CENTENNIAL CELEBRATIONS IN TORONTO-AREA SCHOOLS

by

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Abstract

This thesis investigates and analyzes certain significant aspects of the Centennial celebrations of 1967 as they took place in Toronto-area schools. By considering the Centennial activities involving art, travel, music and historical pageantry—those deemed most significant by educational planners—I propose to evaluate how students, and Canadians in general, were thinking and learning about Canada and its people at the time. Throughout this essay, I argue that the Centennial celebrations are crucial evidence of a developing shift in the way that Canadians conceived of national identities and a change in how students were educated about Canadian history. In particular, I will argue that the Centennial celebrations in Toronto-area schools often demonstrated the continued development of a post-imperial vision of Canada’s national character, and an approach to history education which moved beyond the traditional timeline-oriented and British nation-building narratives that dominated early-twentieth-century Canadian education.
Acknowledgments

I wrote this thesis over a long period of time and while many wonderful and life-changing events were taking place, including getting married and moving to another country. I would like to sincerely thank both Cecilia Morgan and Ruth Sandwell for their tremendous patience, understanding, and support while guiding me through the research and writing phases of my work. I would also like to thank the staff at the Toronto District School Board Archive, in particular Greg McKinnon, as well as all of the OISE library staff, for assisting me as I researched the archived curriculum documents and teaching journals. Finally, I would like to thank my family for their encouragement and support through my studies.
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PART ONE – INTRODUCTION

1967 marked the centenary of Canada’s confederation. Leading up to Canada’s 100th birthday, and during the Centennial year, there were a variety of commemorative and celebratory events held throughout the country. These celebrations and spectacles showed a great amount of room for individual involvement, active public participation, and the inclusion of many people’s voices. Individuals, small organizations, and communities autonomously took on Centennial projects of their own. Additionally, enormous federal- and provincial-government-orchestrated events took place across the country. And, most famously, Montreal hosted the International and Universal Exposition—Expo 67—which involved dozens of nations, and which was a featured subject of both national and international media coverage.

This thesis is intended to investigate and analyze certain aspects of these Centennial celebrations, within the domain public school activities. Leading up to the Centennial year, public schools across the country formed special initiatives and planning committees to help organize Centennial events. These events took place in school classrooms and auditoriums, in public spaces for their local communities, and on trips to both nearby and distant locations. Projects such as pageants, musical concerts, field trips to historic destinations, and art contests, to name a few, were common in schools across the country. In many cases, these Centennial projects involved significant funding, as well as planning from school board members, teachers and principals, students, members of school communities, as well as private enterprises.

Why focus specifically on public school activities? There are a variety of related reasons. Most significantly, there is a noticeable dearth of research on this particular topic. Though historians have analyzed the importance of 1967 in influencing Canadian culture, the
specific roles and experiences of schools and students have not yet been adequately investigated. Minister of Education William G. Davis once remarked about the importance of students participating in Centennial projects: “Canada’s one hundredth birthday is a unique event in the lives of all Canadians. It provides us with an opportunity to review Canada’s development as a nation and to strengthen our sense of purpose for the century ahead.”

Davis’ comment is apt, as it speaks not only to the reasons for schools and students to participate in the Centennial celebrations, but also to our contemporary reasons to investigate their participation. As there has been a considerable lack of attention paid to schools’ and students’ roles in the Centennial, I intend for this essay to serve as a preliminary look at the matter.

Further, there are other reasons to be interested in the participation of public schools and students in the Centennial celebrations. Schools are institutions which help to shape children’s and adolescents’ understanding of the world in which they live. Investigating how young people learned about and celebrated Canada’s history, development and future through Centennial-period activities is, as such, of independent historical, cultural and sociological significance. Young persons’ experiences during the Centennial played a key role in forming their most fundamental conception of their own nation’s history, identity and values. And when we consider that a core focus of the Centennial celebrations was the nation’s future—of which young persons were bound to be the primary constituent—the significance of the role and experiences of students becomes even clearer.

Lastly, as we will soon see, the Centennial school celebrations took place during a period of multifaceted change in Canadian culture and education. The Centennial period was a time during which the notions of Canadian identity and Canadian culture were being

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redefined and re-conceptualized, both politically and socially. And, at the same time, a significant shift in pedagogical practice was occurring, which influenced how Canadian students were taught about Canada’s history, culture and values.

For each of these reasons, this thesis will elucidate and analyze the ways in which Canada’s Centennial was celebrated and experienced in Canadian public schools. Along the way, I will use schools within the Toronto Board of Education as the primary subject of analysis. While Toronto, as a large metropolitan city doubtlessly differed from many other communities in English Canada, it remains an excellent example of the types of special programming that took place under the Centennial banner. First, the sheer size of the student population within the Toronto area renders the area an appropriate subject of investigation: more students participated in Centennial events in Toronto than in any other single area in the nation. Second, as remains the case today, students within Toronto represented a large cross-section of the Canadian population, with individuals from a wide range of economic and cultural backgrounds. Third, across the nation, school boards’ initiatives were heavily influenced by provincial governments, as well as the federal government. For this reason, it can be expected that there was a significant degree of consistency throughout the Centennial initiatives in different school boards across English Canada and that thus the activities within Toronto resembled activities elsewhere in significant ways. Although these factors do not establish that activities and celebrations within the Toronto area were identical to the events which took place elsewhere, they do suggest that Toronto-area schools were representative of schools across the country. By looking at Toronto schools, we gain a sense of the range and kinds of celebrations, and the range of meanings and motivations behind them.

It is important to provide some contextualizing remarks regarding how the Centennial activities in Toronto fit within the educational atmosphere of Ontario’s public schools at the
time. Looking at these matters will help to illuminate the significant pedagogical shift which was ongoing throughout the period. This period in Ontario’s education history is an interesting area on which to focus, not only because of the special programming which took place inside schools, but because of the then-recent completion of the Ontario Legislature’s Select Committee on Youth, as well as a number of revisions made to the education curriculum in the years leading up to 1967. The initiatives noted the changing culture of youth and adolescence in Ontario, and sought to enumerate the ways in which government institutions, and schools in particular, could further meet the growing needs of the generation.

The Committee on Youth was created in part because of the large population of young people in Ontario and it specifically looked at how members of the youth community could “find more positive and creative roles in the community”. The Committee looked at seven areas—education, culture, recreation, employment opportunities, health, welfare, and sports facilities—which they deemed to be of special significance for Ontario’s youth. Amongst the recommendations made were: the creation of more community-centered recreation, greater opportunities for public education, and increased physical exchange opportunities for Canadian youth to travel within the country and abroad. The Committee’s focus on Ontario youth at this time provided some guidance for education administrators and teachers as they designed Centennial projects for (and with) their students.

School administrators decided that the Centennial projects needed to conform to the celebratory and commemorative nature of the occasion and also to connect to the curriculum which was already in place. The Primary and Junior Education curriculums went through a

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2 The Ontario Legislature’s Select Committee on Youth was appointed in May 1964 and comprised of committee members throughout Ontario.
3 C.J.S Apps et al. Ontario Legislature’s Select Committee on Youth. Kingston: Hanson & Edgar, 1967. ix. Statically, by 1971 over 50% of the Ontario population would under 25 years old or younger, suggesting that it is paramount to adequately meet their needs.
period of extensive rewriting throughout the early-to-mid 1960s; by 1967 a new interim curriculum was in place for all subject areas.\textsuperscript{6} In the curriculum’s Re-Statement of Approach - 1967, the guide directs teachers to engage in a new form of teaching.\textsuperscript{7} This new approach required that teachers not only provide information for absorption, but also integrate experiences of “broad scope” and “high caliber” into their students’ educations.\textsuperscript{8} This new approach called for recognition that “There is now a world-wide trend away from the kind of teaching that seeks only to give pupils a store of accepted information for future use. Teaching is now being reoriented to lead children in a type of activity directed toward the discovery of truth, the acquisition of meaning, and the understanding of relationships.”\textsuperscript{9} Following the implementation of the new curriculum, a great amount of focus was placed on the idea of providing students with unique experiences and opportunities. The Centennial period, and the involved educational exploration of the nation’s past and future, was perhaps the first substantial chance for teachers and administrators to attempt to educate young students in this new way. Throughout the following study, it will become clear that this new approach to student learning was deeply engrained in many of the Centennial activities. It will also be shown, however, that the transition away from traditional methods of teaching and doing history was by no means complete.

These changes in the methodology and focus of student education—and history education in particular—have been schematized and analyzed by some recent writers. Appealing to these schematizations will assist us in understanding the changes that were taking place during the Centennial period. For instance, historian and history educator Ken Osborne makes a distinction between three categories or “conceptions of what it means to teach and

\textsuperscript{7} Ibid., p.6.
\textsuperscript{8} Ibid.
\textsuperscript{9} Ibid.
study history”, which he labels “HE1”, “HE2”, and “HE3”. Osborne’s groupings are intended to identify and explain differences in both the content and structure of history education.

The first approach to history education, HE1, identifies history as “the narrative of nation building”. This approach, argues Osborne, was most prominent in Canadian schools from the 1890s to the 1970s. According to Osborne, the main theme present in this nation-building narrative was the notion that “Canadians had much to be proud of, and they should respect past generations for making the present possible…good citizens needed to know their country’s history.” Structurally, according to Osborne’s model, HE1-style history education often focuses on the construction of timelines and the memorization of information.

Osborne argues that by the 1970s the HE1 approach to history education was receiving criticism both for its content and for its teaching pedagogy. The Re-Statement of Approach, which was discussed a moment ago, contains examples of exactly these sorts of criticisms. The conventional method of history education prior to the pedagogical shift was, according to critics, a politically driven history of the elite which was blind to the broadening new social history movement that was developing at the time. And, in particular, the traditional method of history education failed to pay sufficient attention to often-excluded groups of people such as women, the working-class, First Nations, and cultural minorities. Further criticism came from reports, compiled over a number of decades, which suggested that the memorization methodology belonging to the HE1 approach failed to help students reliably retain

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11 Ibid.
12 Ibid., p. 108.
13 I use the present tense here because HE1 still persists to this day, although it is not as dominant as it once was.
14 Ibid.
15 Ibid.
information. As such, students soon lost interest in the subject matter.16 And, further, among the greatest failures of HE1, according to Osborne, was its failure to “bridge the gap between English-speaking Canada and francophone Quebec, where English-Canada’s version of nation-building history was seen as an assimilative threat.”17

According to Osborne, these criticisms of HE1 eventually gave rise to HE2. HE2, in Osborne’s schematization, is a public-issues approach to history education which views history education as a way of analyzing contemporary problems and themes.18 According to Osborne, “the standard topics in Canadian history were still taught, but they were approached differently. Not least, HE2 lent itself to a pedagogy that educationalists described by such words as inquiry, discovery, or dialogue…it offered students space to think and reflect, and in some versions to act, which traditional approaches to HE1 largely denied them”.19 According to Osborne’s classification, activities in the HE2 framework are less focused on memorization than on exploration and engagement. And this difference in approach opens the door to focusing on different themes and issues in Canada’s development, such as the country’s social dynamics. Oftentimes what emerged in the classroom, both during and after the Centennial period, was an amalgamated approach to learning about history, combining aspects from both HE1 and HE2.20 As we move along to look at the Centennial celebrations in some detail, we will find precisely this.

The third approach, HE3, differs substantially from both HE1 and HE2. According to Osborne, HE3 “brings the study of history in line with what historians actually did”. Under HE3-style methodology, students play an active role in historical research and discovery.21

16 Ibid.
17 Ibid., p. 109.
18 Ibid., p. 111.
19 Ibid., p. 112.
20 Ibid.
21 Ibid., p. 113.
This “radical” approach places much higher demands on teachers and students. The development of HE3, which Osborne argues came to fruition primarily in the 1990s, “…flew in the face of expository, nation-building approach to history that policy makers in education endorsed.”

In investigating the details of the Centennial celebrations in Toronto-area schools, we will notice certain tensions between the various methodologies of history education which Osborne outlines. In line with the pedagogical shift and curriculum changes noted above, many teachers engaged in forms of history education which now seem to fit cleanly into the HE2—and, surprisingly, perhaps even the HE3—classification. For example, as we will soon see, many Centennial activities focused on constructing and analyzing social-history narratives, and on exploring the history and nature of Canada’s multicultural consistency. And, similarly, some teachers sought to engage their students in the active process of doing, rather than merely learning about, history. But we will also see that the traditional teaching methods involved in HE1 were still firmly in place throughout the Centennial celebrations. Many school activities and projects were rooted in the old methodology of timelines and chronological studies, and focused primarily on the themes of nation building and Canada’s ties to the British Empire. So while there was no doubt a shift toward new ways of teaching and doing history, the shift was neither complete nor comprehensive.

A portion of the analytical aspect of this paper, then, will involve showing that the Centennial celebrations in Toronto-area schools function as compelling evidence in support of Osborne’s classificatory scheme. And I will attempt to demonstrate that Osborne’s scheme assists us in understanding some of the tensions between the various ways of thinking about and teaching history which were prominent during the Centennial period.

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22 Ibid.
Of course, the prevalent shift in the practice of history education was not an occurrence which was disconnected from other social and political changes during the period. The curriculum changes and the recalibrated focus of the Centennial-period teaching model were no doubt catalyzed, at least in part, by a broader shift in how Canadians conceived of their nation and their nation’s identify during the Centennial period. In The Other Quiet Revolution: National Identities in English Canada 1945-1971, historian José E. Igartua argues that, during the post-war period and through the 1960s, English Canada had gone through many changes which affected Canadians’ self-definition. Through these changes, Igartua claims that Canada’s “British ethnic definition of itself… [was] abruptly discarded.” Igartua’s work traces the changes and developments in national identities throughout Canada in the realm of public and political discourse. Through his investigation of newspapers, public opinion polls, and history textbooks, Igartua illuminates the shifts in representations of national identities that were evoked through “values, symbols, myths, memories, and traditions”. Igartua’s examination of Canadian culture, including his study of editorials regarding days and events of commemoration in Canada, helps to highlights the changing national character during this time.

In fitting with Igartua’s position, I believe that an examination of the commemorative activities taking place in Toronto in 1967 will help to illuminate the tensions surrounding the evolving definitions of Canada’s national identities. In investigating the Centennial celebrations in Toronto-area schools, we will see ample evidence in support of Igartua’s thesis that the period was one of significant change with regard to national self-identity. But, further,

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24 Ibid. The term “British” is used to refer to a “set of ethnic, cultural, political, and symbolic makers considered to be obtained by birth and education into the British culture”.
25 Ibid., p. 9.
we will see the traces and remains of a self-identity rooted firmly in the British-Empire mindset. My research will go beyond Igartua’s examination of history textbooks to look thoroughly at the Toronto Board of Education’s plan for the Centennial year and ultimately how these plans developed into hundreds of Centennial Projects that took place by students across the city.

It is my view that there is an intricate relationship between the changes in national identity and culture which Igartua highlights and the shift in methods of history education which Osborne helpfully identifies. It is my intention for this essay to serve both to illuminate the value of Igartua’s and Osborne’s analyses, with which I agree thoroughly, as well as to draw some of the connections between their theses.

Having now provided some contextualizing information about the atmosphere in and around the schools’ where the Centennial activities took place, we should now detail some of the efforts that went into planning the Centennial events themselves. We can begin by looking at the provincial level. The specific Centennial programs and activities which were developed for public school students were the result of the Ontario Ministry of Education, many regional trustee groups and then, ultimately, the work of the planning committees within each school board. While the activities planned by the committees were certainly designed as entertaining and spirited ways for students to become actively involved in celebrating Canada’s anniversary, they also intended to function as primarily educational activities. As noted, the Centennial projects functioned as extensions of the Ontario Curriculum that was already in place. The Ontario Education Department designed a special curriculum guide that contained projects and activities as well as resources for teachers to use throughout 1967.26 Minster of Education Davis stated “During the Centennial Year of 1967, schools are urged to introduce

Centennial Themes in their courses at every level in all subjects in which such themes and projects would have relevance”. Davis suggested that subjects such as English, Social Studies, History, Geography, Art, Music, Home Economics, and Science were clear candidates for the integration of Centennial themes and projects. Davis wanted teachers to see the interconnectedness of each subject as it pertained to the Centennial.

Ontario’s Centennial curriculum document also declared that it was the duty of teachers “to foster in every one of the children whose training and education are in our hands, however briefly, a pride and loyalty to Canada upon which the leaders of this country might build…our future”. Further suggestions found in the document include the recommendation adopted by the Trustees’ Council to focus on the local community, and it is noted in the document that several municipalities had already begun planning local Centennial-themed projects.

It was the collective decision of the Ontario Schools Trustees’ Council to allow the Toronto Board of Education (and all local boards) to implement their own plans for the Centennial. That being said, their choices were a reflection of the general guidelines and suggestions put place by the Ontario Department of Education’s Centennial Curriculum, as well as the individual subject curriculum that was already in place. Early in 1966, a meeting was held by the Ontario School Trustees’ Council to discuss how school boards should give consideration to the Centennial. At this time the Council, which consisted of seven Trustee

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27 Ibid., p. (i).
28 Ibid.
29 Ibid.
31 Ibid.
32 The Ontario School Trustees’ Council Correspondence March 25, 1966.1
Associations, decided that “the celebrations of Confederation as far as schools are concerned should be centered in each local community rather than be provincial-wide.” The decision for school boards to act independently and focus on local community projects was made at this time, the Council also encouraged each board to advise them of the programs planned for the Centennial, which would then be made available to boards throughout Ontario in special bulletins. The bulletins were planned to serve as a way to exchange “the variety of ideas that can be applied locally and make Centennial Year more meaningful to the young people in our schools.”

The intention, it seems, was to give local boards a certain amount of autonomy (within the general structure already set out by the province), but to provide a network for idea sharing. So although the Toronto board operated in a somewhat autonomous fashion, the projects that took place under the Centennial banner in Toronto were quite like the special activities that took place by students in public schools across the country, and they were certainly influenced by the various activities planned and discussed in the Trustees’ Council’s regular bulletins.

In 1966 the Toronto School Board appointed a Special Centennial Committee to initiate planning for the Centennial-year events. The Committee met regularly throughout 1966 and 1967 to discuss all aspects of Centennial planning, including budget, areas of focus, and plans for specific events and projects. The Committee mandated that activities regarding art, music, and historical pageantry would be the focus of the year’s events and they dictated that the event’s major programs would be designed around these forms of activity.

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33 Ibid.
34 Ibid., p. 6.
35 Ibid.
decided to allocate a substantial budget for student travel and trips throughout the year.\footnote{Ibid.} The Special Centennial Committee’s decision to focus on travel activities is notably consistent with the Committee on Youth’s decision, mentioned earlier, to promote travel for Ontario students during this time. With this broad emphasis on activities related to art, music, pageantry and travel in mind, the Committee tentatively set a budget of over $200,000 to be used to cover the costs of art departments, musical performances, displays, commemorative booklets, miscellaneous school expenses, and funding for travel.\footnote{Board of Education for the City of Toronto. \textit{Minutes of Special Committee RE: Centennial Celebrations.} Toronto, March 9, 1967. 10.}

In line with the Committee’s explicit focus on these four main forms of activity, my research into Toronto-area students’ celebration and experience of the Centennial will take place through the lenses of art, travel, music, and pageantry. In sequence, in independent chapters, I will explore the ways in which each of these tools was employed in Toronto-area schools and investigate how students participated in the Centennial and engaged with Canada’s history through these activities. In the final chapter, I will provide some analysis of the major recurring themes and ideas which were featured in the Centennial celebrations’ various activities, and some reflection on how these themes were both delivered to and experienced by students, as a pedagogical matter. Throughout this thesis, I will invoke and agree with the research of Igartua and Osborne in order to assist my analysis of both the teaching practices in place as well as the broader themes which were prominent throughout the celebrations. I will seek to show that the celebrations were manifestations of certain deep changes, both in terms of how Canadians conceived of their nation and in terms of how students were taught about the history and growth of Canada. In agreeing with and extending some of Igartua’s views, I will argue that the Centennial celebrations in Toronto-area schools
are crucial examples of the continuing formation of new, post-imperial national identities in Canada. And by relying on Osborne’s research, I will seek to demonstrate that the Centennial celebrations exemplified the shift away from traditional methods of educating students about Canada, and toward new methodologies which sought to consider Canada’s history in a new light. But, at the same time, I will be seeking to outline the tensions in both processes. Neither the formation of independent, uniquely Canadian national identities, nor the shift away from traditional methods of doing history education, was nearly complete by this period. The Centennial celebrations in Toronto-area schools help us to see the many ways in which these social transformations were still works in progress.

Throughout this thesis, I will draw primarily on the wealth of Centennial documentation from the Toronto School Board Archive, the available artifacts from individual schools, and the media’s documentation of the activities, along with a number of other secondary sources.
Leading up to and during the Centennial year, the Board of Education for the City of Toronto took a special interest in art. The Special Committee of the Board on Centennial Celebrations sought to explore the effective use of art within the framework of “Centennial Projects” in the schools. Ultimately, the committee planned to use art in a variety of distinct contexts, each of which will be explored in this chapter. While the motivations behind the use of art as a celebratory and educational tool for the Centennial were not always directly stated by the Committee, a careful analysis demonstrates that these activities were intended to produce results which tied into the broader project of Canada’s national Centennial. And, quite apart from the particular intentions of the decision-makers involved in these processes, it is clear that the use of art in educational circumstances throughout the Centennial period affected children and their communities in these ways. This chapter is intended to tie these results together, ultimately toward the end of illuminating the broader picture of Centennial-period activity in Toronto schools.

Based on the activities that took place in Toronto schools, we can isolate five distinct, albeit often related, themes or ideas. First, the school board created an exhibition of Canadian art work for students to view. This display gave students an opportunity to see famous Canadian art first-hand. Second, in 1967 students were encouraged to engage in personal, artistic, creative expression. Students were encouraged to become artists and were responsible for producing their own art. Third, students learned about Canada’s past through creating works of art entrenched in Canadian culture and history. Fourth, with a special emphasis on Canada’s trajectory to modernity, students were encouraged to explore and forecast the nation’s future through the use of art. Finally, art was used as a tool to connect the outside
community to the activities taking place in schools. Art was used effectively to create a dialogue about the Centennial from the student’s perspective.

The Toronto Board of Education has had a long history of fostering art appreciation and developing the artistic talents of its students. Since the school Board’s conception under the leadership of Egerton Ryerson, art has been held as a central value. While touring Europe in the mid 1850s, Ryerson purchased 236 copies of paintings and more than 1000 plaster copies of statuaries which were used in Toronto Schools and which later became part of the collection for teacher training.39 By 1900, the Toronto School Board welcomed the introduction of Art Leagues in the schools to help further promote the study and appreciation of art amongst the students.40 This type of work is demonstrated by the success of the Rosedale School’s Art League, which in 1908 commissioned a mural for the Kindergarten classroom from the successful Canadian artist, J.W. Beatty.41 The staff, students, and parents helped to fund the mural by holding bazaars and theater presentations over the course of three years to pay the artists’ fees.42 Within a few years, the Toronto Board had begun to offer grants to schools so that they could purchase art for the school.43

By the late 1920s, the Board experienced its “golden age” of art collection.44 Many schools had well-trained teaching staff that were extremely knowledgeable in the field of art. Herman A. Voaden, Head of the English Department at Central School of Commerce, was influential in the program of art acquisitions at the school. At this time, the Board developed a common practice of having classes of graduating students present their school with a work of

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40 Ibid., p. 43.
41 Ibid., p. 45-48.
42 Ibid., p. 49.
43 Ibid., p. 56. Art selected at this time was typically not from living Canadian artists; rather the school usually picked reproductions prints of famous works of art.
44 Ibid., p. 128.
Students often acquired the art on their own with fundraising and the small grants from the School Board. Interestingly, the art chosen by students were predominantly landscapes of Canada.

Throughout the early-to-mid twentieth century, art continued to play an important role in Toronto-area history education. But, gradually, the focus and content art-involved education began to shift. Timothy Findley, the acclaimed Canadian author and playwright, recalls the influence of art education as a young boy going to school in Toronto in the 1940s:

School trips were made to the museum and the art gallery, back then. It was rather like being taken to the zoo. Everything you were shown came from somewhere else. There were, of course, some Canadian paintings hung in the gallery – and some of the artifacts at the museum told us about our own past – but the education system, before and during most of the war, was geared to our imperial past – and not to our own past as an individual nation. This attitude began to be rectified the day they placed those reproductions of contemporary Canadian art in our schools.

We knew it too. You could feel it. And you could hear it. Someone would say, looking up at the Saskatchewan prairie or the docks at Halifax or a street in Montreal: I’ve been there – or: my mom was born there – or: that’s where my dad is right now. Art had become an immediate and personal experience. It provided wonder perhaps for the first time – in who we were and where we stood.

According to Findley, even as early as the 1940s art was no longer being used merely as a tool to instill traditional conceptions of Canada’s imperial history. Findley argues that art was being used in schools to engage children in conversation about Canada’s standing as an independent nation with an independent culture and identity. And, as we will now see, by the 1960s this function of art in education was becoming even more prominent. As Igartua argues, both prior to and during the Centennial period, English Canadians were engaged in a process of redefining their nation’s identity. And, recalling Osborne’s helpful classification, this shift

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46 Ibid., p. 112.
in the political and social sphere was mirrored in the educational sphere by a transition from HE1 to HE2. It is with these considerations in mind that we turn to assessing each of the various ways that art was used in Centennial celebrations and education across Toronto schools in 1967.

EXHIBITION OF CANADIAN ART: FOSTERING APPRECIATION

The Toronto Board of Education’s Centennial Committee was set on having students develop an appreciation for Canadian art and artists. One of the ways in which the committee attempted to achieve this goal was by touring the works of acclaimed Canadian artists throughout the schools in the district. This Centennial exhibition made it so that the paintings which the Board had acquired by the school could be showcased. In addition, the exhibition received loaned art from the Royal Canadian Academy of Arts (R.C.A), the Ontario Society of Artists (O.S.A), and the Associate of the Royal Canadian Academy of Arts (A.R.C.A). In all, there were 46 acquisitions, representing a variety of celebrated artists:

The Board of Education for the City of Toronto presents the first public exhibition of Canadian paintings that have been acquired by the city schools over the years. A representative selection was made from the collection and no artist is represented by more than one painting. The exhibition includes one painting from each of the original Group of Seven: J.E.H MacDonald, Lawren Harris, Arthur Lismer, Frank Carmichael, A.Y. Jackson, Fred Varley, and Franz Johnston.

The Board also produced an exhibition booklet which provided further detail about and images of the artists’ works. The volume of works collected provided a diverse showing of Canadian art under the Centennial banner.

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49 Ibid.
50 Ibid.
51 Ibid., pp. 2-12.
Although the Board was able to establish an impressive collection, it was concerned that students might lack access to the works of art. As of March 6, 1967, the exhibition paintings were in the Art Gallery on the sixth floor of the Education Centre.\textsuperscript{52} While some students and classes were easily able to visit the exhibition, it was thought that too many students and classes were being left out. Consequently, plans were put forth to move the exhibition to Monarch Park Secondary and Brockton High School.\textsuperscript{53} In a step which would make it possible for more students to see the exhibition, the Centennial Committee decided to rent a highway van to create “a traveling gallery and which might visit every school in the system”.\textsuperscript{54} Once implemented, the van saved time since it was adapted for easy setup.\textsuperscript{55} Furthermore, it was argued that using the van lowered the cost of moving the artwork, reduced potential damage to the artwork due to less frequent handling of it, and could be used to move the exhibition from each site for fifteen dollars.\textsuperscript{56}

Still, the exhibition was an expensive endeavor. The cost of maintaining the traveling exhibit was half the total budget allocated for the Art Department for Centennial Projects.\textsuperscript{57} This illuminates the extent to which it was important to the Centennial Committee that students be exposed to professional Canadian-made art. The committee went to great lengths to ensure that students would have easy access to the exhibition. And the committee also hoped that the process would lead to further, and related, benefits; it was suggested that the loan and touring system developed to showcase the art would create “a means of encouraging the purchase of contemporary Canadian works of art for display in the schools and/or the

\textsuperscript{52} Board of Education for the City of Toronto. \textit{Minutes of Special Committee re: Centennial Celebrations}. Toronto: March 6, 1967. 8.
\textsuperscript{53} Ibid.
\textsuperscript{54} Ibid., p. 9.
\textsuperscript{55} Ibid.
\textsuperscript{56} Ibid., pp. 9-10.
\textsuperscript{57} Ibid.

The art department was given a budget of $20 000 for Centennial Activities. The estimated cost of using the van as a means creating a travelling showcase was $7500 plus an additional $2500 for adaptations to the vehicle. \textsuperscript{57}
mobile art exhibition”.\textsuperscript{58} Such high value was placed on these works of art—and their function within the schools—that committee members sought for the Board to have some purchased.

So what should we make of the Toronto Board of Education’s effort to offer students a chance to see legitimate, famous works of art by Canadian artists? There are two questions worth considering here: first, whether the content of the paintings themselves was intended to promote or produce some specific end; second, whether the promotion of Canadian-made art, in general, was intended to serve some further end. With regard to the first question, it is worth noting the showcased paintings were predominantly landscape. One reasonable, although unverifiable, hypothesis is that landscape paintings were given such attention in an effort to illuminate or reinforce Romantic notions of Canadian geography and its environment. If this was indeed the intention, it is interesting to note that the content of the showcased paintings had very little influence over the content of student paintings; student paintings, even those made without specific guidelines, focused much more on historical events than on aspects of Canada’s natural geography. One might also suggest that the content of the paintings had less to do with the Committee’s intentions, and more to do with the content of the available, traditional Canadian art.

With regard to the second question, there are a variety of likely reasons that decision-makers were highly concerned with showcasing professional Canadian art. The most obvious potential reason is that the Centennial was a period of celebrating Canada’s achievements and educating students about Canada’s unique character and values. Indeed, this is consistent with Igartua’s view that the Centennial period in English Canada was one characterized by changes in self-assessment and self-definition. In showcasing professional Canadian art, the Board

\textsuperscript{58} Board of Education for the City of Toronto. \textit{Minutes of Special Committee re: Centennial Celebrations}. Toronto: May 26, 1966. 15d.
may have intended to move beyond using art as a tool to showcase Canada’s imperial past, and
toward illuminating the fact that Canadians had a distinctive artistic voice. This is also
consistent with Osborne’s research, which suggests that by the latter portion of the 1960s
schools were beginning to communicate lessons in Canadian history within a post-imperial-
nation-building framework. We can hypothesize that, through the exhibition of professional
art, the Board intended to illuminate the history of a uniquely Canadian creative and artistic
spirit, rather than merely the history of Canada within a British perspective. As we will now
see, the Board also made a special effort to encourage the continued development of this
artistic spirit in the nation’s young people.

STUDENTS AS ARTISTS: CREATIVITY AND EXPRESSION
The traveling exhibition was, of course, intended to foster an appreciation of Canadian art and
creativity amongst Toronto’s student population. This focus was expanded to also encourage
the students to become artists themselves and to develop a distinct and independent creative
voice.

Under the banner of the Centennial, art was relied upon by the Department of
Education as a progressive way to encourage students to express themselves and be original.
In a special publication by the Ontario Department of Education, Project 67: Centennial News
for Ontario Schools, the department looked at various activities taking place in schools across
the province and provided guidance for teachers leading centennial projects. In a Project 67
article entitled “Creativity of Expression – A Centennial Project” the author proposes a more
innovative way to teach art in schools. The argument follows from the initial premise that
Canadian students lack an original voice and opt for “following the crowd” rather than
expressing themselves in a unique way. The responsibility for presenting the freedom for students to express themselves falls on the teacher:

In the ordinary course of a day, the teacher has too little opportunity to stimulate or encourage originality among his students, and it requires some unusual occurrence, some deviation from the accepted path, to provide this opportunity. This perhaps, is what the Centennial Year may prove to be – a source of inspiration for the creative minds among students, teachers, and the community in general.

The article encourages teachers to give students the unconditional authority to do as they please with their art. It is said that this type of art education could “…afford an opportunity to the ingenious of imaginative child to produce a work of his own creation in a free and unrestricted field, with the approval and cooperation of both his teachers and fellow-students.” Evidently, it was intended that the Centennial to be used as means to explore art education in a new way. Just as the traveling art exhibition was intended to demonstrate the history of Canada’s artistic and creative spirit, it seems that the focus on encouraging personal artistic expression and was intended to help carry the spirit forwards. It is difficult not to view these activities as an extension of the prevalent focus on the cultivation of uniquely Canadian identities. And just as there were attempts to create a more broad historical experience for students during the Centennial, we see here a significant example of using original art to help broaden the students understanding of both art and the Canadian ethos. What we see here is an early development of an approach to artistic pedagogy that parallels the implementation of HE3 in the history-education domain.

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60 Ibid.
61 Ibid., p. 4.
USING ART TO LEARN ABOUT CANADA’S CULTURAL PAST

During the Centennial Year, art also was used as a direct teaching tool to educate students about aspects of Canada’s past. This method of linking art and historical study took many different forms. For instance, art was used in interdisciplinary study to explore history and culture, and the relationship between them, by inspecting images and artifacts from aspects of various Canadian cultures. Students took trips to museums and historical sites where they investigated various artifacts from Canada’s past. In these cases, the primary focus was not on Canada’s creativity or artistic expression (although illuminating these themes may sometimes have been ancillary goals), but on using art to directly educate students about aspects of Canadian heritage.

The Board of Education’s Art Department created reference material to assist in creating accurate depictions of images in Canadian history. This seven-page booklet illustrates, in great detail, historically accurate costumes and equipment from different periods in Canadian history.62 Some examples include: features from British uniforms from the War of 1812 (uniforms of Privates, Sergeants, Captains, Generals); “Indian clothing” without any specific information about people, place or periods attached; early Canadian clothing including those belonging to Coureur du Bois and emigrants of 1830; early military costumes from 1700-1800; vehicles and modes of transportation, such as horses, stage coaches, ships, and trains; buildings from early Canada; military equipment.63

Other organizations outside of the Board of Education fashioned other Centennial-specific educational materials which were intended to help teachers and students use art as a way to learn about Canadian culture and history. For example, Field Enterprises Educational,

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63 Ibid.
a corporation that continues to make educational resources for teachers, published “Canada: An Activity Booklet”. This booklet offers a variety of suggestions aimed to help teachers incorporate and celebrate Canada’s Centennial in their classroom. For instance, it suggests that schools or classrooms hold a “Canadian Art Festival” which could include boys making historical woodcarvings or provincial symbols. Here, quite explicitly, the ‘structured’ nature of such activities placed clear limitations on creativity; the focus was on constructing ‘accurate’ models of Canada’s past.

Schools combined history and art in many different ways to create centennial art projects. Students at Alexander Muir Junior and Senior School made stained glass windows depicting Canadian history. Additionally, they created a Centennial collage, which was described as follows: “24 feet by 4 feet. It displays a great variety of historical articles – an old violin, an antique Bell telephone, photographs from 21 ethnic groups, and even a hypodermic needle”. At the Duke of York Schools, students remodeled the ground floor hallway of their school to reproduce “Early York” complete with post office, saloon, barber shop, theater, village blacksmith, stable, livery, church, school, and fire hall.

Art projects that incorporated learning about pioneer life in early Canada were a common staple in Toronto schools. These art exhibits often involved creating model pioneer and Indian villages; such was the case at Dewson Street and Jackman Avenue Schools. Inspired by their class trip to a model Pioneer Village at Black Creek, fifth grade students at Niagara Junior School made one of their own. Keele Street School engaged in scrapbooking about pioneer life as a centennial art project; the third grade students created art displays of

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67 Ibid., p. 13.
68 Ibid., p. 11.
69 Ibid., p. 34.
old-fashioned articles and made scrapbooks about pioneer life. Bedford, Brown, and Clinton Schools also partook in scrapbooking as art projects for the centennial.

Totem poles were another type of art created as a Centennial project; Dundas, Gledhill, Hughes, Keele Street, and Fairmont Park Schools all engaged in such projects. Project 67: Centennial News for Ontario Schools highlighted the work of North Agincourt Public School in Scarborough Township. They also carved a Centennial totem pole under the direction of their teacher. Project 67 reported: “The twenty-one foot Western Red Cedar pole was obtained from the Scarborough Public Utilities Commission. Historical research is being conducted during school time and the actual carving is being done as an extracurricular activity”. During the planning of this totem, students decided to include seventeen events in Canada’s history including: a carving of Sir John A. MacDonald, an officer from the Royal Canadian Mounted Police, and a railway locomotive. While the specific details of the research are unknown, it appears as though the research covered a wide span in Canadian history with a focus on Canada’s modernization and growth. Aside from the construction of the totem itself, these exercises made no reference to First Nations culture.

In many cases, teachers used their art projects around Canada’s Centennial to teach about the advancement and growth of Canada since Confederation. At Christie School, “special emphasis was given to a comparison of life in Canada one hundred years ago and modern living. Model farms were constructed and a study of changing agricultural methods was made”. Earl Beatty School’s art project was carried out under the theme of “One

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70 Ibid., p. 27.
71 Ibid., pp. 4-9.
72 Ibid., p. 13.
74 Ibid.
Hundred Years of Progress”. Similarly, at Eglington School each class took responsibility for the study of one decade from within the past hundred years in Canada. After researching, each class contributed to a giant 100-foot-long mural. In some cases, schools emphasized Canadian progress within art projects by focusing on changes to Canadian transportation infrastructure which had taken place since Confederation. Students at the Duke of Connaught School created a large 20-foot-by-12-foot plaque for the entrance of their school as their major Centennial art project. Their plaque was entitled “Go, Go, Canada” and depicted different modes of transportation. Once completed, the plaque was used as a reference for studying different aspects of Canadian life.

King Edward School students presented works of art (albeit mostly fashion items) to showcase the past, present, and future of Canada. Demonstrations that exhibited changes in clothing or fashion in Canada’s past were a common way to show the industrial progress that Canada experienced as a nation over its hundred-year history. They also extended this exercise to include murals of transportation and architecture. One mural won the Provincial Mural Award at the Canadian National Exhibition (C.N.E).

We have now seen that, throughout the Centennial period, Toronto-area schools engaged in extensive art projects which were intended to educate students about Canadian history and Canadian culture. Amongst other issues, emphasis was placed on early Canada, Canadian confederation, indigenous cultures in Canada, and the nation’s history of progress and modernization. So how ought to we to interpret these activities against the backdrop of Igartua’s and Osborne’s views? Interestingly, it seems that a great deal of the explicit history

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76 Ibid., p. 14.  
77 Ibid., p. 27.  
78 Ibid., p. 12.  
79 Ibid., p. 12.  
80 Ibid., p. 29.  
81 Ibid.
education which took place under the banner of art was focused on relatively traditional conceptions of the Canadian identity and was carried out within a relatively traditional (i.e., HE1) teaching framework. For instance, consider the “One Hundred Years of Progress” activity at Earl Beatty School. The one-hundred-foot-long mural, which contained a sequential artistic investigation of the one-hundred years of Canada’s history, fits rather squarely within the timeline-oriented, nation-building framework which Osborne schematizes as HE1.

Moreover, in contrast to Igartua’s claims about the abandonment of the conventional British ethnic self-definition of Canada, a number of the art-involving history lessons framed Canada within a specifically British perspective. In these activities, a greater emphasis was placed on traditional conceptions of Canada and Canadian identity than on the development or realization of a uniquely Canadian national character.

However, a substantial number of the art-involving historical activities took a less traditional approach to thinking about Canadian identities and Canadian history. For instance, consider the model villages made at Dewson Street and Jackman Avenue Schools, where students researched and recreated the details of life in early Canada. Similarly, recall the “Early York” project at the Duke of York Schools. In activities such as these, the focus was placed on engaging in questions of social history, rather than on a traditional, British-nation-building narrative. So while there was a strong presence of traditional methods of learning and thinking about Canada and its history within this domain, art projects were also used in many of the newer ways that Osborne identifies.

The presence of these sorts of tensions is not surprising. After all, Osborne does not suggest that HE1-style teaching practices were abandoned by this period. And Igartua does not claim that the conventional British-centered definition of the Canadian identity had been cast aside by the Centennial celebrations. The presence of these tensions, which we will see
much more of as we move along, is compatible with the fact that Canada was undergoing significant social and pedagogical changes during this period.

ART AS A TOOL TO PREDICT THE FUTURE

Just as Toronto-area schools relied on art as a tool for educating students about Canada’s history and growth, they also used art to highlight its trajectory toward the future. Through art and other creative activities, schools and students were encouraged to predict and create a vision for the future. During the Centennial period, Canada was often presented in the typical three-stage timeline: the past, the present, and the future. Notably, this modeling was common to other non-art-based forms of education in Toronto-area schools. A common theme in this structure was the presentation of Canada’s children as the core of the nation’s future. Schools encouraged their students to actively conceive in artistic media their visions of their country and their education system in the future. One teacher resource suggested that students use their imagination to design “the School of the Future, or Teen-age Fashion a Hundred Years from Now”.  

Furthermore, students were encouraged to explore what the world of the future would entail through different types of art media, such as graphic art and sculpture.  

This is an interesting aspect of Centennial-period art in the classroom; unlike the other activities we have seen, these future-looking projects both allowed for and encouraged creativity and imagination, but did so with a specific focus on Canada. Other art activities tended to be limited either in creative elements (as in the case of the historical art projects) or in nation-focused elements (as in the case of purely creative art). Unfortunately, the specific content of most of these future-oriented art projects has been lost. Nevertheless, the mere existence of such activities reminds us of the fact that the Centennial period was not merely

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82 Project 67:3 (1967), p. 3.
83 Ibid.
one of looking backwards, but also one during which Canadians were focused on redefining
the nature of their country and the nature of the country’s role in the world. These findings are
deeply consistent with Igartua’s view about the Centennial period as one during which
Canadians sought to formulate a new conception of their nation and its peoples.

PUBLIC DISPLAYS OF ART

In 1966, the Centennial Committee proposed that every employee of the Toronto School
Board be invited to submit ideas to the Director of Education, Graham M. Gore, for the
following year.\(^4\) In all, the suggestions covered many different areas, many of which had
clear ties to the Centennial. A substantial number of suggestions involved ideas for both
temporary and permanent art displays to mark the Centennial year. Other ideas received
included murals on gymnasium walls, large maps of Canada painted on asphalt in each
schoolyard, the creation of a series of paintings and sculptures with the purpose behind each
one explained on tape by the creator, displaying art in the Queen Elizabeth Building, building
an aquarium representing all the fish found in Canada, and the construction of a one-room
1867-style classroom built to be used on a float.\(^5\) In accordance with the final
recommendations of the Special Committee on Centennial celebrations, all schools “were
notified and requested to explore the possibilities of having [a public] art display of students’
work”\(^6\). Members of the Board shared the Centennial Committee’s enthusiasm for using
public displays of art to educate about and celebrate the Centennial outside of the classroom.

The Ontario Department of Education also noted the importance of using public

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\(^4\) Board of Education for the City of Toronto. *Minutes of Special Committee RE: Centennial Celebrations.*
\(^5\) Ibid., pp. 1-2.
\(^6\) Board of Education for the City of Toronto, *Centennial Projects – Art Department Progress Report.*
displays of art to make the broader community aware of what was happening in the schools.\textsuperscript{87} The Department’s intention was to host open displays which could inform persons outside of the schools about the art being produced by students, and the connection between the art programs and the Centennial. And, in addition to showcasing the artwork for the community, the Centennial Committee sought to display the artists themselves. In a May 1966 planning meeting, it was “anticipated that many art classes would go ‘on location’ during the afternoons and/or evenings in order that their work and methods might be seen by many people”.\textsuperscript{88}

In 1967, student artwork was commonly put on display within the schools; however, special effort was made by school officials to have the art seen in more public venues.\textsuperscript{89} As such, the exhibitions of art at many schools were opened up to the public. In many cases, students from neighboring schools, as well as members of the surrounding community, received invitations to go and see the works of art.\textsuperscript{90} As part of Jarvis Collegiate High School’s Centennial Art Project, students used their art to decorate “the hoarding surrounding the reconstruction at the St. Lawrence Hall”.\textsuperscript{91} This serves as an interesting example of a project which sought to combine beautification and public exhibition.

For a week in February 1967, students from Ossington and Huron Schools went to the Colonnade on Bloor Street to demonstrate art.\textsuperscript{92} Students participated at the event by actually producing pieces of art, live in the public space. In addition to arousing interest from people in the area, their displays of art were featured on a CBC-TV newscast.\textsuperscript{93} In a similar fashion, students from the Duke of York School went on location to the Yonge Street Arcade to

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\textsuperscript{87} Project 67:3 (1967), p. 4.
\textsuperscript{88} Minutes of Special Committee re: Centennial Celebrations (May 26, 1966), p. 15e.
\textsuperscript{89} Report on Centennial Programs in Individual Schools (1967).
\textsuperscript{90} Ibid., p. 23.
\textsuperscript{91} Jarvis Collegiate 1967 Magnet: 48. Canada: Canadian Student Yearbook, 1967. 70.
\textsuperscript{93} Ibid., p. 2.
\end{flushright}
demonstrate their art. A number of stores and businesses provided window space to display the students’ artwork. Similarly, Hughes School had a collection of their centennial art displayed at a local bank.

Hillcrest School took on a Centennial project that was sure to be noticed. They decided to paint a large historical mural on the wooden fence outside of the school. The fence was divided into sections with specific spaces for each class. This was done in order to ensure that every student and class had space to contribute. Demonstrating that the Hillcrest School was making efforts to interact with the local community, all of the paint supplies for their mural project were donated by the Dupont Company. Students at Kew Beach Public School created a large 20-foot-by-20-foot representation of “Canada and Its People”. This mural was erected on an outside wall specifically so that the community could view it.

Beyond Toronto, and at a provincial level, publicly showcasing student art was made a priority. One of the largest-scale public art exhibits to which Toronto-area schools contributed was the Ontario Pavilion at Expo’67. The Toronto School Board, along with other school boards throughout the province, contributed students’ art to a unit within the Ontario Pavilion which was based “on a child’s view of Ontario through art”. Highly specific guidelines and expectations were provided to schools which planned to make submissions; there were guidelines regarding the type of paper and paint that were to be used, as well as the ratio of art from each grade division. The goal was to have children produce art that was reflective of

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94 Hughes school had a collection of their centennial art displayed at a local bank.
96 Correspondence Re: Hillcrest School Centennial Project – Historical Mural on Wooden Fence. Toronto: October 12, 1966.
97 Ibid.
their environment, geography, and locality within Ontario.\textsuperscript{101} Evidently, the curators had a specific image in mind which they expected school submissions to help create. The Toronto Board collected 1200 pieces of art to be used for the Ontario Pavilion. In all, fifty were chosen to be enlarged and placed on panels for the display entitled “A Child’s World of Wonders”.\textsuperscript{102}

The Centennial Commission, responsible for the Art Project for the Confederation Train and Caravan, also requested art contributions from the students in the Toronto School Board. The project involved the creation of a public “exhibition telling the story of this country”, which was carried on a train and eight caravans across Canada.\textsuperscript{103} The Commission requested submissions from students in grades six through nine at various schools across the city.\textsuperscript{104} Toronto School Board students would be joined by students from the rest of Canada for this project. Furthermore, as in the previous case explored, students had very specific guidelines to follow for their submissions. The artwork was to represent historical events from Canada’s history, particularly the events that led up to and the causes of Confederation. Topic suggestions included: “Wolfe and Montcalm on the Plains of Abraham, conflicts between English and French Fur traders in the West, the expulsion of the Acadians in the East, the American Revolution, the War of 1812-14, conflicts with England, specifically the repeal of the Corn Laws”.\textsuperscript{105} In all, there was a tremendous response to this project, with a total of 184 paintings and murals submitted to the Commission.\textsuperscript{106}

Considering the myriad ways in which public displays of art were used during the

\textsuperscript{101} Ibid.
\textsuperscript{103} Children’s Art Participation Project: Confederation Train and Caravans. December 10, 1965.
\textsuperscript{104} Board of Education for the City of Toronto, Correspondence Re: Art Project for Confederation Train and Caravan as requested by the Centennial Commission. December 10, 1966.
\textsuperscript{105} Children’s Art Participation Project: Confederation Train and Caravans. December 10, 1965.
\textsuperscript{106} Correspondence Re: Art Project for Confederation Train and Caravan as requested by the Centennial Commission. December 10, 1966.
Centennial helps to illuminate the fact that 1967 was a period during which the methods of thinking and learning about Canada, its history, and its people, were in flux. On the one hand, some activities fit rather plainly into traditional models. For instance, the large art exhibition carried out by the Commission, based on the work of students within the Toronto School Board, allowed for little intellectual freedom. Students were expected to provide pieces of artwork the content of which fit within predefined topics. And, moreover, these topics tended fit within a thoroughly traditional perspective on Canada’s history and its people, as the students created an artistic manifestation of a conventional nation-building narrative. There was little room for the sort of dialogue and engagement which Osborne suggests are key components to HE2 approaches to history education.

But, at the same time, a number of the activities allowed students a great deal of freedom to explore their understanding of historical events. These activities are clear examples of an HE2 methodology of history education.

CONCLUSION

We have seen some of the various ways in which art was employed in Toronto-area schools during the Centennial period. The first two sections of this chapter established that artistic expression and creativity were sometimes held as ends in themselves. Students were encouraged to develop an appreciation of the history of Canada’s artistic spirit and to carry that spirit of creativity forward into the future. But we have also seen that art was often used during the Centennial to further independent educational goals. Student-made art was often made to focus specifically on aspects of Canada’s past, present and future, rather than on the students’ own creativity. Student artwork was in high demand because it was used as a key part of the Ontario pavilion display at Expo 67 and also was used to decorate the Centennial
Train. These two exhibitions set out specific guidelines for the students for their submissions. While many standard teaching resources suggested that students should be urged to express themselves freely and not be restricted, competitions such as these encouraged students to produce art for specific purposes.

Throughout investigating the various uses of art during the Centennial-period celebrations, we have seen the value of both Igartua’s and Osborne’s research and theses. No doubt, throughout the 1967 art-involving school events, we see a widespread focus on new, post-imperial conceptions of Canada and the Canadian identity. Many of the artistic activities focused on exploring Canada’s uniquely multicultural heritage, on illuminating the distinct history of the Canadian creative voice, and on giving children a platform from which to conceive of their own future as Canadians. And, unsurprisingly, many of the specifically historical activities took place within what Osborne has classified as an HE2 framework. Students were guided to investigate key moments in Canadian history in a way that fostered exploration and engagement with the social aspects of Canada’s history, rather than requiring strict memorization of dates and events.

Of course, as I have noted throughout, there was also a substantial presence of traditional methodologies of teaching and thinking about Canada’s history and identity. In the following chapters, we will continue to identify the presence of these tensions.

As an independent matter, is also worth again noting the way that public displays of students’ artwork were used as a way to involve, and perhaps educate, the broader community about the issues we have analyzed. Since the Centennial celebrations were society-wide events, it was quite natural to provide the public with a snapshot of how schools were operating with regard to the events. The impact of involving the community in the schools’ work cannot be measured, but we ought to assume that the messages delivered to and through
the students’ work was carried on, to some extent, to the public.
PART THREE – TRAVEL

Travel and tourism have been important parts of Canadian cultural history. Traveling, both within Canada and abroad, has been a fundamentally important learning experience for many Canadians. Not only do travelers learn about and experience other places, but in the process travelers often discover or define their own national identity. Some historians argue that national and imperial identities are formed through the experience of travel. Marjory Harper’s work on the Empire Tours in the inter-war period argues that these tours were “a favourite vehicle for inculcating imperial knowledge and understanding in schools, amongst both teachers and pupils.” For instance, sponsored tours of English-Canadian women to Britain, such as the tour of Manitoba teachers in 1910, demonstrated the desire to connect Canada, as part of the British Empire, with its Motherland. In this case, the organizers hoped that by introducing teachers to Britain those teachers would be better able to uphold notions of the Empire in their teaching, which was a notable concern during the rise of immigration from outside the Empire to Western Canada.

It is not surprising, then, that travel and tourism were deeply integrated into Toronto students’ experiences of the Centennial. Both of these activities offered students an important means to developing an understanding of Canada’s history, values and national character, at a time when the nation was in the spotlight. The rise of the Canadian government’s involvement in heritage sites generated a broadened field of historical venues for school trips. While this

110 Ibid.
growth was likely brought forth by the government’s involvement in and support for Centennial activities, it was also a direct result of the findings of the 1951 Royal Commission on National Development in Arts, Letters and Sciences (the “Massey Commission”), as it devoted sections specifically to the role of historic sites and monuments.\textsuperscript{112} By the mid 1960s, there was a new appreciation for historical artifacts and physical sites which were relevant to Canada’s past. Historical houses and other places were, by this time, seen as being as important to Canada’s cultural history as battlefields and military forts.\textsuperscript{113} This increased appreciation for ‘alternative’ historical sites both increased the number of potential unique school trips and broadened the spectrum of potential educative experiences. While many Toronto-area students took trips to more traditional historical locations during the Centennial period, the Board’s increased interest in alternative historical landmarks is notable.

Leading up to the Centennial year, the Toronto Board of Education put forth numerous initiatives to encourage student travel. As early as 1964 the Federal Centennial Commission had expressed interest in involving students in youth travel and exchange programs.\textsuperscript{114} Canadian students already had a substantial history of youth travel with the assistance of organizations such as 4-H, the Canadian Council of Christians and Jews, and Les Visites Interprovincial.\textsuperscript{115} The past successes of these programs in providing educational value and cultural awareness to the participants encouraged the Commission to invest in Centennial-focused exchange programs. The Commission sought to use the inter-provincial exchange program leading up to and during the Centennial year as a pilot study, with the long-term hope of making youth exchanges and travel “a permanent feature of the Canadian cultural

\begin{footnotes}
\item[112] Ibid., p. 78.
\item[113] Ibid.
\item[115] Ibid.
\end{footnotes}
background, fully supported by private groups already in the field”. The Commission sought to have as many as twelve-hundred Ontario students participate in inter-provincial travel from 1964-1967.

Throughout the Board, hundreds of students traveled independently and with their classmates to destinations both near and distant as part of the Centennial celebrations. There were three distinct types of student travel that took place across Toronto-area schools. First, select students were invited to participate in exchange programs with other students from remote or distant areas. This type of travel was aimed at highlighting the diversity of Canadian culture. Since traveling to distant locations was not always feasible, the exchange program concept also resulted in activities such as pen-pal writing and charity work with other children around the world. Thus, we ought also to consider the indirect ways that the Toronto School Board sought to achieve similar results, by allowing Toronto-area students to interact, in various ways, with students and communities in other locations. Second, at the local level, students across the city traveled to selected destinations on organized field trips. Through visiting these destinations, both local and a little further from home, students were taught about the rich cultural history present in the area. Third, in one of the largest Centennial Projects undertaken by the Toronto Board of Education, students participated in “Operation Expo”, an initiative to bring hundreds of Toronto-area students to Montreal to participate in Expo 67.

Throughout this chapter’s introduction, I have noted the persistent role that travel has played in Canadian experience and education. As we move forward, however, it will become clear that travel activities were being used in a fundamentally different way by the Centennial period. During the Centennial, travel was no longer used primarily to educate people about

116 Ibid.
Canada’s role as a member of the British Empire. Instead, travel activities were often used to help students engage with questions about Canada’s status as an independent nation with an independent identity and to allow students to investigate their nation’s history from new perspectives.

PHYSICAL (AND INDIRECT) EXCHANGE AND TRAVEL PROGRAMS

Inter-provincial exchange programs were a significant element of the Toronto School Board’s effort to focus on student travel during the Centennial year. The Board received encouragement and funding from both private and government sources in order to make these exchange programs possible. In addition to the youth travel that took place, many schools opted to participate in programs to exchange letters and ideas with other schools, both in Canada and abroad. These sorts of activities sought to mirror some aspects of conventional exchange and travel programs, and to achieve some of the same results, but to do so without the need for such substantial financial investment (and organizational headaches). We will now look to some specific examples of both physical and indirect exchange programs in order to provide insight into the nature of these endeavors.

Based on the Federal Commission’s plans and guidelines for student exchanges, the Toronto Board of Education sought to have thirty-five of its students become involved in the program during the Centennial year. The Federal Commission, as part of the package, would pay for the travel and billeting of these students’ two-week trips, which were to take place during July and August of 1967. \(^{117}\) In addition to the Federal Commission Exchange program, Toronto students participated in a number of unique exchange and travel programs throughout

\(^{117}\) Board of Education for the City of Toronto, *Minutes of Special Committee RE Centennial Celebrations Meeting*. Toronto: Tuesday November 8, 1966. 3.
the Centennial year. While these trips often had individual and independent sub-aims, each was intended to highlight aspects of cultural difference both within Canada and abroad, and to develop an awareness of, and sensitivity to, these differences. For example, twelve grade-seven students from Osler School in Toronto participated in an exchange program with students from Parry Sound, Ontario. The goal of this project was to help foster an awareness of the differences between urban and rural living in Canada.\textsuperscript{118} This is an interesting exchange because in addition to showing Toronto students how other Ontarians lived, it was also an effort to highlight the ideals of continued modernization and development which were common to many Centennial projects.

In one unique temporary exchange activity, five students from Toronto’s Argentina School traveled, along with their principal and one other teacher, to South America to visit Argentina.\textsuperscript{119} The schools had been exchanging letters, pictures, and books for several years leading up to the trip.\textsuperscript{120} This trip served as an opportunity for a few students to experience Argentinean culture more personally and, perhaps more importantly, to identify the differences between Canadian and Argentine culture. Private donations, along with substantial assistance from the Instituto Cultural Argentina-Canadiense (which extended the invitation “as a tangible way of strengthening the bonds which unite Escuela Canada in Buenos Aires and Argentina Public School in Toronto”) allowed students to participate in the event.\textsuperscript{121} While in Argentina, in addition to visiting a variety of relevant Argentine sites, the Canadian students visited the Canadian Embassy.\textsuperscript{122}

\textsuperscript{119} Ibid.
\textsuperscript{120} Ibid.
\textsuperscript{121} Ibid.
\textsuperscript{122} Ibid.
We ought to ask why the Centennial planners in Ontario and Toronto were so intent to have students engage in exchange programs throughout Canada and other parts of the world. The most likely answer is one consistent with Igartua’s thesis that English Canada was involved in a process of actively redefining itself and its members. In exploring the geographical and cultural diversity within Canada, students were put in a position to form a holistic conception of their nation. And in traveling to Argentina, the Toronto-area students had the opportunity to begin considering what made Canada a unique nation. Notably, most of these activities were entirely devoid of the traditional tendency to consider Canada through the lens of its British origins. In most of these programs, there was little focus on Canada’s imperial history.

As these examples indicate, decision-makers on the Centennial Committee focused extensively on using exchange programs to educate students about national and cultural diversity and differences. But while living with and meeting other people outside of one’s own regular circumstances was viewed as an important activity, it was recognized that not every student would have opportunities to engage in exchange programs. In place of physical exchanges, some schools decided to implement other activities which simulated the experience and results of physical exchange and travel endeavors. Schools organized exchanges of letters, pictures and art, and other artifacts, with other schools in Canada and abroad, and this served as another way for Toronto students to learn about different aspects of Canadian and international cultures. Where physical exchange programs were not an option, many Toronto-area schools looked to these sorts of activities as a helpful substitution during the Centennial period.

Many times letters were exchanged between Toronto students and other students also living in Canada. At Bedford Park School, thirty-five students swapped their views and
experiences with students in nearby Cookstown, Ontario. Similarly, students from Hodgson School shared their pictures and articles about Toronto during 1967 with students at a school in Sudbury. Here an emphasis was placed on illuminating and understanding the contrast and diversity between the large, urban nature of Toronto and smaller Ontario towns. Lord Landsdowne students learned about the lives of First Nations children living in Frobisher Bay in Northern Canada through their exchange of letters, photographs, and natural materials. And, as has been noted, some exchanges were carried out with students in other countries. For instance, students at Fairmount Park participated in an art exchange with a school in Japan. At Dundas School, some students exchanged letters with students living in Chicago. Unfortunately, although we have a sense of the purpose of these activities, the specific content of the student letters has been lost.

In addition to reaching out to other schools by exchanging letters during the Centennial period, Toronto students also participated in fundraising campaigns and other charity work to donate to other schools. In some cases, instead of exchanging people or letters, students were taught about social responsibility and helping others. It is worth viewing these activities under the general banner of ‘exchange programs’, because these activities similarly focused on highlighting and understanding the diversity within Canadian culture, and on developing ties with communities and schools in other areas. For example, students at Kent School focused one Centennial project on lending support to students at Grosse Isle, Magdalen Islands. The Kent students raised enough money to send a record player, records, and a number of boxes of

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123 Ibid., p. 4.
124 Ibid., p. 22.
125 Ibid., p. 31.
126 Ibid., p. 17.
127 Ibid., p. 13.
128 Minutes of Special Committee RE: Centennial Celebrations Meeting. (Tuesday November 8, 1966).
books.\textsuperscript{129} Kent students also participated in the \textit{Eskimo Layette Programme} which was sponsored by the Canadian Save the Children Fund.\textsuperscript{130} This program was intended to bring an awareness and knowledge of living in remote areas while also giving students the opportunity to provide practical assistance to others in need.\textsuperscript{131} Students at West Preparatory decided to use the funds they collected to support the Red Cross, and they donated money to a First Nations school in Canada.\textsuperscript{132}

The special exchange programs were intended to provide Toronto-area students with a greater understanding of how other non-Torontonian and non-urban students and communities lived. Students involved in these programs were to learn about the similarities and differences between their lives in Toronto and the lives led by the peoples they studied, met, and communicated with. It seems reasonable to assume that the focus on inter-provincial and international exchanges during the Centennial period stemmed from the Toronto School Board’s interest in highlighting Canada’s status as a culturally and geographically diverse nation. During the Centennial, great emphasis was placed on Canada’s status as a center of multiculturalism and diversity. The School Board’s focus on exposing students to some of Canada’s cultural and geographic constituents fits nicely within this paradigm. The exchange programs and related activities, then, ought to be viewed partially as a means of introducing Toronto student’s to Canada’s multiculturalism and diversity. And, in so doing, these exchange programs engaged students in analyzing the nature and content of Canadian identities. To use Igartua’s words, these exchange activities help to foster the developing notion that Canada was a “community of communities”.

There is a further question regarding whether some of these activities were intended to

\textsuperscript{129} Ibid.
\textsuperscript{130} Ibid.
\textsuperscript{131} Ibid.
\textsuperscript{132} Ibid., p. 50.
highlight aspects of Canada’s continued development. To the extent that these programs were used to draw comparisons between how Toronto students lived—surrounded by industry, transportation, communication, and the other qualities that make up an urban habitat—and the lives of students in remote or rural environments, this would, of course, have illuminated aspects of Canada’s industrial and technological development. But it is worth noting that it is not clear within the Centennial Committee’s writings whether the exchange programs were specifically intended to emphasize Canada’s modernization. Certainly, there remain open questions regarding how the juxtaposition of rural and urban Canada, against the broader backdrop of the Centennial’s focus on Canada’s modernization, might have affected students. It is possible that Toronto students embraced their personal experiences of modern living as a symbol of progress, and potentially even superiority. Given the thesis of Igartua’s work in *The Other Quiet Revolution*, it is possible that students took up these issues of more modern living and incorporated them into their understanding of the new emerging culture in English Canada. This might have had an impact on the various charitable efforts that students participated in as Centennial projects. These are interesting questions which are worthy of further exploration.

FIELD TRIPS

Local daylong field trips to various destinations in Toronto and the surrounding area were a staple of the Centennial year in Toronto-area schools. Some students also took part in overnight field trips to destinations slightly further from home. While these local trips were, in many cases, done for the purpose of fun, these activities were unified beneath the Centennial banner, and were intended to inform and educate students about aspects of Canada’s history, values and cultural character.
As the Centennial Committee solicited suggestions for activities to take place in schools during the Centennial year, a massive percentage of the received suggestions involved class trips and group travel. Some of the ideas were large in scale, such as boat excursions along the St. Lawrence to Quebec City, and class visits to Ottawa. As a result, some Toronto classes were able to engage in these elaborate activities. But, in many cases, the most practical option for a school was to organize for every class to visit a relatively local area of historical and cultural interest. As a result, most Toronto students participated in Centennial-focused local field trips.

Students at Blythwood School learned about Canadian history during their visits to The Royal Ontario Museum, Toronto City Hall, and Fort York. At Davisville School, the class field trips were intended to bring an awareness of the Metro-Toronto area by exploring many different areas of interest, both historical and otherwise. The sorts of activities engaged in by Blythwood and Davisville were typical of the period and broadly representative of the kinds of Centennial-themed local-travel events in which Toronto-area schools participated. Many of these historically motivated field trips were to traditional historical venues which embraced the HEI approach to education. In some cases, these field trips functioned simply as tools to help students learn and memorize facts and figures from Canada’s colonial past. Nevertheless, other field trips offered history with more varied perspectives, embracing a more social history approach to education.

Because learning about Canada’s past and drawing connections to the present was a significant theme of study in 1967, many field trips were made to local destinations which

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133 Board of Education for the City of Toronto, Suggestions for Centennial Year Celebrations. Toronto: January 1966.
135 Ibid., p. 10.
highlighted this idea. The most common field trips taken were to a model pioneer village.\textsuperscript{136} This destination allowed students to study what early settlers had experienced through seeing and participating in historical reenactments. Unlike field trips which focused on the memorization of important dates and events, school trips to model pioneer villages allowed students to explore the subtleties of day-to-day life as an early Canadian settler. Activities such as these fit squarely into Osborne’s HE2 classification. Since students took to studying pioneer life during the Centennial, many schools supplemented the field trips by having students create model pioneer villages once back at school.

First grade students from Duke of Connaught School engaged in a simple local field trip. These students “made a study of the maple tree and visited the historic maple tree on Alton Avenue under which ‘The Maple Leaf Forever’ was written many years ago”.\textsuperscript{137} This was an interesting choice of study, as the maple tree on Alton Avenue both offered students a historic landmark and gave the teaching staff an opportunity to educate students about the maple leaf’s importance as a national symbol. Notably, Canada’s new maple leaf-displaying flag was only two years old at the time; given the Centennial’s focus on Canadian development, planning a trip which centered on the maple leaf’s role in Canada, both practically and symbolically, was a natural and straightforward choice. But this choice of field trip is notable for its departure from the traditional British-history-focused approaches to conceiving of Canada’s past and development.

Aside from visiting local areas of interest, some Toronto students were able to embark on more elaborate field trips. In addition to traveling to Expo 67, which will be discussed in the section below, some schools were able to take part in field trips to Ottawa. Dewson Street School students prepared for their trip to the nation’s capital by learning about Canadian Prime

\textsuperscript{136} Ibid.
\textsuperscript{137} Ibid., p. 12.
Ministers. In particular, Dewson Street students studied Lester B. Pearson, an alumnus of their school.\textsuperscript{138} Once in Ottawa for their Centennial trip, a group of students had an opportunity to interview the nation’s fourteenth Prime Minister.\textsuperscript{139} Similarly, seventy students from Bedford Park School flew to Ottawa as part of their study of Canadian government.\textsuperscript{140}

And with so many schools participating in trips to Montreal to participate in Expo 67, some schools arranged supplementary and additional field trips to areas of historic interest, which took place during the trip to Quebec. Along the way, some students were able to visit Kingston, Ontario, to tour Sir John A. MacDonald’s home, Queen’s University, and the Murney Tower.\textsuperscript{141} Other destinations on the way to Expo 67 included Fort Henry, Fort Wellington, the Robert Saunders Dam at the St. Lawrence Seaway, and Upper Canada Village.\textsuperscript{142}

**OPERATION EXPO**

The most widespread and ambitious of the travel events in which Toronto-area schools engaged during the Centennial period was doubtlessly the effort known as “Operation Expo”. Traveling to visit Expo 67 in Montreal was seen as both an important educational opportunity and a cultural experience for students. The educational value and experience of Expo 67 is expressed by *Monday Morning*\textsuperscript{*} journalist, Ann Johnson:

Expo 67 is indisputably an education. And most visitors will agree that it is a better one than they or their children have ever had. It has all the virtues: all the facts it represents are completely up-to-date; every known teaching method is used, and used in the right way in the right place; there is as much or as little dialogue as the ‘student’ wants when he wants it; the past, present and future of the arts and sciences and of the physical and spiritual works are seen as part of

\textsuperscript{138} Report on Centennial Programs in Individual Schools (1967), p. 11.
\textsuperscript{139} Ibid.
\textsuperscript{140} Ibid., p. 4.
\textsuperscript{141} Quinn (1968), p. 9.
\textsuperscript{142} Ibid.
a continuous process; and every aspect of life on earth is related to all others and shown in the context of the whole.\textsuperscript{143}

Johnson also discusses the inherent educational nature of Expo 67’s design, as she notes that the Expo’s “intellectual content” was “disguised” so that patrons absorbed this new and fascinating information unconsciously.\textsuperscript{144}

While the initial plans to encourage students to visit Expo 67 were quite modest, the ultimate result was a grand and ambitious undertaking. Originally, the Toronto School Board’s Centennial Committee sought merely to work with the Expo Corporation to seek special student educational passports at a low cost $0.73 to help encourage school groups to visit.\textsuperscript{145} Because of the tremendous volume of requests by schools to take part in a trip to Montreal, the Toronto School Board decided to launch “Operation Expo.” This initiative was an all-inclusive plan that included “two full days at Expo, three nights at College St. Laurent, all meals (except for the trip to Montreal), guides at Expo, supervision at night at the College, transportation by bus to and from Montreal and to and from Expo each day.”\textsuperscript{146} All students in the Toronto Board of Education in grades five through thirteen were invited and encouraged to participate. In all, 15,255 Toronto students and over 1000 teachers from ninety-nine public and nineteen secondary schools attended the exhibition under the “Operation Expo” banner between April 30\textsuperscript{th} and June 24\textsuperscript{th} of the Centennial year.\textsuperscript{147}

This program allowed many students who otherwise would not have had the opportunity to participate in the Expo 67 Centennial celebrations to do so. At the standard rate, each student was charged a fee of $30 for the trip, though the actual (budgeted) costs to

\textsuperscript{*}Monday Morning Magazine is a teaching resource publication.
\textsuperscript{143} Johnson, Ann “Stumped by Expo,” Monday Morning, Toronto: May 1967. 17.
\textsuperscript{144} Ibid.
\textsuperscript{145} Ibid.
\textsuperscript{146} Ibid.
\textsuperscript{147} Ibid., pp. 5-6.
the school was $39. Unfortunately, even with the low cost of the arrangement, the trip’s cost was out of reach for many students. The Chairman of the Toronto Board of Education, Mr. William P. Ross, made a public appeal for donations from individuals and companies in order to help students participate in the trip. Ultimately, Ross’ request assisted in generating $9217.00 in donations from numerous benefactors. In all, 305 students received assistance from the Donation Fund. Furthermore, all of the requests made to the “Operation Expo” staff for financial help to attend Expo were granted; no student was unable to go because of financial hardship. These donations were dispersed across 57 Toronto schools. While one substantial $4500.00 donation is classified as anonymous, there were a total of fifty-two recorded donations made by named individuals, organizations, and companies.

Interestingly, nearly half of the fifty-two benefactors were municipal Imperial Order Daughters of the Empire (IODE) chapter members. Twenty-four IODE chapters from across Ontario contributed a total of $3240.00 to the Operation Expo fund, enough to fully sponsor over one hundred student trips. The IODE has a history of involvement in sponsorship of students’ travel throughout Canada. Historian Katie Pickles’ work on the 1928 British schoolgirl tour highlights the extensive undertaking of the IODE at this time. The 1928 tour involved twenty-five young women from select British public schools and its aim was to promote Canada to British citizens in order to encourage migration to Canada. Of course, there are substantial differences between this IODE-sponsored activity and Operation

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148 Ibid., p. 4.
149 Ibid., p. 15.
151 Ibid.
152 Quinn (1968), pp. 16-17.
Expo; but there are notable similarities as well.\textsuperscript{155} In both cases, young students were invited to travel in and learn about Canada’s history, value and national character. And in both cases students were intended to note the distinctions between their own experiences and the variety of experiences presented at their temporary destination. Evidently, the IODE was significantly invested in educated students (from various locales) about Canada and what it had to offer.

In the end the total cost of the total cost of Operation Expo was a staggering $657,649.75.\textsuperscript{156} While the majority of the funds were financed by the student fees ($448,505.00), the rest of the funds came from donations, the Centennial Account, the Expo Field Trip Account, and Administration/Transportation Accounts.\textsuperscript{157}

It is worth noting how central Operation Expo must have been to the intentions of Toronto School Board organizers, the Centennial Committee, and to other teachers and decision-makers. This belief in Expo’s importance was held by people outside of the schools as well, as is suggested by the donations which allowed all junior and senior students the opportunity to attend the festivities. In order for a program the magnitude of Operation Expo to succeed, there had to exist a common understanding amongst organizers and financial contributors that Expo 67 was an extremely special and significant event for students. Organizing and engaging in Operation Expo took, from the perspective of the Toronto School Board, an unmatched amount of financial invest, time and dedication. As such, we can safely look to the content of Expo 67 as least partially representative of the Toronto School Board’s hopes for children in their Centennial activities.

Operation Expo was a highly organized process. Each week during May and June, approximately 2000 students traveled to Montreal in two cycles. One group would travel to

\textsuperscript{155} Ibid., p. 88.
\textsuperscript{157} Ibid., p. 2.
Montreal on Sunday and return on Wednesday, while the next group would depart for Montreal on Wednesday and leave on Saturday.\textsuperscript{158} While the main focus of trip was to tour Expo 67, arguably one of the many highlights for the students was living and eating in the College. Nightly activities kept students engaged, such as movies, sports activities, and a Hootenanny Dance.\textsuperscript{159} During the daytime students and teachers were given guided tours through the exhibition.

While in Montreal, students had two full days to visit Expo 67 and explore its exhibits. The guides who assisted the students and teachers at the exhibition estimated that the average school participant walked over twelve kilometers per day.\textsuperscript{160} Additional statistics taken from exit surveys estimate that on average students visited approximately fifteen pavilions, in addition to other special features.\textsuperscript{161} Based on the sheer size of Expo 67, the experiences of the students must have varied considerably. Nevertheless there were clearly pavilions that received the most attention from the school trips. Of the national pavilions, exit surveys suggest that the Australian, Great Britain, Czechoslovakian, French, Mexican, American, U.S.S.R, Canadian, and Canadian Indian were amongst the most popular.\textsuperscript{162} Ontario was the most popular provincial pavilion, followed by Quebec and the Western Provinces.\textsuperscript{163} Of course there were many other private and special-themed pavilions that were visited and, amongst those, the choice pavilions were Bell Telephone and Canadian Pulp and Paper (both privately sponsored). The Labyrinth, Man the Explorer, Man and His Health, Man in the Community, and Man and His World were among the most visited of the themed pavilions.\textsuperscript{164}

\textsuperscript{158} Quinn (1968), p. 4.
\textsuperscript{159} Ibid., pp. 19,88.
\textsuperscript{160} Ibid., p. 6.
\textsuperscript{161} Ibid.
\textsuperscript{162} Ibid., p. 7.
\textsuperscript{163} Ibid.
\textsuperscript{164} Ibid.
In addition to exploring the Expo’s pavilions and exhibits, a smaller subsection of the student population actually participated directly in Expo’s events. The Jarvis Collegiate Institute of Toronto Senior Band, for instance, had the good fortune of being selected to perform at Expo 67; the band was “a guest of a committee to promote Canadian culture”.\textsuperscript{165} The band played a forty-five minute concert, performing on Band shell “B” which was situated between the British and French Pavilions.\textsuperscript{166} Student Susan Rydall reflects on the experience in a yearbook entry: “The Jarvis Senior Band had left their imprint on Expo’67. The honor of playing before every nation was the greatest reward obtained”.\textsuperscript{167}

Another student who traveled to Expo with their classmates sums up the whole experience of preparing for and engaging in Expo 67, in greater detail:

We arrived at St. Laurent College, our base just outside of Montreal, we were greeted by our guides and hosts: Ils etaient tous les beaux Canadiens-francais!! The college had a lovely campus which we roamed our first evening before dinner. Back at the cafeteria we planned our activities for the evening, between bites of food, and smiles and waves to both familiar and unfamiliar faces. Our plans included a jaunt down the main street for postcards and pizza or ice cream. We laughed at our sense of direction as we tried to find our way along the streets I the dark back to the college, back to the Hootenanny arranged for us that evening. A love group led us in song and verse, but we wandered back to our bunks excited about setting out for Expo itself the next morning.

We awoke to the ringing of a school bell. (You wouldn’t have believed the moans and groans that can be evoked from a bus-weary student at six in the morning). We hastily, and puffy-eyed, made our beds, changed, washed, ate breakfast, headed for the bus, prodding on a groggy bus-driver rather pleased that we had sung over a hundred refrains of the old “Hey, bus driver speed up a little bit, speed up a little bit…” the previous day. You know when you’ve heard so much about Centennial Year and Expo, you tend to close your ears and take it all for granted. But when we approached the St. Lawrence River, coming down the hill of Mont Royal, there was nothing more thrilling than seeing the islands dotted with pavilions and woven with EXPO EXPRESS tracks coming through the mist. The closer we came to the islands, the brighter and more exciting they appeared. It seemed to take forever to get the bus into the Place d’Acceuil and unloaded. Our guides checking attendance led us off towards the pavilions, but among these the most popular tended to be the Bell

\textsuperscript{165} Jarvis Collegiate 1968 Magnet: 49. Canada: Canadian Student Yearbook, 1968. 87.
\textsuperscript{166} Ibid.
\textsuperscript{167} Ibid.
Telephone, the Czechoslovakian, Man and his Arts, the Labrynth and the British Pavilion. Of course, we all left the Ontario Pavilion singing the theme song and impressed by the movie shown.

The day went quickly, helped along with frequent stops for hot chocolate and coffee. Damp and tired, but immensely happy we headed back to the bus and off to the college.

After dinner and a walk through the campus, we decided to brave the dance in the arena featuring live group and a disc-jockey from the Montreal radio station. Completely tired, we hit our sacks that night and bit better prepared and organized for another day in Expo and added treat, a hurried tour through Montreal in the evening.

Again the school bell woke us in the morning (we thought we had done a better job hiding it than that) and at twenty to seven we were pulling out of the St. Laurent campus, a drowsy but thoroughly pleased group.\textsuperscript{168}

Evidently, the significance of the field trip to Expo 67 was not lost on the students. It is worth noting, though, that this student’s commentary focuses on the spectacle of Expo 67 and its experiential qualities to a greater extent than its specifically educative elements.

Having now traced a brief overview of some of the main activities at Expo 67, we ought to pause briefly to consider what lessons we can derive. Perhaps the most compelling truth is that at Expo 67 students were confronted with the richness and diversity of Canada’s contents. The Canadian pavilions and activities of Expo 67 especially highlighted Canada’s multicultural national character.\textsuperscript{169} For many students, Expo 67 must have played an important role in generating a more holistic conception of Canada’s constituency. Igartua notes that in the 1960s it was still the case that many of the textbooks that Toronto students were using “…relied on and reinforced stereotypes of French Canadians that prevailed in English Canada, [and] other ethnic groups made only peripheral appearances”. While, as Igartua argues, these out-dated textbooks were already “at odds with the day-to-day experiences of schoolchildren”, the events of Expo 67 must have played an influential role in

\textsuperscript{168} Ibid.  
\textsuperscript{169} Igartua (2006), p. 63.
solidifying new conceptions of Canadian identities. The experience of traveling to a city in French Canada, along with the immensely multicultural experience that was Expo 67, helped to illuminate that although Canada was a nation with historical ties to Britain, it was very much a country of her own.

Expo 67 also brought increased attention to how Canada fit into the rest of the world and how the various pieces of Canada fit together. Along these lines, Ambassador and Commissioner General of Expo 67, Pierre Dupuy, remarked at the opening of the exhibition:

The World Exhibition held in Montreal in 1967 will remain as a beacon flashing its message across Canada and the rest of the world. The people of today, confused by the turmoil of progress, were reminded that there are ties of independence between them, a common destiny. What united them was much more fundamental than what divided them.

While Dupuy was speaking to everyone in attendance, his comment carried a unique message for Canadian students. As Canadian students learned about the nation’s history, development, and uniquely multicultural character in the process surrounding the Centennial period, they were also doubtlessly aware of the significant cultural tensions which existed within the nation. Dupuy’s hope, it seems, is that Expo 67 could play a role in helping students begin to see the commonalities and unifying elements which could put these tensions to rest.

CONCLUSION

We have seen in this chapter that travel was used by the Toronto School Board for myriad purposes: to educate students about Canada’s foundational roots, its development, its multicultural and geographic diversity, its trajectory toward the future, and so forth. And, in

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170 Ibid.
accordance with what we concluded in the discussion of art-involving projects in the first chapter, it seems that travel activities played a crucial role in allowing students to investigate new conceptions of Canada and Canadian identities. Although within these travel-based events there were traces of the traditional focus on Canada as a British colony, most travel activities emphasized the notion that Canada was, in Igartua’s terms, a “community of communities”. And, further, many of the ways in which travel was used to educate students about Canadian history fit within what Osborne calls the HE2 framework. Consider, for example, the social-history narratives inherent to the popular trips to model pioneer villages, where students learned about the day-to-day life of early Canadian settlers.

In investigating the role of art and travel during the Centennial, we have noticed the formation of a pattern. Based on these initial chapters, it seems that the Centennial was a period during which students (and Canadians in general) were learning about and conceiving of Canada and its history in a new way. Students were encouraged to think of Canada as a nation with a holistic identity less defined by its British roots than by the multitude of particular identities it contained. And the traditional, imperial nation-building narratives which had dominated English-Canadian history education for most of the first half of the twentieth century—and which still filled many school textbooks during the Centennial—had given way to a variety of new ideas and approaches to thinking about Canada’s past and development.

In the following section, we turn to the role of music in the Canadian Centennial celebrations.
There is a substantial history within Canada and elsewhere of using music to commemorate, celebrate, and educate people about important occasions. For example, Stuart Henderson’s work on the CPR Folk Festivals from 1928-1931 illustrates how musical performances have been used to represent identity and nationhood in Canada.\(^{172}\) Even though Henderson argues that these festivals failed to genuinely represent the people of Canada and that they depicted an illusion of a Canadian community whose multicultural equality was not yet realized, his research indicates the power of music in carrying and communicating information about a nation and its people.\(^{173}\)

Unsurprisingly, Canada’s Centennial celebrations were marked by a prominent use of music. Throughout the Centennial period, music was used as an instrument for a variety of distinct purposes: by companies as a marketing and advertising tool to generate interest in business ventures related to the Centennial celebrations; by the government as a way of “selling” and promoting Canada’s birthday to the nation’s population; by community groups, schools, and other organizations as a way of celebrating and marking the occasion; and by school boards, and particular schools, as an educational tool. This chapter will focus primarily on the ways that music was used in schools and experienced by children in the Toronto area during the nation’s anniversary. But we will see that there was a deep connection between the use of music in schools and its use within other domains around the Centennial.

The Centennial provides us with an interesting and unique case for analysis, because although music had long been used to celebrate important events, the technological and


\(^{173}\) Ibid., p. 164.
industrial developments leading up to Canada’s anniversary allowed music to be employed in much more complicated and pervasive ways. The music that was used by large organizations and events and disseminated through the media ended up directly influencing the use of music in schools. To at least a limited extent, Canada’s music industry and economy was itself influenced by the music developed and used for purposes related to the Centennial.

Throughout this exploration of music, we will see a continuation of the pattern we have identified in the previous chapters. To a large extent, music was used in Toronto schools during the Centennial in a way that de-emphasized Canada’s imperial past and instead focused on Canada’s character as an autonomous nation with its own distinct identity. And, in line with Osborne’s suggestion that HE2 approaches to history education had largely replaced more traditional methods by the 1970s, we will see that the musical activities of 1967 often took place within a newer framework.

CENTENNIAL SONGS

This section will primarily focus on the most significant and prominent of the Centennial songs: Bobby Gimby’s “Canada: A Centennial Song.” Throughout 1967, Gimby’s bilingual song, which was created at the request of the Federal Government’s Centennial Commission, was widely used by the government as a promotional and celebratory tool. Gimby’s song is important because although it functioned as an advertising and marketing tool for the Centennial celebrations, it played other roles as well. Through its conception and production, it was intended to serve as a symbolic manifestation of some of the ideas and themes which were at the heart of the Centennial celebrations. As we will see, Gimby’s song influenced classroom activities and children’s’ experiences; students across the nation, including those in the Toronto School Board, learned Gimby’s song and performed it in celebratory and
educative events for school communities. As such, it is worth looking at the song’s creation, content, and public uses.

It is worth noting, however, that not all songs served as many roles as did Gimby’s. Leading up to the Centennial year, the Canadian government decided that music would be an effective way to generate interest in the many activities taking place to celebrate the country’s 100th birthday. In many cases, Centennial songs were little more than catchy jingles used to advertise events. For example, consider the “Official Song of Expo”: “Hey Friend, Say Friend/ Un Jour, Un Jour” by actor-singer Donald Lautrec. The song was commissioned by organizers of Expo ’67 and used primarily for the purpose of advertising the event. The song demonstrates no direct lyrical tie to Canada’s Centennial or the Expo ’67 spectacle itself. The song was a popular and identifiable aspect of the Centennial period, but it is less historically significant than Gimby’s “Canada”.

Evidently, Gimby’s song was not the Canadian government’s initial choice. Al Scott, the executive vice president of advertising agency Vickers and Benson which played a role in choosing the song, comments on the government’s actions and decisions before ultimately identifying and selecting “Canada”:

The government brass in Ottawa had already settled on a centennial hymn and an anthem…But I knew neither would work. Canadians tend to be complacent patriots. And the sophisticated city slickers in the newspaper business have almost made it a sin to express enthusiasm about our nation. What we needed was a grabber. A stirring flag-waver that would make everybody feel, ‘Gee, this is a real good opportunity’.

Ultimately, Scott’s views were shown to be right, as neither of Ottawa’s initial decisions lasted. Gimby’s “Canada” was deemed a better choice. Apart from the song’s lyrical content (which will be discussed later), Gimby’s song had two powerful elements that rendered it a good choice: first, it had a bilingual ‘hook’ or refrain; second, its primary recording was

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performed by children.\textsuperscript{175} Given the Centennial’s focus on the French-English dynamic and multiculturalism in general, as well as the focus on Canada’s progress toward the future and future generations, Gimby’s song fit the bill nicely. Additionally, Gimby was himself a good choice, as he was an example of a successful and innovative Canadian musician. Gimby’s music emerged as part of the Vocal Pop and Folk Revival of the 1954-1967 period.\textsuperscript{176} His background included work as a songwriter and musician, he was featured on CBC radio, and he produced musical content for CBC television throughout the 1940s-1960s.\textsuperscript{177} In 1963 Gimby returned to Canada to appear in some jazz bands and lead hostel orchestras after a brief stint working in London, England making song jingles.\textsuperscript{178}

The song’s professional production began with two main recording sessions. In Toronto, music arranger Ben McPeek conducted eight experienced young singers to sing the English part of the song. Meanwhile, in Montreal, Raymond Berthiaume worked with a small group of French singers to sing the counter-melody.\textsuperscript{179} These two primary recording sessions were the framework around which Gimby’s “Canada” was built. The next step in the production process was the filming of promotional materials. Thirty grade-seven students from Princess Margaret School in Etobicoke were released from school for the day to participate in the filming of a brief visual accompaniment to the song, which was to be used in the opening of the documentary film “Project ’67”. Ultimately, this film would be shown to Centennial officials and broadcast on the CBC-TV network.\textsuperscript{180} The students were filmed marching across a park waving banners and being festive.\textsuperscript{181}

\begin{thebibliography}{9}
\setlength{\itemsep}{0pt}
\bibitem{175} Ibid., p. 1.
\bibitem{177} Ibid.
\bibitem{178} Ibid.
\bibitem{179} Rasky (1967), p. 2.
\bibitem{180} Ibid.
\bibitem{181} Ibid.
\end{thebibliography}
The opening shot of the documentary earned such praise from Centennial executives that they decided to make full commercials featuring the students and the song “Canada”.\(^{182}\) The film and song were edited into appropriately sized pieces and “shown on every TV station in Canada for 26 weeks”.\(^{183}\) The commercial and its catchy song were immediately popular across the country. Reportedly, “parents and school teachers in each province […] phoned the [television] stations clamoring to know, ‘Where can we get the words and music to that song done by the kids marching in the fields?’”\(^{184}\) Although the song showed few similarities to most other popular songs at the time, and sounded quite unlike anything else on radio playlists, “Canada” became a genuine national hit. The song was played widely on the radio and by June of 1967 it had sold roughly 250,000 copies in print. Moreover, about 75,000 copies of the sheet music were sold in 1967 alone.\(^{185}\) On Canada Day of the Centennial year, the song reached the top of the Canadian music charts.\(^*\)\(^{186}\) Given the distinct sound of the song, its mainstream media success is both impressive and interesting. This level of achievement had never been reached by a song produced for similar purposes.

When asked how he came up with the popular song, Gimby describes his inspiration:

The idea first came to me when I was playing an orchestra date at Manoir Richelieu in La Malbaie, Quebec, back in the summer of 1964. On St. Jean Baptiste Day I saw about 50 kids parading through the streets. The boys were dressed in quaint sacking material, and the girls had flowers in their hair, and they were all dinging some delightful folk song in French.

I thought, ‘Wouldn’t it be wonderful if the French and English kids of this great country could pull together and sing a song in their own language?’ Well, that thought stuck in my mind for a whole year. When I finally sat down to write the song, the first eight bars sprang onto the paper instantly. But it took

\(^{182}\) Ibid.
\(^{183}\) Ibid.
\(^{184}\) Ibid., p. 3.
\(^{185}\) Peacock, Kurt. “Ca-na-da: The Song that Sold the Centennial: In 1967, it was the tune that you couldn’t get out of your head. Chances are, you still can’t,” The Beaver. (June/July 2004). 2.
\(^{186}\) Ibid.

* Gimby donated all of his earnings from the royalties from the song to the Boy Scouts of Canada. See: The Canadian Encyclopedia/Encyclopedia of Music in Canada, (12/30/08).
months, working nights in my Toronto apartment and ripping up many pages of false attempts in the morning before it came out nice and simple.\textsuperscript{187}

The role that children played in this popular song is of great significance. In the case of the song “Canada,” children were explicitly being used as tools of change. Gimby recognized a problem of language and cultural division and felt that children could play a role in the solution. And, further, much like Canada’s Centennial celebrations in general, Gimby’s song appeared to be as much about celebrating the future of Canada as it was about commemorating its first 100 years. The use of children demonstrated this forwards-looking aspect of the song. Historian Kurt Peacock describes the song in the following way: “it presented a wonderful, if imagined, alternative – a nation bilingual in spirit (if not yet in fact), youthful in nature, culturally vibrant, and confidently united at the start of another one hundred years”\textsuperscript{188}. In both its lyrical content and mode of presentation, Gimby’s song honored the past, celebrated the nation’s unique multicultural structure, and looked hopefully toward the future.

As a result of the song’s massive popularity and its relevance to children, “Canada” was used widely in classrooms across the country. Toronto schools were no exception. The prominence and success of “Canada” led to Gimby being dubbed the “Pied Piper of Canada: 1867-1967.”\textsuperscript{189} Gimby was often featured playing his large trumpet and leading a parade of children. The song’s jovial nature relied on the young performers’ voices. To achieve a deeper sense of what children were hearing and singing when they engaged with Gimby’s song, we should take a brief look at some of the key lyrical aspects of the song.\textsuperscript{190}

\textsuperscript{187} Rasky (1967), p. 3.
\textsuperscript{189} Rasky (1967), p. 2.
There are a few things worth noting about the song’s structure and content. By layering and interlacing French and English lyrics, the song generates a form of unity in language which has deep metaphorical undertones. And the song contains an explicit call to
communal activity and celebration (“Ev’rybody sing together!”). Although Gimby’s song is focused on celebrating Canada’s Centennial, it also opens a cooperative dialogue about French-English relations. We can recall that Osborne argues that one of the key problematic aspects of HE1 methodologies of history education was that such approaches focused on Canada’s imperial roots in a way that was alienating and threatening to French Canada. In contrast with such an approach, “Canada” contains French and English children singing about their nation’s history in a way that does not prioritize the British roots. Gimby’s song, to the extent that it was used as part of the history-education curriculum, fits within Osborne’s HE2 classification, both in terms of the content of the message and the way in which it is communicated.

Beyond these significant features, the song also contains some straightforward mentions of Canada’s growth and development. The song highlights the nations’ growing population (“Now we are twenty million”) and enumerates its provinces and territories. The songs’ lyrics speak of a changing and dynamic country which remembers its origin and roots, but which is focused primarily on its evolution and independent standing. This is consistent with Igartua’s thesis that by this time Canadians were engaged in the development of post-imperial national identities.

Music uniting community

How was music, including Gimby’s song in particular, implemented in communities and schools throughout the Toronto area? Just as Gimby used his tune to achieve a form of symbolic harmony and to work toward closing the divide between French and English Canada, on a more local level music was used to unite communities and celebrate during the

191 Ibid.
Centennial. Many schools in the Toronto School Board marked the Centennial with a music concert.

Musical performances became important culminating events for many schools in the Toronto area. Students at General Mercer School celebrated their “Centennial Day” at the end of the school year in June.\textsuperscript{192} The whole student body celebrated the day in their schoolyard; a large stage was set up with amphitheater-like seating for 900 parents and friends.\textsuperscript{193} In addition to performances by the school band, choirs took part in singing patriotic Canadian songs in both French and English.\textsuperscript{194} A group of Kindergarten students sang the centennial song, “Canada”.\textsuperscript{195} Glen Ames School also took on the task of singing the infectious song “Canada” for their music night, which also featured the school orchestra. Similarly, students at John Ross Robertson School also held an outdoor concert with a Centennial theme, with the intention of bringing the school’s community together.\textsuperscript{196}

In an effort to represent the community at large, Glenview students joined North Toronto community schools (John Ross Robertson and Lawrence Park Collegiate) to put on an outdoor display of music, dance, and gymnastics for the community.\textsuperscript{197} With all school ages represented during this performance, family and community members were able to see the scope of the Centennial activities that took place during the school year. These celebrations were designed to showcase the talents of the student body while bringing the community together in celebration, against a backdrop of national pride.

Givens School went in a different direction for their musical celebrations. Instead of singing and performances that were traditionally “Canadian”, students were taught to learn

\begin{footnotesize}
\begin{enumerate}
\item[193] Ibid.
\item[194] Ibid.
\item[195] Ibid.
\item[196] Ibid., p. 26.
\item[197] Ibid., p. 20.
\end{enumerate}
\end{footnotesize}
about and reflect upon the various ethnic backgrounds that made up the Givens’ population. Students participated in a variety of different musical demonstrations intended to mark the multicultural makeup of the school, and to celebrate and learn about the school’s and local community’s diversity. \(^{198}\) This serves an interesting example of some Toronto educators’ efforts to go beyond the most traditional ways of celebrating nationhood. While Canadian multiculturalism was often seen as recognizing French and English cultures within the country, some schools took a broader view of diversity. Moreover, these acts highlight the fact that there was a growing awareness of Canada as genuinely multicultural nation, and an increased sensitivity to the fact that the nation’s history contains complex relations between not only Quebecois and English-speaking peoples.

OTHER MAJOR SCHOOL PERFORMANCES
Students at Island Junior and Senior School took on a religious tone for their grand performance of the year. Over two Christian holidays, Easter and Christmas, the 44-student choir sung in two religious ceremonies, one at St. Andrew’s Anglican Church and one at St. Rita’s Catholic Church. \(^{199}\) Both of these concerts were financed by the Toronto School Board’s Centennial Fund with additional support from the Home and School Association and the families of the choir members. \(^{200}\) It was evidently seen as uncontroversial that many of the songs had significant religious undertones (and overtones) and that, in general, these public school celebrations were directly connected to Christianity. This is evidence of tension that was not as overt in most other kinds of activities during the Centennial. In contrast to the variety of celebrations which embraced a forward-focused, multicultural, and inclusive

\(^{198}\) Ibid., p. 19.  
\(^{199}\) Ibid., p. 24.  
\(^{200}\) Ibid.
approach to thinking and learning about Canada and its past, these particular musical events were carried out through a singularly British-religious perspective which was in keeping with a traditional pedagogical approach to education.

Some schools took part in celebrating the Centennial with the use of the mass media. For instance, The King Edward Primary Rhythm Band and choristers were selected to be featured on Channel Nine’s “Uncle Bobby’s Centennial Show.” Their performance was taped in June and aired later on in July 1967. This suggests that the public had a significant interest in students’ activities and viewed these young people as participating members in the Centennial celebrations.

Downtown Toronto Jesse Ketchum students took part in the Kiwanis Festival, in addition to producing five plays during the Centennial school year. The school’s four choirs participated in a large, culminating musical concert at the end of the school year. These major school performances required extensive preparation and time from the staff, students, and members of the community who were also involved.

On May 11, 1967 the Board of Education for the City of Toronto held their Centennial Celebration Concert at Nathan Phillips Square, the location of Toronto’s new City Hall. This concert featured choirs, orchestras, and bands made up of secondary school students from across the city. In all, there were twenty musical arrangements presented: Rodgers & Hammerstein’s Sound of Music, some classical music by Handel, and a variety of musical arrangements composed by Canadians such as Don Wright, Robert Fleming, Charles Hill, Harry Somers, and Robert Farnon. To begin the evening, “Oh Canada” was sung by a

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201 Ibid. p. 29.
202 Ibid.
203 Ibid. p. 25.
204 Board of Education for the City of Toronto. Centennial Celebration Concert Program. 1.
205 Ibid., p. 2.
massed choir, and accompanied by an orchestra. “Old Quebec” was performed by students of the Lawrence Park Orchestra. Another piece, “Ode to Canada”, was performed by a choir from Parkdale Secondary and the Northern Secondary Orchestra. This piece was composed as a tribute to Canada’s Centennial and was written and composed by North Toronto Collegiate music teacher and Toronto Secondary School Music Teachers’ Association President, Charles Hill.

The event’s final homage to the Centennial came from a military-styled tattoo band, comprised of students from four Toronto-area schools. The tattoo band performed “Canada on the March”. Tattoo bands have a long-standing historical association with the British (and Canadian) military. Having a tattoo band perform the final and most significant musical act of the evening is an interesting choice, as contemporary music was featured most prominently in the rest of the evening’s program. Perhaps the intention was to close the night by briefly and symbolically looking back at an important aspect of Canada’s development. In doing so, however, the Celebration Concert organizers were drawing an explicit link between Canadian development and British military history. This is a notable, though not altogether surprising, choice.

In all, this night of performances by students was used as both a means to celebrate the Centennial, as well as an opportunity to showcase the talents of music staff, students, and teachers around Toronto. Centennial Chairman, William P. Ross, states in the program: “The Toronto Board of Education is justly proud of the role that music plays in the education of our young people”.

\[\begin{align*}
206 & \text{Ibid.} \\
207 & \text{Ibid.} \\
208 & \text{Ibid.} \\
209 & \text{Ibid.} \\
210 & \text{Ibid.} \\
211 & \text{Ibid.}
\end{align*}\]
In addition to large-scale school musical performances by students, some schools staged assembly performances involving professional musicians. For example, a group called *The Travellers* was named the official touring musical group of the Ontario Government for 1967.\textsuperscript{212} *The Travellers* performed in over 80 communities across the province. One of the group’s better-known songs was a Canadian adaption of Woody Guthrie’s “This Land Is Your Land”.\textsuperscript{213} Their shows used folk songs to highlight and educate audiences about aspects of Canada’s history and development.\textsuperscript{214} *The Travellers* hoped to acquaint Canadian students with Canadian history, including the significance of folk music in Canada’s history. They stated that “There is no doubt that folk-songs can get through to young people in a way that few other media can. When presented in a positive manner with a Canadian theme, it can be a thrilling and rewarding experience.”\textsuperscript{215} Canadian folksongs were commonly used in music classes throughout Canada during this period, and songbooks in the 1950s and 1960s were designed in way teach students “about the structure and theory of music by encouraging exploration, creativity, and problem-solving.”\textsuperscript{216}

CONCLUSION

The Centennial celebrations were intended to act as catalysts of change, excitement and pride, and music played an important role in this process.\textsuperscript{217} The Toronto School Board’s Centennial Committee sought to directly infuse the Centennial celebrations with music for educational, celebratory, and cultural purposes.

In this investigation of the role of music during the Centennial, we have again found

\textsuperscript{212} Board of Education for the City of Toronto, *The Travellers Memo*, Toronto: September 15, 1966.

\textsuperscript{213} Ibid.

\textsuperscript{214} Ibid.

\textsuperscript{215} Ibid.


\textsuperscript{217} Peacock (2004), p. 5.
that Centennial projects tended to explore Canada, its peoples, and its history, in ways which substantially diverged from traditional methodologies. Many of the musical events we have explored downplayed the traditional British-ethnic conception of the Canadian identity and instead focused on the idea that Canada could be defined as an independent and autonomous nation with its own history, values and identities. Consider, in particular, Gimby’s tremendously influential song, “Canada”. The song, while promoting and celebrating the Centennial, carried a message of a multicultural and unified ‘community of communities’, and was entirely devoid of the traditional imperial apparatus. And, across the celebrations, it is clear that those in charge of the performances were especially proud of Canada’s musical heritage. Music was a way to develop a sense of nationalist pride and sentiment amongst young people and the population in general. Further, to the extent that music was used as a tool in history education, we have found that the activities most often fit within Osborne’s HE2 classification.

Of course, throughout this exploration of the Centennial musical activities in Toronto schools, we have also witnessed the presence of certain traditional ways of representing and learning about Canada. The central use of the tattoo band at the Centennial Celebration Concert is one example of this tendency.
This chapter is will explore how pageants and other related activities were employed in Toronto-area schools during the Centennial period. In order to provide some historical and cultural context, which will assist us in analyzing the use of pageantry and performance during the Centennial, we will first briefly look at some of the research that has been done on pre-Centennial children’s pageantry and performance in Canada.

Using pageantry to celebrate and honour special events has been a common practice throughout Canada’s development. Throughout the nineteenth and twentieth centuries, children were recruited to participate in pageantry for celebratory, educational, and nation-building purposes. Children were featured in performances and spectacles operated by Canadian school boards, as well as organizations outside of the governmentally controlled sphere. For instance, Keith Walden’s work on late-Victorian culture and the history of Toronto’s Industrial Exhibition showcases the role that people in Toronto played through their participation in performances, fashion displays, and parades. Similar to many of the celebrations that took place during the Centennial year, Toronto’s annual Industrial Exhibition played a key role in highlighting important social values and concepts through the activities and unique performances that took place. Walden argues that school-aged children in particular played an important role, as their performances were used to affirm Victorian concepts of order.  

Children and young adults performed in marching drills and highly regimented bands, which were used to highlight the ideal human order. Walden argues that the representations of the children were connected to themes of patriotism: “the successful

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219 Ibid.
channeling of youthful exuberance into safe, patriotic activities provided encouragement that other disruptive groups could be disciplined”.\textsuperscript{220} According to Walden, the performers were aware of their role in symbolically promoting nationalism, as well as the intertwined ideals of order, authority, and discipline.\textsuperscript{221}

Historian Robert M. Stamp’s 1973 study of the celebration of Empire Day in Ontario schools provides explicit examples of children’s involvement in promoting imperialism through performances and parades. Empire Day was established in Ontario schools at the end of the nineteenth century, and Empire Day celebrations were popular until the 1930s.\textsuperscript{222} Stamp explains that the notion of Empire Day aligned with Education Minister George Ross’ political and pedagogical views about schooling, as well as his belief that it was important to affirm a “Canadian-British connection” in Ontario schools.\textsuperscript{223} The interconnectedness of Canadian nationalism and imperialism at this time suggests that celebrating Britain and Canada were equally important for English-speaking Ontario. Because young boys and girls participated in parades, Stamp argues that the idea of protecting the Empire was engrained in children from a young age. For example, the Toronto Board of Education’s Empire Day was celebrated with an annual cadet parade. These parades remained popular through the 1930s. In the 1920s, these parades featured approximately 10 000 children, with the boys wearing military-like costumes and the girls carrying flower wreaths and baskets, marching down Avenue Road.\textsuperscript{224} According to Stamp, intrinsic to the notion of cadet training was the belief that young men were preparing to defend the British Empire.\textsuperscript{225} These parades garnered

\textsuperscript{220} Ibid., p. 37.
\textsuperscript{221} Ibid., pp. 37-38.
\textsuperscript{222} Ibid., p. 35.
\textsuperscript{224} Ibid., p. 36-37.
\textsuperscript{225} Ibid., p. 39.
significant public support and provincial funding because they were viewed as a means of assimilating non-Anglo-Saxon children.226

Robert Cupido’s investigation of historical pageantry during Canada’s 1927 Diamond Jubilee celebrations shows the important role of these spectacles in promoting nationalist symbols while also representing Canada’s colonial past. According to Cupido, prior to 1927 Dominion Day celebrations were largely overshadowed by Victoria Day.227 The historical pageants were largely rooted in the moral reform movements from the United States, during which the Progressive movement sought to use pageantry for educational purposes. “Reformers viewed pageantry as a vital moral and creative force in everyday life, capable of regenerating a sense of community and encouraging participatory democracy through the ‘educated involvement of ordinary citizens.’”228 Cupido asserts that the types of historical pageantry present in Canada during the Diamond Jubilee also carried strong moral and educational elements, as they focused primarily on positive and progressive moments in Canada’s past.229 During the Diamond Jubilee, non-governmental organizations were often involved in local planning. One such organization, the Imperial Order Daughters of the Empire (IODE), focused their historical pageants on achievements in Canada’s past while continuing to assert the country’s connection to the Empire.

But a rising conflict between celebrating Canada’s imperial past and celebrating the country’s developing identity and nationhood became more pronounced during the mid-twentieth century. Philip Buckner’s examination of Queen Elizabeth’s royal tour to Canada, an event marked by parades and historical pageantry performances across the country,

226 Ibid.
228 Ibid., p. 115.
229 Ibid., p. 116.
highlights this tension. Buckner relies on his own childhood memories to draw attention to the ambiguities concerning Canadian nationalism and the role that public spectacles had in forming national identities in Canadian youth. Though elements of Buckner’s memory of his youth may be the result of adult retrospection, his work nevertheless suggests that it is possible to attempt to understand how children experienced these events and the important impact that these spectacles had on shaping children’s understanding of their national identity. Buckner writes:

I can remember a Boy Scout jamboree in Quebec City in which thousands of Scouts from all across English Canada tramped across the Plains of Abraham arrogantly and thoughtlessly singing ‘The Maple Leaf Forever.’ I was also one of the tens of thousands of school children who were lined up to see Princess Elizabeth when she came to Toronto in 1951, and who cheered and waved Union Jacks in her honour…Like most of the students present, I had no difficulty in seeing myself as both a Canadian nationalist and a British subject. I simply did not see these identities as incompatible.

In his work, Buckner discusses the “imperial vision of reality” that was persistent in the education system curriculum up until and during the 1960s. During the 1960s, things began to change. Although studying links to the British Empire was still a part of children’s education, many attempts were made leading up to and during the Centennial celebrations to honour Canada as a distinct and independent nation. In this chapter, we will see evidence of this shift within the domain of pageantry.

Toronto-area schools used pageants and other public displays of celebration throughout 1967 as a way to observe Canada’s Centennial and to educate students about Canada’s history and developing values. These pageants, fashion shows, and parades often involved multiple types of artistic expression and offered complex social commentary. Both music and art were

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232 Ibid., p. 6.
integrated into these celebratory activities. And students’ educational field trips to historic destinations, discussed in Chapter Three, were often used as starting points for student research, and were often sources of inspiration for the students’ historical plays and displays. This chapter explores the ways in which pageantry and other related activities were used in Toronto-area schools to mark the Centennial and the relationship between these activities and the Centennial Committee’s goals during this period.

HISTORICAL PAGEANTS

Using historical pageantry to celebrate the Centennial Year was a common practice across Toronto schools. These pageants normally involved students dressing in costumes from particular periods in Canada’s history and performing musical acts and dramatized historical skits for a live audience. This section examines the size and scope of these pageants and their most common thematic elements.

In most cases, the students’ audience consisted of student peers, teachers, families, and members of the local community. These pageants were typically quite large in scale, both in terms of the size of the productions and the size of the audiences. It was common for students and teachers from many grades to collaborate and for their work to be showcased for a large audience in a central auditorium. In some cases, however, schools presented a variety of smaller productions, rather than one massive display. In either case, though, it was common for students and teachers to work for months in advance of the actual presentations, as these events were often used as culminating celebratory and educational projects.

Typically students and teachers from different grades worked together on unified projects. For example, students in grades four through six from Argentina School put on an operetta titled “Perfect Valley”, which was “a story of a group of pioneers, searching for a
valley who were hampered by the Indians, and saved by a company of British Grenadiers”.

Over 300 recordings of the play were later sold. Similarly, Brown School students from a variety of grades put on the play, “The Stowaway Gift”, for their Centennial program.

Because of the large scale of the performance, the school commemorated the event by producing musical records of the music from the play which were sold to students and family members. At Huron Street School, the school librarian produced the film “Huron Street School in Action” as a way of preserving and documenting the students’ Centennial activities.

The Palmerston Avenue School community marked the Centennial with a large pageant entitled “This Land is Your Land” which used songs, drama, and dancing to tell Canada’s story.

On one evening students performed for the Minster of Public Welfare, John Yaremko, and a television crew asked students to perform part of their pageant for a telecast.

In other cases the pageants were smaller in scale. Students at Duke of Connaught School wrote and produced a number of short, small-scale plays which were performed in the auditorium using improvised costumes and scenery.

At Glendhill School, students held an Open House for the public and presented their projects in smaller settings, rather than performing in an auditorium. Some of these projects included “two evening concerts, operettas, plays, Centennial fashion shows, historical pageants, photographic displays, stamp collections, murals, paintings, artifacts, and reproductions of Canadiana”.

At Dundas School, rather than presenting one large pageant, the students organized and performed in

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234 Ibid.
235 Ibid., p. 6.
236 Ibid.
237 Ibid., p. 39.
238 Ibid.
239 Ibid., p. 10.
240 Ibid., p. 19.
monthly assemblies. Each assembly and performance focused on a different theme relating to events in Canada’s past. At Howard School, students spent the entirety of the school year producing a variety of smaller play projects to celebrate the Centennial Year. “Grades 4 through 6 presented one based on Sir John A. MacDonald and Confederation. A Grade 6 class put on a Centennial Programme for parents on two separate evenings. Even Grade 3 pupils became playwrights.” Although the size and scope of the events differed from case to case, it is clear that historical pageants were widely used as a central part of the Centennial year teaching and celebration across almost all Toronto-area schools.

While, as we have seen, the themes of the pageants varied somewhat from school to school, there was great deal of consistency as well. The most common themes or topics present in Toronto-area Centennial pageants were (i) Canada’s progress and modernization, (ii) the lives of early Canadian settlers, and (iii) Canada’s multicultural nature. It is worth exploring the details of each of these themes.

At Shirley Street Junior School, Canada’s progress and development was the main theme of their historical pageant. The school presented a pageant which included plays and musical programming under the theme of “Canada, Past, and Present”. At Deer Park, grade seven students combined their talents in both music and history for their large project, entitled “The History of Song and Dance 1867-1967”. Roden School held an outdoor Centennial Pageant to honour Canada’s hundredth birthday by looking at the nation’s progress over the previous century. Their theme was “Canada 1867-1967”. In Roden’s celebration, five-hundred students participated by dressing in historical period costumes and acting in plays

241 Ibid., p. 13.
242 Ibid., p. 22.
243 Ibid., p. 47.
244 Ibid., p. 11.
245 Ibid., p. 44.
about the “Riel Rebellion, the Stanley Cup, and Canada’s place in the atomic and space age”, to an audience of roughly 1500 guests, most of whom were members of the school and the local community.\textsuperscript{246} The Roden Home and School Association helped the students make the costumes.\textsuperscript{247} Rather than focusing on specific eras or decades, the emphasis was on significant events that helped to shape Canada during its development. In many ways these particular performances, which were based on a traditional pageantry model, reflect the type of historical learning of Osborne’s HE1 classification. These historical reenactments generally focused on aspects of Canada’s development and roots, highlighting the nation’s British past and the development of early English Canada. In these performances we see Canada’s past being celebrated in the traditional way, without any type of juxtaposition to current events or more modern visions of Canada.

Not all of the historical pageants fit within the traditional HE1 model of history education, however. We notice a shift in methodology and content when we look at the pageants which focused on early Canadian settlers and on Canada’s multiculturalism. Early Canada was the most common topic focused on by students during Centennial pageantry celebrations. This may suggest that Toronto students were often guided by their teachers to choose this subject of performance or that students felt most comfortable or interested in working with this period in Canada’s history. Additionally, this period was covered more extensively in the curriculum and offered a more pronounced scope for comparisons in language and costumes regarding “then” and “now”. Grade Five students at Regal Road School decided to present a play for their classmates and parents depicting life on a pioneer homestead. The students worked on the script, scenery, costumes, and produced the play

\textsuperscript{246} Ibid., p. 44.  
\textsuperscript{247} Ibid.
themselves. In cases such as these, the process of constructing these elements for the presentation required students to research the dress, landscape, economy, and daily habits of pioneers. At McMurrich School, students researched Canada’s past, looking at early Canadian settlers’ lives. After extensive planning and research, students presented a pageant to their parents. Many of the presentations focused on the social aspects of early Canadian history. The presentations at Regal Road and McMurrich are examples of activities within the social-history approach to education, which is more consistent with Osborne’s HE2 classification.

At Kimberly School, a large, central historical pageant focusing on early Canada was combined with a series of simultaneous smaller historical reenactments. Kimberly School’s special Centennial Night was described as follows:

A darkened auditorium, the whistle of a train, gaily costumed pupils emerging from a station and the sounds and sights of a square dance introduced Kimberly’s Centennial Home and School Night. In an atmosphere of gaily bedecked costumes of Canada’s yesteryear, an evening of fun and learning began. Booths were constructed depicting a general store, apothecary shop, blacksmith shop, and were stocked with pioneer artifacts provided by residents of the school district. A fashion show was held featuring costumes borrowed or made by the children, and background music was provided by the orchestra and choir…Throughout the evening a Tea Shop was in operation, manned by ladies of the Home and School [association] dressed in historical costumes.

Evidently, much went into the planning of Kimberly School’s Centennial Night; it was a large enough event that it required substantial support from the school’s community. The presentation showed a unique combination of recreations and reenactments in addition to presenting original theatrical work. Similarly, for their Centennial Fair, students at Rose Avenue School adopted this interesting form of historical pageantry and recreated and reenacted an old country fair. Students made refreshments and participated in various activities such as magic shows, a haunted house, and puppet-theater presentations. Although a

248 Ibid., p. 43.
249 Ibid., p. 32.
250 Ibid., p. 29.
few of these activities had, in themselves, little to do with Canadian history, the presentation of these activities within the fair setting was intended to provide a glimpse of life in early Canada.\textsuperscript{251} Again, these activities seem consistent with a non-traditional approach to history education, which engages students in questions of social history and involves the students in the practice of doing history rather than merely learning historical facts. One could argue, in fact, that these and some of the other related events even straddle the boundary between HE2 and HE3.

In cases in which students had gone on trips to a pioneer village (either Black Creek or another similar destination), teachers sometimes used these trips as a foundation for related pageantry activities. The students at Brant Street Junior School, who had been to a pioneer village, used their trip to assist them in building a reenactment of pioneer life. Similarly, at Duke of Connaught, students created a model of a First Nations village and trading post, and they dressed in costumes for an “Open House Day” during which other students visited and discussed their re-creation.\textsuperscript{252}

At Jackman Avenue School, their historical pageants included the following presentations: Canada’s Past and Future, Pioneer Schools and Games, Barn Raising and Dancing, and Physical Training: Then, Now, and Future.\textsuperscript{253} As such, Jackson Avenue celebrated and honored Canada’s early history by focusing specifically on pioneer life while also making the connection between Canada’s early history and its contemporary circumstances.\textsuperscript{254} Pageants also served to showcase various old and ongoing Canadian traditions which were celebrated during the Centennial period. Students learned about and performed songs, folk dancing, and traditional First Nations activities and ceremonies. The

\textsuperscript{251} Ibid., p. 44.
\textsuperscript{252} Ibid., p. 12.
\textsuperscript{253} Ibid., p. 25.
\textsuperscript{254} Ibid.
purpose of these activities was to help students learn about and appreciate the role that these traditions played, both within their original contexts and within the context of Canada’s growth and development. But, with this in mind, it is worth noting that whereas the majority of the students’ performances of Canadian traditions were given temporal and social contextualization, this was generally not the case when they dealt with First Nations traditions. In many cases, students ‘learned’ about First Nations traditions without learning about the critical contextualizing information, such as details about when such traditions were prominent and about the specific communities in which these traditions were practiced. The results of this were at least twofold. First, students were bound to develop a relatively generic—and inaccurate—sense of “First Nations culture”. Important delineations of time, place, and specific community were not made. And, second, students were likely to view these First Nations traditions, and in all likelihood the First Nations people as a whole, as parts of Canada’s history, rather than as parts of Canada. Such was the case when ongoing traditions within certain First Nations’ communities were presented as elements of Canada’s past, rather than as elements of Canada’s present and future. So although these Centennial activities certainly deviated from the HE1 approach which many people have found problematic, it seems that these activities may have produced certain independent tensions.

Lastly, as I noted above, multiculturalism was a persistent theme throughout many of the Centennial’s historical-pageantry-related activities. Given Toronto’s multicultural make-up and the widespread focus on Canada’s multiculturalism at Centennial events such as Expo 67, it is not surprising that many of the Toronto schools’ historical pageants were focused on multicultural issues as well. Runnymede School celebrated the Centennial with a large historical pageant that was months in the making. The scripts, scenery, make-up, costumes,
and photographs were made by the students, teachers, and parents. Their production included drama, demonstrations in dancing, and an “ethnic fashion show”, all of which were intended to highlight Canada’s cultural and ethnic diversity. Many schools recognized and honored Canada’s multilingualism. For instance, at Queen Victoria school, in an elaborate pageant held to “illustrate Canada’s past”, children sang popular French and English songs. Perth Avenue School held an open house in which students from each classroom performed folk dances which depicted Canada and the British Commonwealth. Students at Huron School performed puppet shows, historical plays, and organized various presentations of “Indian Legends”. Fern Avenue School students held a School Centennial Performance in the spring which included “a historical play and Indian-Mod dance, both created by the students”. The common intention behind these activities was to identify, learn about, and celebrate Canada’s unique multicultural character, by organizing and performing pageant presentations for the public. In these cases, we both witness a deviation from the traditional methods of learning Canadian history and catch a glimpse of the continued development of new visions of Canadian identities.

COSTUMES AND FASHION

Clothing and fashion from Canada’s history were important aspects of the Toronto schools’ events, as they were studied, constructed and integrated into pageantry and the Centennial celebrations. In some cases, the researching and creation of costumes was used as a standalone activity, as an end in itself. In other cases, this process culminated in a fashion

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255 Ibid., p. 45.
256 Ibid.
257 Ibid., p. 42.
258 Ibid.
259 Ibid., p. 41.
260 Ibid., p. 23.
261 Ibid., p. 17.
show, or some other formal display of the created costumes. Quite often costumes were built for the purpose of being used in broader dramatic presentations. In these cases, the costumes were not intended to act as the primary focus of attention or evaluation but rather as tools for bringing authenticity and life to larger spectacles and events. But in all cases the students’ research and creation of costumes required that they develop a fine-grained understanding of certain aspects of Canadian history.

At Ryerson School, students celebrated the Centennial by organizing a fashion show that presented the various styles of clothing popular during the hundred years since Canada’s confederation. Adam Beck Junior School in Toronto celebrated the “Growth of Ontario” by building a replica cabin and creating period costumes, all of which they used in their performance of an original operetta about the settlement and growth of Canada. At Annette Street School, the senior students researched, constructed, displayed and wore the traditional clothes of Canadian pioneers. Additionally, these students also wrote the scripts and starred in reenactments of various historical events from Canada’s past which they had studied throughout the year.

The students at Bruce School invited their parents to attend classroom presentations in which the children were dressed in pioneer costumes and served refreshments to their guests. At Davenport Road School, facades that represented pioneer village establishments were constructed around classroom doorways, and the hallway was decorated to appear like a pioneer village from Canada’s past. The students and staff at Davenport dressed up in

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262 Ibid., p. 46.
263 Ibid., p. 1.
264 Ibid., p. 2.
265 Ibid.
266 Ibid., p.7.
267 Ibid., p. 10.
costumes and “re-lived” the school’s activities from one hundred years earlier.\textsuperscript{268} Rather than making costumes for themselves, students at John Fisher School made detailed costumes for dolls which they built alongside various doll-sized models of early Canadian buildings.\textsuperscript{269}

Some schools used costumes in non-standard ways. For instance, Olden School used costumes to bring a greater degree of depth to a common Centennial-year event. Tree planting was a common activity done to celebrate Canada’s hundredth birthday. But Olden School took this concept in a different direction by reenacting the planting of a pioneer apple orchard, complete with full costumes.\textsuperscript{270} At Bowmore Road Junior School, the students used costumes in Centennial celebration “birthday parties”. In addition to a huge birthday cake used to mark Canada’s own birthday, students dressed up in costumes to celebrate John A. MacDonald’s birthday.\textsuperscript{271} Girls wore bonnets and boys dressed in stovepipe hats. Additionally, at the party, every student had their own personal birthday cake with a candle in it.\textsuperscript{272}

PARADES

Parades and marches have been used throughout Canada’s history to commemorate important holidays and events.\textsuperscript{273} Unsurprisingly, many Toronto-area schools adopted this long-standing tradition as a way of celebrating Canada’s hundredth birthday in 1967. Parades are an important form of pageantry display because, unlike the forms of celebration we have seen so far in this chapter, parades are wholly public displays. Although some of the in-school historical pageants, fashion shows, and so forth, were open to members of the public, they did

\textsuperscript{268} Ibid.
\textsuperscript{269} Ibid., p. 26.
\textsuperscript{270} Ibid., p. 36.
\textsuperscript{271} Ibid., p. 5.
\textsuperscript{272} Ibid.
Nelles, H.V. The Art of Nation-Building Pageantry and Spectacle at Quebec’s Tercentenary. Toronto: University of Toronto Press, 1999.
not occur in primarily public spaces. The parades organized by schools in celebration of the Centennial were intended to showcase the students’ work and feelings about the Centennial period to a broader audience. For instance, Brown students held a “Grand Fete”, the primary part of which involved students marching through their community in period costumes.\textsuperscript{274}

The parade format is interesting also because of its distinct artistic and educational qualities. Throughout the Centennial period, parades offered a simple and visual way of demonstrating Centennial themes and, in particular, of telling a historical narrative. Parades and marches were often used to illustrate Canada’s hundred years of development, since a clear timeline could be created through a sequential time-ordered procession of costumes, floats, displays, and music. Much like other Centennial activities, the concept of progress was a common theme explored by students during their pageants. And, indeed, one of the standards ways that students explored Canada’s development and modernization, and the nation-building steps that transformed the country, was by temporally arranging parades. Parades were often arranged as a progressing timeline, marked by changes in costumes and artifacts, which were intended to outline Canada’s development. For instance, at Essex school, students celebrated the Centennial with a fashion parade.\textsuperscript{275} Here, students dressed in costumes that represented the changing styles in clothing throughout the past hundred years.\textsuperscript{276}

Activities such as these are interesting, because although they appear to fit within a fairly traditional timeline-oriented approach to history education, they involved close attention to aspects of social history.

Not all parades focused exclusively on modernization and development. The biggest and arguably most successful project that Shirley School took on for the Centennial was their

\textsuperscript{274} Report on Centennial Programs in Individual Schools (1967), p. 5.
\textsuperscript{275} Ibid., p. 16.
\textsuperscript{276} Ibid.
parade entitled “Shirley Goes Centennial”. Throughout Shirley School’s parade, “tractors, trucks, trailers, bicycles, and even children’s wagons were transformed into floats enhanced by the skill of 540 pupils. Every float had a theme Pioneers and Indians, Mothers and Fathers of Confederation, Early Explorers, and numerous others.” The parade, which was around one mile long, also featured mounted police officers, bands, fire trucks, horse-drawn carriages, school trustees, as well, of course, as students, teachers, and parents. By reaching out to the local community the school was able to make it a neighborhood-wide celebration.

Rose Avenue School held a variety of Centennial pageants and events, including a parade and Centennial Fair. For their parade, each class was responsible for one portion of a float and was expected to focus on one topic. Some of the issues and subjects focused on include: the provincial coat-of-arms, flower emblems, Vikings, First Nations peoples, coureurs-de-bois, explorers, pioneer life, and early transportation. In addition to the floats, students dressed in costumes which related to these themes and paraded through the district for their parents, community, and neighbouring school students to see. Similarly, at Niagara School, students celebrated the Centennial by parading throughout the neighbourhood. Following the parade was a concert in the schoolyard in which a symbolic birthday cake was cut to honour the Centennial Year.

In some cases a parade stood as only one part of the Centennial celebrations for the day. At Oriole Park Junior School, a group of five-hundred parents came to the school dressed in period costumes and led a “gala parade, including antique cars, a high school band, and mounted policeman” which proceeded toward the Country Fair which was held on the school

277 Ibid., p. 47.
278 Ibid.
279 Ibid., p. 44.
280 Ibid.
281 Ibid., p. 34.
282 Ibid.
grounds. Additionally, one parent dressed up as Sir John A. Macdonald and visited each classroom.

CONCLUSION

In the introduction to this chapter, we saw that Canada has a long history of using pageantry in both celebratory and educational contexts. Traditionally, pageantry was used to communicate and celebrate a British-imperial vision of Canada’s history and its people. The most interesting finding in the subsequent parts of this chapter, then, is that during the Centennial pageantry was often used in rather non-traditional ways: to pay attention to the social subtleties historical Canada, to celebrate the nation’s multicultural character, and so forth. Investigating these activities has continued to demonstrate the value of both Osborne’s and Igartua’s analyses.

Of course, these findings in the domain of pageantry are largely consistent with what was established in earlier chapters. But the Toronto schools’ pageantry celebrations are a particularly interesting source of information because they combined the elements of art, music, performance, and in some cases travel (when, for example, students’ inspiration was rooted in a trip to Pioneer Village) into a single unified and culminating celebration of which the students were a central part. Preparing and engaging in pageants required students to develop and act out their understanding of the past and, in doing so, to demonstrate their vision of Canada’s roots, traditions, development, trajectory, and unique cultural character during the Centennial period.

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283 Ibid., p. 37.
284 Ibid.
PART SIX – CONCLUDING REFLECTIONS

In the preceding chapters, this thesis has illuminated how students within the Toronto District School Board participated in and experienced the Centennial events. I have followed the Centennial Committee’s lead by relying on art, travel, music and pageantry as the lenses through which to view schools’ involvement in the Centennial. It is clear by now that throughout these student activities certain recurring themes and ideas emerged. And, more importantly, we have seen that these Centennial celebrations were part of a broader shift in how Canadians were thinking and learning about Canada, its people, and its history, during the Centennial period. Over the past four chapters, we have witnessed some of the ways in which the Centennial activities were representative of a general transition away from viewing Canada and its past within a traditional British-imperial framework. In line with Igartua’s thesis, many of the Centennial activities are examples of the fact that Canadians in 1967 were continuing to develop new conceptions of Canadian identities. And, by relying on Osborne’s classificatory scheme, we have also been able note some of the significant shifts in the methods of history education during the period.

It is not surprising that the Centennial activities in Toronto-area schools are such powerful examples of these changes. As was explained in the introductory chapter, these events were guided by a new curriculum which was no doubt itself a response to the growing tendency to begin conceiving of and learning about Canada in new ways. And because teachers and schools were given special funding and assistance for their Centennial projects, it is only logical that many of the resulting activities would reflect the developing ideological shifts of the period.

But in this paper I have also argued that some Centennial activities were representative of more traditional ways of thinking about Canadian identities and learning about Canada and
its history. As I stated at the outset, in investigating the Centennial activities we find that the involved pedagogical and social transformations were still works in progress. In this final chapter, I will reflect on some of the tensions inherent to this period. On the one hand, this chapter is intended simply to help reemphasize and reflect on some of the tensions between traditional and post-traditional ways of thinking about Canadian identities and learning about Canadian history. But this chapter is also an effort to provide further reflections on some of the more subtle and independent tensions which arose during this crucial period in Canadian history.

To give structure to this final chapter, I will focus on three persistent themes in the Centennial celebrations: (i) Canada’s development from its early roots and the nation’s path toward the future; (ii) Canada’s multiculturalism; (iii) Canada’s unique national character.

CANADA’S DEVELOPMENT AND TRAJECTORY

Because the Centennial was a celebration of the hundred years since the nation’s confederation, it is unsurprising that the history of the country played prominently in students’ projects. Even though the Special Centennial Committee did not always place an explicit emphasis on history, with the exception of historical pageantry, many projects focused on aspects of Canada’s history and development. In particular, an underlying current throughout the Centennial year projects was the exploration of Canada’s roots and its development from those roots to the nation’s present day.

An overwhelming number of projects focused on pioneer life in “Early Canada”. Many school trips were made to Black Creek Pioneer Village and other destinations which offered model pioneer settlements. These field trips were intended to offer insight into the daily life of early settlers in Canada by providing contextualized examples of pioneer clothing,
food, tools, labor, and living conditions. Students often expanded on the learning which took place on these trips by creating model pioneer villages in their own classrooms. Such projects fit tidily into the Centennial guidelines of focusing on art, pageantry and travel. But, as we have seen, beyond simply highlighting aspects of early Canada, the activities involving pioneer settlements were intended to aid students in making comparisons between “then” and “now”. By investigating a pioneer community that was representative of Ontario one hundred years earlier, students could compare activities from the daily life of those people to their own lives, noting both similarities and differences between the Southern Ontario of 1867 and the urban metropolis of Toronto in 1967. As was argued throughout the previous sections of this paper, these activities are precisely what Osborne has in mind when he speaks of HE2-style teaching methodologies. These activities engaged students in social-history discussions, encouraged students to investigate history through the lens of their contemporary perspective, and departed from the traditional, British nation-building narrative.

At the same time, however, some of the activities which focused on Canada’s past and development took a far more traditional path. The hundred-year timeline was a common tool during the Centennial year to teach students about Canada’s history and historical development. These timelines focused on prominent milestones in Canada’s development, including the election of Canadian government officials, changes and advancements in technology and tools, and the evolution of industry and social goods such as textiles and fashion or uniforms.\(^{285}\) One common strategy was for each class to focus on a particular time frame or decade and then for the classes to present their information in consecutive order. Similarly, parades were often structured as progressive-themed timelines with students dressed

in period-specific garments and temporally ordered. Many, though not all, of these activities fit quite squarely into Osborne’s HE1 classification.

In addition to focusing on Canada’s history, the Centennial celebrations in Toronto-area schools also tended to highlight the nation’s path toward the future. Forward-looking activities sat comfortably alongside the progress-oriented timelines which illustrated the nation’s past, and they also aligned with Expo 67’s considerable focus on the future. Although a variety of aspects of Canada’s future-oriented trajectory were highlighted in school activities, the idea that young persons, the students, would play an important role the nation’s future was prominent. The students of 1967 were identified as the leaders of Canada’s future governments and industries, and substantial emphasis was placed on highlighting students’ skills, values and hopes for the future. The display of artwork in the Ontario pavilion at Expo 67 is a prime example of the emphasis placed on Canada’s youth, their beliefs and values, and their value to the nation’s future. Similarly, Gimby’s massively popular and influential song, “Canada”, illuminated the centrality of the nation’s youth to the continued development and unification of the nation. The song stood as a model for youth to emulate in working to bridge the multicultural and multilingual divide that remained present during the Centennial year.

To this point, I have reiterated some of the findings of the previous chapters. But beyond simply noting the presence of a tension between old and new ways of thinking and learning about Canada, there are a number of significant analytical points which I think should be made about these development-oriented activities. I will focus on three particular points.

First, the degree of precision and nuance with which Canada’s roots and development were represented varied considerably from subject to subject. For instance, students at Runnymede School spent months overseeing every aspect of their school’s major performance, ensuring that the make-up, costumes, scripts, and scenery were of the highest
quality and that they accurately represented the ethnic diversity that was representative of their school’s population. In other cases, however, student activities were considerably less precise when representing aspects of Canada’s beginnings and development. Perhaps the most significant example of this trend is the way that First Nations’ history was dealt with during the Centennial celebrations. Although students often engaged in activities which attempted to demonstrate the significance of First Nations’ culture to Canada’s history, these activities often lacked crucial contextualizing information. For instance, when students engaged in the process of making carvings and other art pieces which were ‘inspired’ by First Nations’ culture, students were often not provided with the relevant historical, cultural, and social information which would properly situate and contextualize the activities. And, in general, students were often left without a sense of which aspects of First Nations’ culture were ‘old’ and which were ‘present’ or continuing. For example, when students relied on an art guide that was designed as a reference to historically accurate items from Canada’s past, such as clothing, uniforms, and modes of transportation, the guide entirely lacked any information regarding the relevant dates or time periods for the First Nations’ clothing, costumes and tools. All other articles were associated with specific dates and periods. This is a significant finding. The lesson to be derived is that even within a newer framework of learning about Canada’s history and its contents, which gave greater attention to often-marginalized groups, there persisted a latent form of inattentiveness.

Second, and closely related, there is a question regarding how certain elements relevant to Canada’s path toward the future were likely understood by students involved in the Centennial celebrations. Based on the Centennial activities’ depiction of Canada’s past, there may have been areas of vagueness or confusion regarding the related aspects of the nation’s

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286 Ibid., p. 45.
future. For instance, students engaged in ‘learning’ about First Nations’ art or clothing were likely unsure about the place of First Nations people and culture in Canada’s future. Where timelines and milestones were used as a way to teach students about the changes that took place over the past century and to learn about the opportunities for the future, the lack of a First Nations’ presence, or the tendency toward vague references, was bound to create some confusion. So, again, although it is true that during the Centennial students and schools focused on aspects of Canada’s history and peoples in a new way, it appears that they were not always particularly attentive to important nuances.

Another significant example of the same phenomenon is the historical representation of gender roles during the Centennial events and the information that these representations may have given students about gender roles in the nation’s future. In parades and historical pageants, girls often played traditional women’s roles, wearing pioneer bonnets and dresses, and they acted out traditional women’s chores. Similarly, boys acted out gender roles typical of men over the previous century. Of course, given the historical realities, there was nothing innately misleading about these representations—they were based on then-standard expectations and limitations which were certainly in place for most women and men in Canada throughout its development. But since the roles which were acted out and presented through historical pageantry were largely traditional roles for women and as there was no emphasis placed on contemporary and non-traditional roles, students may have received an incomplete characterization of the possibilities that Canada’s future contained for women.

Third, it is worth briefly reflecting on the way that Canada’s development was represented. Depictions of and projects about Canada’s roots and development were often framed by notions of ‘progress’, ‘evolving culture’, and so forth. This way of studying and doing history in effect teaches students that conventional forms of growth and development are
inherently good, without seeking to identify or illuminate cases in which such processes are not positive for or beneficial to all parties. There may be some correlation between this phenomenon and the sorts of ‘gaps’ discussed above, regarding cases in which certain aspects of Canada’s history were left under-explained or altogether absent.

CANADA’S MULTICULTURALISM

Throughout the Centennial year, Toronto students participated in a variety of projects that were clearly connected to multiculturalism and diversity within Canada. This theme was successfully embraced in art, music, travel, and pageantry. For instance, as we have seen, some students participated in art projects which noted the significance of First Nations cultures to Canada’s history and growth.\(^{288}\) Likewise, many artistic projects were designed to illuminate the cultural diversity within the student population.\(^{289}\) Of course, Gimby’s “Canada” highlighted Canada’s dual-language culture and diversity and both applauded Canada’s multiculturalism and noted the need for continued education and work along these lines. And when students participated in field trips and exchanges, or when students became pen pals with other students throughout Canada, they were given an opportunity to explore and be exposed to different aspects of Canada’s multifaceted cultural constituency.\(^{290}\) Similarly, the trip to Expo 67 in which many students participated offered a plethora of culturally diverse pavilions and exhibits to explore.\(^{291}\) Although limited, in performances of pageantry there were at times opportunities for students to create and dress in cultural garments and even perform culturally specific dances.\(^{292}\) In historical pageants there were opportunities for

\(^{290}\) Ibid., p. 11.
\(^{291}\) Quinn (1968), p. 50.
students to present material in both French and English, which served as representation of Canada’s multilingual diversity as well.\textsuperscript{293}

This widespread focus on multiculturalism is representative of the shift identified by Igartua toward viewing Canada as a “community of communities”. Of course, as we have seen throughout the previous chapters, there were a number of Centennial activities which did explicitly reinforce the conventional British-ethnic self-definition of Canada. But leading up to and during the Centennial, the traditional and explicitly imperial conception of Canada was continuing to fade and give way to a number of new conceptions. What it is important to note, however, is that even as Canadians were beginning to reexamine Canadian identities there was a significant extent to which this process was carried out through a subtly English perspective. Some of the very activities which sought to highlight the rich pool of diversity in Canada, including First Nations, French, and other cultures, were rooted primarily in English concerns and viewpoints.

This finding is not altogether surprising. While the Centennial brought opportunities to explore a more assorted approach to thinking about Canada and the Canadian identity, it is understandable that teachers and administrators sought to link their Centennial projects to information covered in the pre-existing curriculum and by using school resources available to them at this time. And, as was established earlier, many school resources (including most textbooks) were thoroughly English-centric, despite the curriculum’s gradual shift. So it is important to note that the identification of the British-centered nature of many Centennial events—including those intended to highlight the nation’s multiculturalism—should not be interpreted as a criticism of teachers or school administrators, since in many ways they were limited by the resources available. Instead, this identification is indicative of an interesting

\textsuperscript{293} Ibid., p. 33.
and notable tension during this period, between working toward realizing and emphasizing the multicultural nature of Canada and remaining situated in a methodology which continued to focus primarily on educating students from an English perspective.

CANADA’S UNIQUE NATIONAL CHARACTER

The Centennial celebrations which took place within Toronto-area schools also sought to highlight and disseminate a collection of ideas about Canada’s unique geographic, artistic and cultural offerings. The persistent focus on these aspects of Canada, combined with the ideas discussed in the previous two sections, may have worked together to produce certain general ideas about Canada’s unique national character. Indeed, many of these notions were bound to play a crucial role in the development of the post-imperial identities about which Igartua writes. In this final section, I will reflect briefly on how these ideas about Canada’s unique national character were formed and understood.

On many occasions, students taking part in Centennial projects were responsible for highlighting and learning about Canada’s natural endowments and beauty. The Toronto School Board’s traveling art collection consisted mainly of landscape artwork by Canadian artists. Student artwork most often focused on the beauty of Canadian landscapes and particular Canadian natural wonders. And, in cases of travel, students were encouraged to learn about physical geography and the nation’s natural endowments. Comparisons between the Toronto’s urban character and other parts of the province, country, and world were a common subject of focus throughout the exchange of letters and on class and individual trips.

The Centennial projects equally emphasized the notion of Canada’s unique artistic voice. An important aspect of the art showcase was the emphasis on the works by Canadian
By showing the accomplishments of Canadian artists whose art largely depicted a broad range of different Canadian landscapes, students were made aware of two important things: the unique talents of Canadian artists and the innate beauty of the Canadian landscape. Whether or not the intent was to develop a future generation of Canadian artists’, students were directly exposed to works which emphasized aspects of the nation’s national character. Similarly, with music, many Centennial musical performances highlighted the work of Canadian artists. The Toronto School Board’s Centennial Celebration Concert was used as an opportunity to share musical arrangements composed by Canadians as well as music that reflected Canada’s musical traditions. The arts were used as a means of showing Canada’s unique cultural characteristic as well as depicting the talents of a range of Canadians.

These ideas about Canada’s natural endowments and artistic values likely worked together, alongside some of the elements discussed earlier in this chapter, to produce a general picture of Canada’s national character which was received by students who were involved in the Centennial celebrations. Of course, this is not to suggest that there was a unified or thoroughgoing effort across Toronto schools to produce a single or specific image of Canada’s national character. But we can assume that these related ideas interacted so as to produce notions of Canadian identity to the students who were involved in creating and witnessing the Centennial projects.

This gives rise to an important question about national identity in its reception: how did students receive and interpret these ideas? This thesis has explored the details of the Centennial events as a way of understanding its staging and performance in the schools. Another potentially fruitful approach would look to students’ own explanations of their

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294 Centennial Exhibition of Canadian Paintings (1967).
experiences. Unfortunately, there is a notable lack of written information that demonstrates students’ responses to and reception of these ideas about Canada’s character and identity. But some of the limited information which is available is interesting, if inconclusive. For instance, in a panel discussion led by Toronto Daily Star reporter Margaret Weier, six principals of Toronto high schools were asked to choose six students to record their opinions of Canada for their piece, “Teenagers View Canada – Past, Present, and Future.” These students answered questions very openly, and all defined themselves as proud Canadians. The students’ answers to questions regarding Canadian unity demonstrated their general awareness of the political complexities of the period. And when students were asked about Canada’s relationship with the United States, and whether or not they felt threatened or were concerned about Canada being absorbed by their Southern neighbor, one student, Peter, responded as follows: “I don’t understand how people could be so apathetic or look this negatively at our national unity and what it stands for.”

Peter, like the other students interviewed, took great pride in Canada’s independent and autonomous national character. But it is not clear from the interview whether the students had developed a clear or cogent picture of the national identity and character of which they were so proud and protective. Throughout the interview, students had difficulty defining what was involved in ‘being Canadian’. Of course, given the open-ended nature of the question, the students’ inability to precisely define the Canadian identity is not itself problematic. Indeed, given the breadth and quantity of the Centennial activities, it is not surprising that students had difficulty putting into words a definition of a singular identity for the country. And, after

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297 Ibid.
298 Ibid.
299 Ibid.
working on a year’s worth of Centennial projects, it is quite logical that students would have
developed a general sense of pride in their nation’s identity, even if they did not have a
carefully conceptualized understanding of that identity.

Nevertheless, it is worth noting the tension we witness when looking at these interviews. On the one hand, as Igartua’s and Osborne’s research suggests and as this thesis has partially confirmed, it is clear that the Centennial period was one during which Canadians—including students—were beginning to think and learn about Canada in new ways, and during which a distinctly post-imperial impression of the nation was continuing to form. But, at the same time, it is not clear that the young people at the center of experiencing and celebrating the Centennial were yet fully aware of the changes of which they were a part.
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