for the National Academy Orchestra of Canada, and the McGill Contemporary Music Ensemble. A steadfast educator, Hirzer was a faculty member at the 22nd Morningside Music Bridge program in Warsaw.

A diverse musician and collaborator, he has performed with numerous renowned soloists including Evelyn Glennie, Chris Botti, Agata Szymczewska, Jonathan Crow and Owen Pallett. Trained as a pianist, Hirzer holds bachelor's (University of Victoria) and master's (McGill University) degrees in performance, as well as an Associate of the Royal Conservatory of Toronto diploma, obtained at age seventeen.

# Musicians of the RSO



## **CHRISTIAN ROBINSON, VIOLIN AND CONCERTMASTER**

Christian was told by his parents that he had to learn the violin from the age 3-16, and he hated it! At age 13 Christian played a Mozart String Quartet. He loved playing Mozart so much, that it convinced him to keep playing the violin, and he learned to love it.



## **CARMEN CONSTANTINESCU, VIOLIN**

Carmen fell in love with the sound of the violin. She associates the sound of the violin with the colour gold. She believes the violin, played physically close to her heart, expresses love and romance.



## **JOHNATHAN WARD, VIOLA**

Jonathan prefers the unique, warm sound of the viola. He likes that the viola hides in the middle of the orchestra and has the role of keeping all the sounds of the orchestra glued together.



## **SIMON FRYER, CELLO**

Simon's father really liked the cello, and this motivated Simon to ask for a cello for his 5th birthday! Simon likes the sound of the cello because it has similar qualities to the human voice.



## **CHRISTOPHER JONES, BASS**

Before the bass, Chris began his musical journey with the guitar after deciding he was going to be a rock star! He felt, however, that his hands were too big for the guitar, so he decided to try out the bass instead. Behind the bass, Chris felt at ease: he could really express himself, and he loved how low the deep-sounding notes of the bass could go. Most of all, Chris loved that he could really feel the low vibrations of the bass more than any other instrument.

# Musicians of the RSO



**MARIE-NOELLE  
BERTHELET, FLUTE**

Marie-Noelle loves the silver sound quality of the flute. The sound of the flute reminds her of the moon, nighttime, and fairies.



**TAM SIN JOHNSTON, OBOE**

When Tamsin was young, she tried the trombone and had no success playing it. Then she was given an oboe reed, but no oboe. For an entire year, she practiced with only the reed. When she finally put her reed on the oboe she fell in love. Tamsin loves the bittersweet tone quality of the oboe. It can express sadness, melancholy, and the consciousness of the human soul.



**HYONSUK KIM, CLARINET**

Hyonsuk wasn't quite sure she liked the clarinet at first. She thought that the sound was bland and had no personality. When Hyonsuk discovered how versatile the sound of the clarinet could be, she started to love it. Hyonsuk thought the clarinet had a white sound like a blank canvas where colours could be added to make it shine! This discovery inspired her to be creative and love the clarinet.



**ANNA NORRIS, BASSOON**

Anna decided to play the bassoon because she thought it would be unusual and weird – and she was right! As well as being unique looking, the bassoon can play many different roles: it can

sound like a human voice, play an inconspicuous bass line, or rise above the orchestra for a solo. Always exploring new contexts for your instrument makes playing music fun!



**RICHARD BURDICK, HORN**

Richard likes the mysterious tone of the horn. He feels like the horn is the glue that holds all the other sounds in the orchestra together. Richard describes the horn as being like the mist.



**MILES NEWMAN, TRUMPET**

Miles loves the shimmering sound of the trumpet! It can soar above all the other sounds of the orchestra with its majestic, dominant, and powerful tone quality.

TEACHERS GUIDE CREATED BY SHAWN EARLE, RSO EDUCATION & OUTREACH MANAGER  
LESSONS DEVELOPED BY ZOHEY ROY AND SHAWN EARLE



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