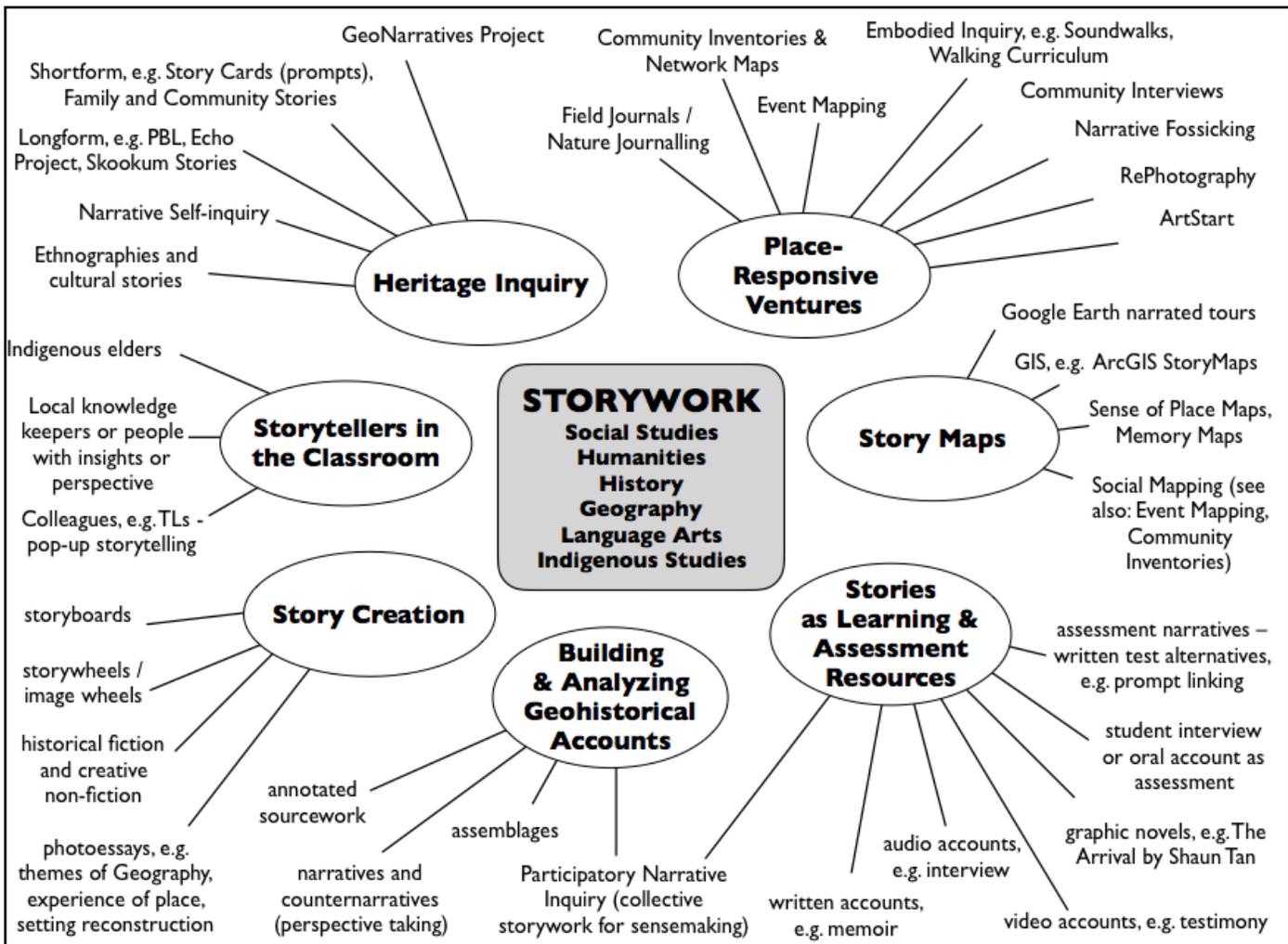


Thursday, May 4 | Workshop **Block A** | 3:00 pm | 75 mins

Title	Summary	Presenter(s)	Muster Point
Responding to Place Through Storywork and Experiential Learning	Students are natural storytellers; they have an innate ability to explore the world through their senses and commit ideas, knowledge, and understanding to memory through story. In this workshop, teachers will develop their capacity for place-responsive learning, and the use of narrative as a classroom tool for teaching, learning, and assessment. We will also weave the use of geographical and historical thinking skills with an appreciation for Indigenous ways of knowing, diverse access points for curricular content, and activation of pedagogies. We anticipate being outdoors for this session.	Glen Thielmann	



UNBC EDUCATION



STORYWORK HOMEPAGE

<https://www.thielmann.ca/storywork.html>

BANFF LAND ACKNOWLEDGMENT

<https://banff.ca/1259/Land-Acknowledgement>



NE portion of
1:50000 83o04
NTS Map
(Banff)



Town of
Banff Map
Resources



Map of
Banff
Centre for
Arts and
Creativity



Full 1:50000
83o04 NTS
Map (Banff)



Banff
Museum
Resources



Orienteering
Map of Banff
Centre

SELECT OPTIONS FOR PLACE RESPONSIVE STORYWORK

Landscape Inventories

- There are at least two options for conducting a landscape inventory, in either case, it is useful to use a notes-map to locate features and record observations and thoughts. A notes-map that can make use of a template (e.g. an outline map of the area under study), or can be sketched from the perspective of the observer – like an event map (see above)
- Option 1: Physical Landscape Inventory
 - What's there? Why there? Why care? Take note of distinct features within views (including at a distance) such as landforms or topography, vegetation, and organisms. List them. Describe them.
 - To what extent do you think they have been modified by humans? Based on what evidence? How might some of these features have been (or continue to be) an important factor in past or present economies, transportation systems, subsistence, or settlement?
- Option 2: Cultural Landscape Inventory
 - People have lived in most landscapes for centuries, but over time the evidence of their culture is obscured in layers, or has been removed altogether. What you see now is the present layer obviously, but there are expression of past cultures all around, including Indigenous cultures and non-Indigenous settlement and development right up to the present.
 - Make an inventory of cultural expressions seen in the landscape, and suggest the time and culture to which they belong.
 - As the area under study evolves, what do you think that a future cultural landscape here will look like? What could or should it look like?
- Debrief could involve a gallery walk or circle share of the notes-maps, with an open invitation to expand on what was recorded with the participants conclusions about observations, including what they might have wanted to know in order to have had more depth or nuance in their notes-map. Another tack would be to discuss how Indigenous worldviews and perspective could/ did/should/might inform their observations, or whether they characterize their experience of place in this setting as that of an insider or an outsider.
- Supplies: Some kind of notes-map, ranging from blank paper to an outline map to a structured template. Optionally, but not crucially, you could provide a guidebook of sources, photos, maps, and timelines related to the area under study.



Soundwalk

- ▶ If you are not familiar with the soundwalk as a way of encountering local soundscapes, you may appreciate this introduction from the brilliant work by the late R. Murray Schafer on this subject -- see links and embedded video on the Storywork link. In a nutshell, a soundwalk is an intentional listening activity in the field to experience, interpret, and sometimes capture the characteristics of a soundscape.
- ▶ In a typical outdoor space, participants may wish to focus on finding or capturing wild sounds and deep listening for textural, spatial, generative, or emotional qualities of the soundscape such as rough, sharp, soft, wild, human, industrial, high, low, near, far, calming exciting, familiar, strange, upsetting, and so on.
- ▶ Participants can be sent out with general instructions for a free-form soundwalk, or with a specific quest (i.e. one of Schafer's designed soundwalks, or one of your own design with specific objectives). Capturing sounds can be done by simply cleaning the ears and listening carefully, relying on memory to record observed qualities of the soundscape, or can be done more formally by jotting down notes or recording sounds on a phone or device.
- ▶ Soundwalks can be one-off activities that can add to some connected learning, or stand alone as way of understanding place. However, over time it is possible to connect individual soundwalks conducted throughout a space to actually build a Sound Inventory, or a representation of a Soundscape, for example the soundscape of the neighbourhood in which a school is located, or an entire community.
- ▶ Debrief could involve a sensory download – move rapidly around the circle and have each participant call out what they heard, e.g. “harsh sound train grinding to a stop on tracks” or “soft bird song interrupted by sharp sounds of crows cawing.” Participants could also collect their sounds together and look for patterns, followed by general comments on the overall soundscape they have encountered.
- ▶ Supplies: not essential, but could include cards or a handout with sample soundwalk activities (e.g. from the Schaffer collection). Soundwalk Activity 13 (see below) is a great one to start with!



13.

On our way back to the class we are going to take a Listening Walk. In order to ensure that each person has the best opportunity to listen we will walk in single file and in such a way that each person is just out of earshot of the footsteps of the person ahead. If you hear their footsteps you are too close and should slacken your pace. Returning to the classroom the group is asked to write down answers to the following questions (or those most appropriate to the occasion).

- a) What was the loudest sound heard on the walk?
- b) The softest sound?
- c) A soft sound destroyed by a loud sound.
- d) The highest-pitched sound heard.
- e) Three sounds that moved past you.
- f) Three sounds that moved with you.
- g) Three sounds heard from above.
- h) One sound that changed direction as it moved.
- i) One sound made in response to another.
- j) The ugliest sound heard.
- k) One sound heard twice only.
- l) A sound made by something opening.
- m) A different sound heard through the opening.
- n) The most remarkable (memorable) sound you heard on the walk.
- o) A sound with a distinctive rhythm. (Can you notate or repeat the rhythm?)
- p) The most beautiful sound heard.
- q) The sound that came from the greatest distance. How far?
- r) One sound that either slowly rose or slowly fell in pitch.
- s) The sounds you would like to have eliminated from this soundscape.
- t) One sound you missed that you would have liked to have heard.

Discuss the various replies.

ArtStart

- This is a way of encountering and introducing oneself to a new space, or taking a fresh perspective on a place that is already known. It is also an example of aesthetic inquiry, something you can do with students of any age.
- Step One is to choose a **feature of place** to “encounter” – this could be a tree or shrub, a building or structure, a marker or sign, and so on.
- Participants can choose their own feature of place, or could draw one from a prepared list of possibilities
- Step Two is to draw or represent the feature using some kind of **restraint**... for example:
 - style of drawing (e.g. pointillism, crosshatching, continuous line, etc.),
 - perspective (insect POV, bird POV, multiple, e.g. 6 boxes each with a new view),
 - physical constraints (backwards, upside down, wrong hand, short time)
 - medium (could use mud as ink, could use loose parts and take a pic, etc.)
- Participants can choose their own restraint, or could draw one from a prepared list of possibilities. To make this activity accessible to all, the restraint could simply be to attempt a sketch that encourages participants to try their best to represent the feature of place in any way that strikes them as interesting, accurate, or imaginative.
- Debrief could involve a short “artist’s talk” where participants show their sketch, identify their feature and restraint, and anything else they would like to add about their experience of the activity.
- Supplies: sketch paper (any kind), sketching utensils (any kind). Could also construct a representation of place with found objects such as plant material



Notes