

2022

WE MOVE TOGETHER

Resource Package



Resource Package for

We Move Together

with Kelly, Anne & Eduardo

Event Preparations

This class may be longer than the attention span of some of our younger participants. To help with focus, we highly recommend printing at least one colouring page or worksheet for students to work on during the event. If you find your students are getting restless feel free to take a break and finish the class via the Recording.



Click to get Event Access



Helpful Hints

Before

Preparations

Print Handouts

To help with focus we recommend printing at least one colouring page or worksheet for students to complete during the event.

During

What to Expect

Welcome

Author Presentation

Storytime

We Move Together

BRAIN BREAK

Q&A

Wrap Up

After

Now What?

Author Visit Reflections

Choose one or more of the activities in this package to help students unpack the key messages from the presentation.

Explore Virtual Classroom

Extend student learning by exploring the many resources in the Disabilities Virtual Classroom

[Click here to go to the recording!](#)

Joyful
LEARNING



Resource Package

We Move Together



This Resource Package is full of activities to engage your students before, during, and after our 'We Move Together' virtual event.



To help with focus, we recommend printing at least one activity for your learners to work on during the event.

What's Inside?



Virtual Classroom

Our All About Disabilities Virtual Classroom is filled with informational videos, read aloud books, and more for your learners to explore at school or at home.



Letter to the Authors

There are always so many amazing questions and comments during our events. Your students are invited to write a letter to the authors to share their questions and thoughts about the book.



Author Visit Activities

Response Pages designed to help students unpack the key messages in the book *We Move Together*. Includes a variety of blank templates to use with any question or writing prompt.



Author's Learning Guide

Created by the authors, this learning guide provides context, vocabulary, discussion questions, learning activities, printable games, and other resources to support conversations about disability, accessibility, social justice, and community building.



Virtual Classroom

Our All About Disabilities Virtual Classroom is filled with informational videos, read aloud books, and more for your learners to explore at school or at home. To keep students safe and on task, YouTube videos are linked through SafeShare which removes advertisements and suggested videos.

Inside the Virtual Classroom



1 Educational Videos
(on whiteboard)

2 Read Aloud Videos

3 To Be Like Me Videos

4 Guided Draw

5 Disability Resources

6 Welcome Message

kids.joyfullearning.net/disabilities

Write A Letter

There are always so many amazing questions and comments during our events. Your students are invited to write a letter to Kelly, Anne, and Eduardo to share their questions and thoughts about the book.

What to write...

- A connection I made to your story is...
- My favourite page in the book is... because...
- One thing I learned is...
- One question I still have is...

Where to send it...

MAILING ADDRESS

Joyful Learning
9220 214 Street
Langley, BC
V1M2C1

ELECTRONICALLY

hello@joyfullearning.net

Students are also welcome to write a letter to Hayley at Joyful Learning to share their experiences, thoughts, and questions about disabilities, accessibility, neurodiversity or any other topic! We read every question and comment we get from students (and teachers) and use them to help guide our future planning for events and resources.





We Move Together



What did you learn about the authors?

What did you learn about disabilities?

What did you learn about accessibility?

What are you still wondering?

Name: _____





We Move Together



What did you learn about the authors?

What did you learn about disabilities?

What did you learn about accessibility?

What are you still wondering?





We Move Together



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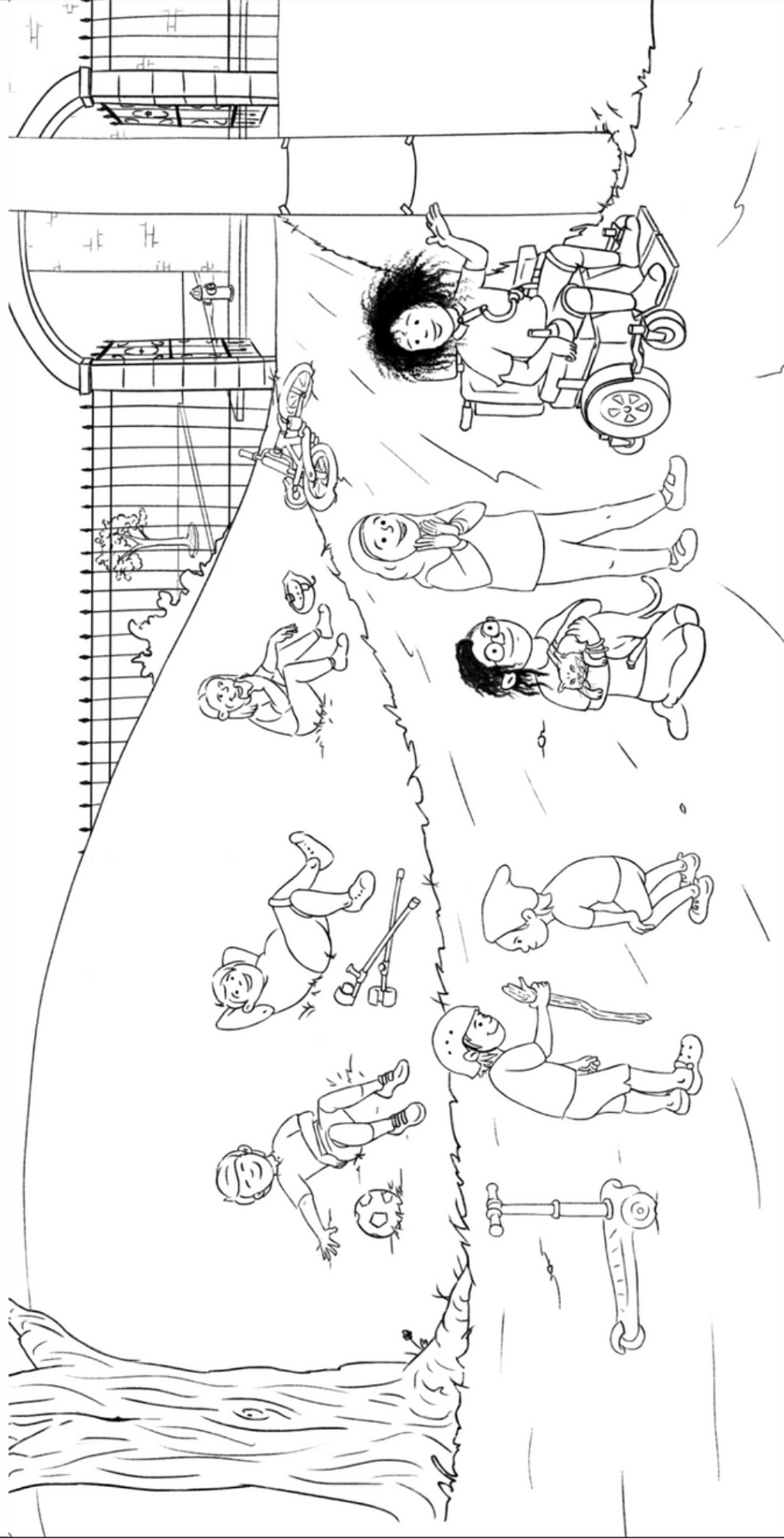
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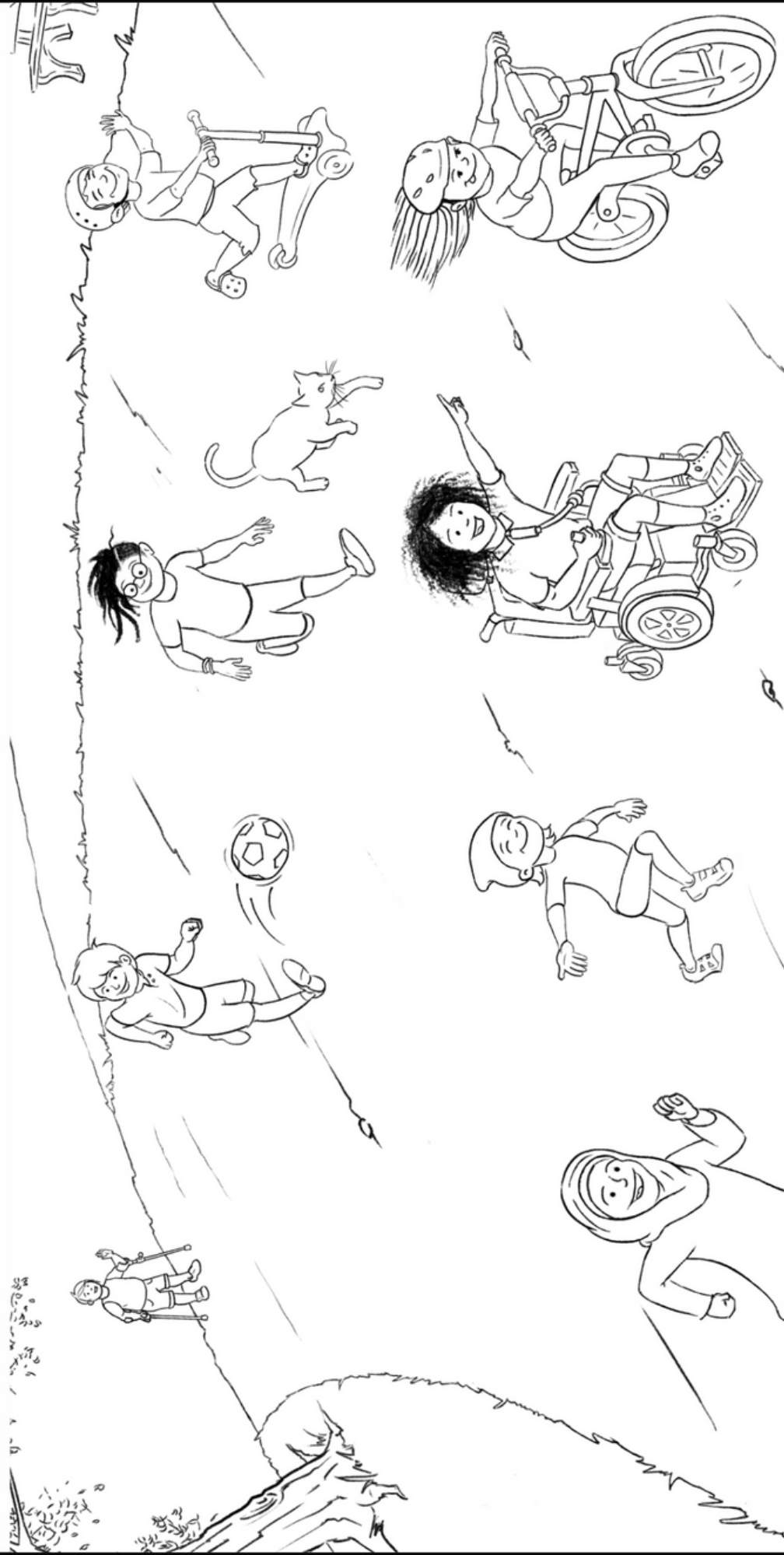


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We Move Together



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A Learning Guide for We Move Together



By Kelly Fritsch, Anne McGuire, and Eduardo Trejos

1st Edition - May 2021

Welcome!

This learning guide offers educators context, vocabulary, discussion questions, learning activities, printable games and templates, and other resources to support conversations with young people about disability, accessibility, social justice, and community building.

We Move Together is an exploration of all the ways that people navigate through the spaces around them and a celebration of the relationships built along the way. The book follows a mixed-ability group of kids as they creatively negotiate everyday barriers and find joy and connection in disability culture and community.



About the Authors

As an author-illustrator team, we came together through our shared belief in the power of storytelling as well as a shared frustration in finding books to read with our own children and friends that showcase multi-layered representations of disabled, D/deaf, and neurodiverse communities, or that engage with disability justice and challenge ableism. We created *We Move Together* as a way to share some of the gifts we have received by being lucky enough to be a part of disability culture and community as disabled people, disability studies scholars, disability activists, and allies. To learn more about the authors and about the collaborative process that led to the creation of *We Move Together*, check out the “[Meet the Authors](#)” page on our website!

We would like to thank [Cory Silverberg](#) for his guidance and support in developing this guide.

Who is the book for?

We recommend this book for kids and grownups of all ages! While the reading level is geared towards kids aged 6-10, the story that’s told through book’s detailed illustrations can captivate the youngest of children as well as facilitate conversations with older children, youth, and adults.

Why consider this book for your library or classroom?

We Move Together centers characters and communities that are typically underrepresented in children’s literature.

According to a report published in the Toronto Star, only 3.8% of Canadian children’s books published in 2019 featured a character with a visible disability and only 1.7% featured a character with an invisible disability. *We Move Together* is truly unique in its expansive representation of diverse and varied embodiments and experiences: readers are introduced to a mixed-ability, multi-racial, many gendered, and intergenerational cast of characters who are united by their desire to build a more accessible world.

The book provides affirming and anti-oppressive depictions of disability and disability culture and community.

While many children’s books on disability depict disability as a tragic and isolating personal condition that must be begrudgingly lived with or else triumphantly overcome, *We Move Together* shows how disability culture and community can be joyful and that disability is an important part of people’s identity. When it comes to children’s picture books, very few focus on disability as the basis for community and none, to our knowledge, explicitly engage with disability justice social movements. *We Move Together* offers parents, educators and kids a space to talk about disability as essential part of our homes, neighbourhoods, classrooms and communities.



The book provides children (and grown-ups!) with information, context, and language to speak about disability identity and culture, accessibility, disability justice, and ableism.

The book's illustrations are rich with detail, inviting multiple readings and discussions. The kid-friendly glossary at the end of the book enhances the story by supporting the reader with appropriate vocabulary and terminology, as well as with some background information about the stories told in the book's text and illustrations. The glossary also introduces the reader to real-life disabled artists and activists working to challenge inaccessibility and ableism in their communities.

Accessibility

Picture books are often read aloud and a big part of the story in *We Move Together* is told through the book's detailed illustrations. Because picture books are not always accessible to everyone, educators can explore the book's website (www.wemovetogether.ca) to find a variety of open-source accessibility resources (e.g., versions of the book with accompanying ASL interpretation, captions, and audio description) that aim to make the book more accessible to a variety of learners. In the section **Group Facilitation Tips**, we've included some ideas for how to plan and teach lessons in ways that are accessible to a range of learners. If you don't find what you need on our website to facilitate access, if you have suggestions for how to improve access, or if you have examples of how you have successfully implemented access, please let us know! You can contact us at hello@wemovetogether.ca

A Note on Person-First vs. Identity-First Language

Language matters. How disability is talked about shapes shared understandings of disability and vice-versa. While there is no one correct way of talking about disability, it's nonetheless important to reflect on what language tends to be used and consider how words can open-up or limit possibilities for disability justice. Not everyone in the disability community agrees about how to refer to disabled identity.

Person-first language (e.g., 'person with disability' or 'people with Down Syndrome') is commonly used in government, legal, or administrative contexts and many people with disabilities prefer this language because it emphasizes the humanity of the person; they are a person first, not a disability. In an ableist world where people with disabilities are often de-humanized, this move to center personhood is no small thing.

However, in this guide and in the picture book, the author-illustrator team choose instead to use **identity-first language** (e.g., 'disabled people,' 'autistic people'). Identity-first language is commonly used by disability activists and scholars and in many disability community spaces precisely because it affirms and upholds the idea that disability is inseparable from personhood and identity!

For more on language-use and other things to consider before leading a discussion about disability with a group, please see the section **Group Facilitation Tips** at the end of this document (also available on [our website](#)).

Teaching with We Move Together

We Move Together is composed of several vignettes – smaller stories that take place within the larger story. Each of these vignettes highlights a different theme related to disability and social justice. We outline these vignettes and their accompanying themes in the pages to come and suggest possible discussion questions and learning activities based on each.



Theme 1:
How We Move



Theme 2:
**Accessibility, Creativity,
and Problem Solving**



Theme 3:
Interdependency



Theme 4:
**Communication
and Culture**



Theme 5:
Connection and Conflict



Theme 6:
**Disability Community,
Justice, and Activism**

Note

The discussion questions and activities in these sections have been designed for students in grades 1-4, with some discussion themes and activities more suited to younger or older students. All activities can be adapted to meet the needs of different groups of students or other audiences.



Theme 1

How We Move

Vocabulary

Tools like wheelchairs, mobility scooters, crutches, and canes are called *assistive* or *mobility devices* because they make it easier for people to get around, to find their balance, or take a rest. One of the kids in the book has a *ventilator* attached to her power wheelchair which is a machine with a tube that helps her to breathe.



See also glossary entry **How We Move** in the book for key ideas and vocabulary related to this theme.



Scene 1



Scene 2



Scene 3

Discussion Prompt 1

What are some of the different ways the kids are moving in the opening scene? What helps you move? What do all kids need to help them to move?

Talking points:

The kids are moving in different ways and using different devices to help them to move. Some of the kids are running or skipping on foot, some are moving on bikes and push scooters. There is a kid using crutches and another kid using a power wheelchair. Invite students to share what helps them move and encourage them to think about the fact that all our bodies need things like food and rest to help them move.

Discussion Prompt 2

Is everyone in this scene moving at the same speed?

Talking points:

While the book's text talks about moving fast and moving slow, students might notice that the kids in this scene are moving at a range of different speeds. Being able to move fast can depend on things like people's height, age, body, energy level and/or their use of assistive devices. If the students don't immediately notice, educators can point out that the kid on the horizon using arm crutches has stopped moving and is waving their hand.

Discussion Prompt 3

The kid on the horizon needs to move slow. What do the friends do next? What happens after the kids slow down?

Talking points:

Educators might emphasize that moving slow isn't less fun. Encourage students to think about the different things that can happen when the group slows down. For example, when we slow down, we discover new or different things: no longer zooming along on his scooter, the child with the yellow helmet discovers a cool stick with the kid in the pink hat. The others notice a carnival poster and together they create a new and imaginative game.



Scene 4

Discussion Prompt 4

Look at the expressions on the faces of the people on the bus. What do you think the different characters are feeling or thinking?

Talking points:

Because of the text, students will likely begin by noticing that many of the people on the bus looked bored or frustrated, and it's true, bus rides can be slow and boring! Lowering the bus ramp can take time and sometimes waiting for things that take time can be hard. Students will also note that some of the friends look excited. Invite students to think about why people might look one way or another. For example, What do you think the person holding the screaming baby or the person with the grocery bag is thinking? Why do you think the person with the green sweater is checking his watch? Why do you think the sleeping person is so tired? Why do you think the friend holding the caterpillar jar looks so happy? The bus illustration also gives educators and students the opportunity to talk about how sometimes we don't always know how people are feeling based on how they look on the outside. A person might appear bored or anxious but is actually lost in pleasurable thought. Or a person might seem happy on the outside but could actually be feeling lonely. One way to know how people are doing is to ask them!



Scene 5

Discussion Prompt 5

Think of a time when you have had to wait or when you have felt bored. What did it feel like? What happened next? Did being bored ever lead to something exciting, surprising, or unexpected?

Talking points:

Educators can use this part of the book to scaffold an open-ended conversation about having to wait and/or being bored. In the book, having to wait led some people on the bus to become frustrated, while for others, waiting was filled with anticipation and resulted in a happy reunion. Encourage kids to share about an experience of being bored or having to wait. What did it feel like and what came of it?

Activity Ideas



Draw, write, or tell

How do you like to move? Who or what do you like to move with? Create a picture of you and your friends moving together.

 [Activity sheet #1](#)



Group activity

While outside or in a large indoor space, encourage students to move quickly. Next, encourage them to move slowly. What did they notice and feel when moving quickly? What did they notice and feel while moving slow? Follow this activity up by asking students “how do you like to move your body?” One at a time, invite students to take turns leading the group to move together with the leaders’ chosen movement.



Group activity

While outside or in a large indoor space, organize a game of charades. Without using words, the leader acts out an emotion (e.g., scared, bored, happy, angry, sad, proud, disappointed, worried, confused, calm, confident, etc.) and the group guesses. Note that this is also an opportunity for students to learn about how their friends show emotion. For one student, ‘happy’ might look like a smiling face, for another student this emotion might look like stomping (e.g., hand flapping, rocking, etc.)

 [Activity sheet #2](#)



Create a story

The kids in the book had to wait to see each other. This kind of waiting can be exciting, like waiting for a birthday or seeing someone you miss! When have you had to wait? What happened next? Write or draw out your story.

 [Activity sheet #3](#)



Theme 2

Accessibility, Creativity, and Problem Solving

Vocabulary

Ableism is a form of discrimination. It wrongly considers only some bodies, minds, and behaviors to be normal, worthy, and valuable. Ableism creates **barriers** or obstacles for disabled people, making it hard to meet friends, learn at school, find a place to live, get a job, participate in community events, or even go for ice cream! **Accessibility** means making changes to our rules, buildings, environments, as well as to our own behaviors to make sure everyone feels welcome and is included.



See also glossary entries **Ableism** and **Accessibility** in the book for key ideas and vocabulary related to this scene.



Scene 6



Scene 7

Discussion Prompt 1

What is going on in the ice cream shop scene (Scene 6)? What's the problem?

Talking points:

There are at least two ways of looking at the problem in this scene. One way is to see that disability is the problem: this person using a scooter is disabled and therefore cannot get into the ice cream store because it has a step at the entrance. Another way to look at this scene is to turn our attention to the inaccessible architecture of the shop. The ice cream shop was designed and built with the expectation that all customers could climb stairs. It wasn't made to welcome everyone and that means that people who can't climb stairs are left out. This is an example of ableism. In a follow-up discussion, students and educator might discuss other ways the ice cream shop might be inaccessible (e.g., financial inaccessibility) and how we might address those.

Discussion Prompt 2

How might we fix the problem of the ice cream shop step? Ideas?

Talking points:

Ramps will be an obvious answer here. In addition to thinking about ramps, also encourage students to think of other possible solutions to the problem of inaccessibility. For example, the entrance could be redesigned to be flush with the sidewalk or a friend who can use steps can bring ice cream out to friends who cannot get in. While this latter accessibility solution is definitely imperfect, it's helpful to think about people-powered solutions to accessibility in addition to structural solutions.

Discussion Prompt 3

What do you notice in the ramp-building scene (Scene 7)? What are our friends up to? What are some of the different jobs that they are doing? How are the people working together?

Talking points:

Our friends are getting creative: now that they've noticed the unfair problem of the step at the ice cream shop, they are coming up with ideas for how to make things more accessible. Some people are drawing up plans for a ramp, others are carrying out those plans – cutting wood, assembling the pieces, painting the ramps, etc. The person with the clipboard is organizing the group and making sure all the different parts of the project come together. Two of our friends can be seen on the sidelines – one is painting a picture on the wall and the other is playing with a rubik's cube. People sometimes join in in different ways and it doesn't always mean they are not participating or contributing to the project! Part of moving together is just being together, enjoying each other's company.

Vocabulary

Curb cuts are mini ramps built into the sidewalk that make it easier for people using mobility devices to get from the sidewalk to the road.

Sometimes curb cuts have bumps on them – this is called *tactile pavement* and it alerts blind or visually impaired people moving with white-canes or guide dogs that they are about to leave the sidewalk and move onto the street.



Scene 8

Discussion Prompt 4

What do you notice in this street scene (Scene 8)? Has anyone seen ramps like these around their community? Who benefits from these ramps? Do we all benefit in the same way?

Talking points:

People using wheelchairs and other mobility devices benefit from ramps. In addition to increasing accessibility for disabled people, encourage students to also think about how the ramps make things easier for people pushing strollers, for example, as well as for delivery people with heavy loads or push carts (who are also pictured in the scene). Of course, people with strollers and delivery people are not affected by inaccessibility in the same way as people using mobility devices. While people with babies might be able to park their strollers outside a shop before they enter, people using mobility devices are very often simply excluded from those spaces. We don't all need or benefit from ramps in the same way but addressing inaccessibility and ableism helps to build a better world for us all!

Discussion Prompt 5

What else, other than the ramps, is making this city street more accessible?

Talking points:

In addition to the ramps, some shops and restaurants have flat entranceways that make it easy for all people to get in and out. There are curb cuts and tactile pavement installed at the intersection. Students may notice the public bench just outside the ice cream shop, which provides people with a place to rest. Electric door openers (pictured in scene 6 on the entranceway to the tool library) make it easier to open doors in shops and restaurants. Bike lanes along the city streets make it safe for bikers to ride. The city bus in the background also allows a variety of riders to get around town together rather than in individual private cars. This improves air quality and makes neighbourhoods more accessible to pedestrians. Not seen in image but also worth noting is the audio chirps at crosswalks that indicate when the light is green and it's safe to cross the street.

Activity Ideas



Cut, paste and colour

Design your own ramp!



Activity sheet #4



Group activity

Create a chart with three headings titled “Ways our school is welcoming”, “Possible barriers to Access” and “Ideas for making a more accessible and welcoming school!” After introducing the chart, invite students to move around their school to observe the school’s physical or built environments. Ask questions like: are there accessible washrooms in the school? (how do you know?) Does the entrance to your school have a ramp? Is the ramp at the front or the back of the school (consider why this matters)? Is the ramp clear for people to use or are there things like bikes or strollers blocking people’s routes? If it’s winter, are paths shovelled and free of ice for people to move up and down the ramp and access different parts of the school? Is there an elevator to get to the second floor? Which classrooms or parts of the school can be accessed using an assistive device and which have barriers in the way? Are there barriers like garbage cans, bookshelves, etc. that prevent doors from opening fully or that block the corridor? Before they head out for recess or lunch, ask students to also consider the school’s social environment (What games are popular at recess? Do these games leave anyone out? What kinds of things at the school makes you feel like you belong? What doesn’t? etc.). Once the students have made their observations, in a large or small group fill in the chart with what they’ve noticed about their school environment and collectively brainstorm ideas for making the school a more welcoming and accessible space.



Activity sheet #5

Note: some issues of inaccessibility will be easier to address than others.

Removing a garbage can that’s partially blocking an entranceway to a classroom is an easier problem to solve than an inaccessible school entranceway. Remind students that while noticing barriers is an important first step in addressing inaccessibility, next steps might include writing letters to school administrators or government officials, making posters to raise awareness about an accessibility issue, creating a petition and gathering signatures, or inviting a local disability activist organization to come in to the school and speak about community initiatives they are working on relating to community building and/or accessibility (see, for example, the [Stop Gap School Project](#). Stop Gap is also depicted in the book).



Community Walk/Roll

Encourage students to walk, roll, or otherwise move around their own neighbourhoods and communities or organize a class excursion to explore your local community. Ask students to notice what's making their communities more accessible.

 *Activity sheet #6*



Design & Build Challenge

Invite students to imagine they are in charge of building a new city. How would they design their city to make sure it was accessible and welcoming? Invite students to brainstorm ideas for their accessible city, come up with a plan, and explain the reasoning behind their design. Finally, students can bring their plans to life by using plasticine, recyclable containers, lego, blocks, or any other building materials available.

 *Activity sheet #7*



Theme 3

Interdependency

Vocabulary

Interdependency means relying on each other and caring for one another. We are interdependent when we are supporting the needs of each other and helping one another to flourish.

Discussion Prompt 1

What does a bee have to do with a flower? How are they connected? What is their relationship?

Talking points:

Bees and flowers depend on each other – the bee needs the flower’s pollen for food and the flower needs the bee in order to reproduce. The bee and the flower are interdependent, meaning that bees and flowers rely on each another for survival and so that they may flourish, grow, and be well. As people, we too are interdependent. All of us rely on so many different kinds of relationships every day. However, people don’t all rely on the same relationships in order to survive and thrive! Some of us might need help or support with eating, using the washroom, and/or getting dressed in the morning; many of us rely on someone to make our food, make sure our washrooms and clothes are clean and ready to use. We all rely on each other to take care of our environment because we all need clean water, air, and nutritious food.

Discussion Prompt 2

What are some other examples of interdependency in this illustration?

Talking points:

In the first illustration, there is a child and his guide dog. The child relies on the dog to move



Scene 9

around the community as well as for love and support, while the dog relies on the child for love, care, nourishment, exercise, etc. The second illustration shows two adults riding together on a tandem bicycle, each relying on the other to power their bike. As we’ve talked about, the bees need the flower’s pollen for food and the flower needs the bee in order to reproduce. As for the fish in the water – the fish needs the water to breath and to swim, but does the water need the fish? It’s an interesting question ripe for discussion!

Follow up prompt

If the group has already read the entire book at least once, educators can ask students if they’ve noticed other examples of interdependency in the other scenes in the book. Some examples: the child with crutches getting a ride on the back of their friends’ power wheelchair (Scene 3); the parents pushing their baby in a stroller (Scene 8); in the library the kid communicating with a tablet held by her friend (Scene 11); the breastfeeding baby and mother (Scene 13); the grandmother and the girl who uses the power wheelchair eating together (Scene 13); the kid drinking from a straw held by her friend (Scene 13); the two friends painting a sign together (Scene 14), the child and their memories (Scene 16); the boy travelling with his guide dog (Scene 18); etc.

Activity Ideas



Draw, write, or tell

Who and what do you depend on? What are some of the relationships (at school, at home, in your communities) that you rely on every day to keep you safe, fed, cared for? Who and what depends on you?

 *Activity sheet #8*



Group activity

This activity can be done after the students have completed their worksheets reflecting on people and things they rely on. On a blackboard or on a large piece of chart paper, create a web of interdependency for your school and classroom. What or who do we rely on to learn every day? (e.g., caretakers who clean washrooms, office staff who make sure we have the supplies we need to learn, teachers who plan lessons, friends to play and learn with, parent volunteers who run snack programs, etc.) How do these relationships make our classrooms and school better? How do we, or how can we, contribute to the well-being of those who help us flourish? (e.g. make a thank you card, host a community dinner, nominate someone for an award, support workers' rights, etc.)



Theme 4

Communication and Culture

Vocabulary

Disability or crip art pushes us to think about disability in new ways and imagine different possibilities for moving together. Some disabled artists dance using their wheelchairs, or paint, sculpt, or write poetry. Deaf people and others who have trouble hearing spoken words (as well as their hearing friends and family) often talk using *sign language*, a language that is expressed non-verbally using hand movements and facial expressions. There are many different sign languages but ASL (which stands for *American Sign Language*) and BASL (which stands for *Black American Sign Language*) are commonly used in the US and English-speaking Canada, while LSQ (*Langue des Signes Québécoise*) is often used in francophone communities in Canada. Sign language is a core aspect of Deaf community and culture.



See also glossary entry ***Disability Art and Culture*** and *How we Communicate* in the book for key ideas and vocabulary related to this theme.



Scene 10



Scene 11



Scene 12

Discussion Prompt 1

What do you think the kid with the green shirt in Scene 10 is wondering about? Where do his questions lead him?

Talking points:

This is an open-ended question but Scene 10 is intended to depict a hearing child's curiosity and wonder about sign language, sparked by seeing a group of Deaf students learning about Deaf art at an art gallery. In the library scene (Scene 11), the boy and his friends learn about American Sign Language (ASL) and Deaf culture. In the grocery store (Scene 12), the boy is presented with an opportunity to use his new skill – and makes a new friend!

Discussion Prompt 2

When we encounter something or someone new to us, we might feel curious. Sometimes, other people's curiosity about our bodies, our behaviours, our clothes, languages, or traditions can feel good and can lead to new friendships (like in the book). Sometimes, other people's curiosity can make us feel weird, singled out, stared at, and uncomfortable. Sometimes it can even be bit of both! Can you think of a time when you have been curious about someone else? Or, when someone has been curious about you? How did it feel?

Talking points:

Singling out a person on the basis of how they look, move, or act doesn't always feel good but neither does ignoring disability or pretending it's not an important part of how we move together. Educators might encourage students to reflect on what kinds of curiosity feels good in their experience and what kinds of curiosity feels bad. This can lead to a discussion about how interactions might be shaped by our intent (e.g., is our curiosity driven by an openness of wanting to learn more about and/or understand something we've never experienced or is it a curiosity driven by judgement, shame, or stigma?), by what language we use (e.g., "What's *wrong* with your legs?" vs. "I like your wheelchair!"), and by our relationships with people (e.g., personal questions about a person's disability may not feel comfortable when they come from a stranger but this could be different between close friends). Remind students that an important part of making or being friends is learning about and paying attention to other people's personal boundaries and their comfort. Curiosity is never a good reason to ask unwanted questions, stare, or to touch other people's bodies, clothes, or assistive devices without their permission. If friends tell us to stop – whether using their body language or their voice – we should always listen and stop.

Discussion Prompt 3

The gallery scene is inspired by an art gallery in Toronto called Tangled which showcases D/deaf

and disabled artists and their work. The gallery is designed to make art accessible. What do you see in this illustration that makes the gallery accessible?

Talking points:

Another open-ended question, but here are some ideas: there's a sign language interpreter giving a tour to a group of Deaf kids; there are headphones on the wall so that blind, visually impaired or print disabled visitors (among others) can gain access to information about the art; the canvases are hung lower on the walls, permitting visitors who are small statured or using mobility devices better access to the art; there is a hand symbol on the table inviting sighted and blind/visually impaired visitors to touch, feel, and otherwise interact with the art.

Discussion Prompt 4

In the library scene (Scene 11), what are some of the different ways our friends are learning? What different tools are they using to communicate and learn?

Talking points:

Some people are learning from reading books, others are learning from talking to each other. Some kids are learning with the help of their tablet, others are finding out more on the internet.

Discussion Prompt 5

ASL is a rich language that is expressed non-verbally with hand movements and facial expressions. What other examples of non-verbal communication can you spot in this scene?

Talking points:

The woman using a scooter is pointing, letting her grandson know she would like an eggplant. The girl wearing a pink hijab is gesturing to the apple man, telling him he's dropped more apples. The man with the kid on his shoulders has his hands outstretched, indicating he can't see where he's going.

Activity Ideas



Cut and Paste

Learn how to introduce yourself in ASL!



Activity sheet #9



Decoding Activity

Fingerspelling activity sheet.



Activity sheet #10



Group Art Lesson

Plan and create an accessible art piece that can be appreciated using more than one sense!



Lesson plan



Theme 5

Connection and Conflict



Scene 13



Scene 14



Scene 15

Discussion Prompt 1

To be “nourished” means that we have enough food, water, and all the other things we need to thrive (e.g., safety, love, friendship, etc.) What are some of the different ways the friends are being nourished in this scene (Scene 13)?

Talking points:

Students might notice the many ways the friends are eating and drinking: there is a kid who is eating using a feeding tube with the support of her grandmother, there is a mother breastfeeding her baby, there is a person drinking from a water bottle while leaning-up against a tree, and another person drinking from a cup with a straw that is being held by their friend. These people are being nourished by the food and drink they are consuming but also through the connections they have with their friends and family and nature. Building a sandcastle with a good friend, learning how to swim with the help of a trusted teacher, lounging in the shade of a towering tree: these are all examples of connections that nourish us.

Discussion Prompt 2

The kids in Scene 14 are making posters for a climate change demonstration. Look at the posters on the left side of the illustration and then look at the posters on the right side. What are the two problems the kids are identifying? What is the conflict?

Talking points:

On the left side of the image, the kids are reminding us that plastic pollution is a big environmental problem. Plastic straws are being dumped into our oceans and seas; they are polluting our waterways and harming many different species like turtles and fish. The kids on the left are saying that we need to ban plastic straws from being used in restaurants or stores. The kids on the right remind us that banning straws solves one problem but creates another. While all of us depend on clean oceans and ecosystems, some people also depend on plastic tubes and straws to help them drink or eat liquid foods. For these people, plastic tubes and plastic straws are access: it is what helps them live!



See also glossary entry ***Moving Together isn't Always Easy*** for key ideas and vocabulary related to this theme.

Discussion Prompt 3

Conflicts can make us angry and frustrated but conflicts are not always bad things – how can conflicts be helpful?

Talking points:

It's easy to move from noticing a conflict to choosing a side. Educators can support students in thinking about the value of staying with a problem as opposed to rushing to a solution. Remind students that how we work through a problem can be as important as the solution we arrive at (e.g., like in math, sometimes the work we do to try and arrive an answer is just as, or even more important, than simply arriving at the correct answer). In the example of the straw debate, both sides raise valid and important issues: plastics *are* contributing to environmental pollution *and* they are also essential to many disabled people's survival. Being able to sit with big or complicated problems – as opposed to debating the validity of different communities' responses to the problem – can help us to better understand the issue, to see it from different angles. The slogan “Nothing about us without us!” (which is written on a sign in Scene 18) is a reminder that disabled people have often been left out of conversations about issues that are important to their lives. Our movements are deeply connected: we need to come together, listen, and learn from each other's experiences and perspectives so we can come up with new and creative ideas for how to solve the problems we all face.

Discussion Prompt 4

The kids in Scene 14 don't end up resolving their conflict. Instead, one friend decides it's time to take a break in a calming space. How do you calm down in hard moments? Do you have a particular routine or ritual or thing you like to do to take a break? Do you have a calm space that you like to go to or a place you like to imagine? Is there a trusted person, animal, or thing that helps you feel grounded when you are having a hard time? Follow up: How do you notice other people taking breaks?

Talking points:

This is an opportunity for students to reflect on and talk about the ways they have of taking care of themselves when times are tough and/or to think about what/who they need to feel safe, calm, and connected. It's also an opportunity for students to share strategies and think more explicitly about how others take breaks (and how we can best support others to take care of themselves when they need to). Some people might prefer to be alone, while others draw comfort and strength by being around specific people. Learning about what feels good when it comes to taking care of yourself in hard moments is important and so is learning about how best to support others when they are having a hard time.

Activity Ideas



Draw, write, or tell

How do you nourish or care for others at school, at home, or in your community? What are some examples of things you do to make sure your friends, classmates, family, elders, community members, or pets feel safe, loved, and cared for?

 [Activity sheet #11](#)



Draw, write, or tell

Describe a disagreement you have had with someone. What happened? How did that make you feel? Did it get resolved? If so, how? If not, why not? What are some ways conflicts can be helpful? Is there a trusted person, animal, or thing that helps you feel grounded when you are having a hard time?



Draw, write, or tell

How do you take a break? In the white space, draw where you like to go or what you like to do. Where do you like to go or what do you like to imagine?

 [Activity sheet #12](#)



Learn more about the straw debate from disability justice activist Alice Wong. Text resources can be found [here](#) and [here](#), and podcast [here](#).



Theme 6

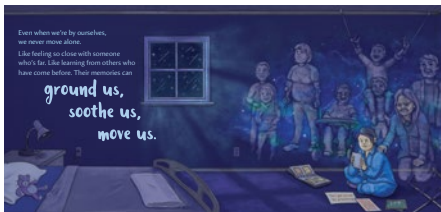
Disability Community, Justice, and Activism

Vocabulary

Nurtured and led by multiply marginalized queer, trans, and disabled people of colour, *disability justice* is an idea and a social movement that shows us how challenging ableism and fighting for access is connected to all struggles for justice.

Neurodiversity celebrates the diversity and variation of human minds, brains, ways of thinking, learning, and processing.

Some Deaf people refer to their communication differences as *Deaf Gain* (rather than hearing loss) to celebrate how Deaf ways of thinking and communicating open up meaningful ways of being together.



Scene 16



Scene 17

Discussion Prompt 1

“Even when we’re by ourselves we never move alone” – what do you think the authors mean by this? How can someone be close to others even when they are by themselves?

Talking points:

Our friend is alone in this scene but this friend is also surrounded by thoughts, memories, and/or dreams of loved ones and other disabled people from history. We might feel close with someone who is far away from us – family or friends who live in a different city or part of the world, a parent, grandparent, or loved one who lives in another house, or who is in the hospital, or who is incarcerated. We can also feel close with someone who has died or even someone we never knew personally but who’s story connects with our experience. Educators can point out that many of the people in the memories are, like the child, disabled. Reading words and hearing stories by disabled people – both past and present – can connect us to rich disability histories, cultures, communities, and social movements.

Discussion Prompt 2

Notice the card beside the child sitting on the floor in Scene 16. The card says “You get Proud by Practicing,” which is the title of a **poem** written by disabled poet Laura Hershey. When you hear the word pride what do you think of? What does the word pride mean to you? What is something you are proud of about yourself?

Talking points:

Pride can be different things. We may think about pride as something we either have or we don't. But it can be both. We talk about pride as a personal feeling (e.g., how we think about ourselves) and it can also be a feeling that binds together a group (e.g., gay pride). Because pride is a feeling, it can be complicated: we might be proud about some aspects of ourselves and not others. And we might feel proud about something at home but not feel the same when at school or around friends. Pride can be something we know inside, independent of what other people think or believe. Our sense of pride can also be greatly influenced by how we think other people see us. Ableism can make it hard to be proud of disabled bodies and minds. Ableism is a form of discrimination. It assumes that being able to run fast on two legs is better than zooming around in a wheelchair, using crutches, or moving slowly. Ableism assumes that a body that can sit still or quietly in a desk at school is better than a body that needs to squirm, wiggle, stim, and move around. It wrongly considers only some bodies, minds, and behaviours to be normal, worthy, and valuable. The idea that some bodies, minds, and ways of moving are better than others often excludes disabled people and can lead to hurtful labels, like when people get called dumb, ugly, stupid, crazy, or lame. All of this can make it harder for disabled people to be proud of their bodies, minds and movements. But like Laura says, it's something we can get better at with practice.

Follow-up prompt

What do you think it means to practice being proud? How could you practice being proud? How can we make it easier for others to be proud? You might read or listen to Laura Hershey's poem and talk about some of the examples she gives of how to practice pride (e.g., making a new friend, finding community, trying new things, making or building something, fighting for a better world, etc.) and invite students to come up with their own ideas for how to practice building pride in themselves, their friends, and their communities.

Discussion Prompt 3

In Scene 17, our friends are seen moving together with a bigger community of disabled people. Finding a community of people with whom we can share experiences and ideas can help us understand ourselves in new and powerful ways. The disability community is not one community but rather is made up of many communities. What are some of the communities that are represented in this image? Why do you think it's important for communities to move together when fighting for a better world and future?

Follow-up prompt

What does community mean to you? Who is in your community? Do you belong to more than one community? Is community different from family? If so how?

Talking points:

This scene shows people from different communities and people with different kinds of disabilities and differences. Educators might want to remind students that any community, including the disability community, is always composed of many different communities. The signs, banners, and other symbols in this image show us that there are many different groups of people interested in and affected by disability issues and the fight for access. Students might notice, or educators can draw attention to:

- The many rainbows in the crowd, signaling LGBTQ pride;
- The words “Water is Life”, which reference indigenous rights and the work of the water protectors;
- The words Black Lives Matter combatting anti-Black racism and highlighting struggles for racial justice;
- The sign saying ‘Nothing about us without us’ and ‘Access is love’ reference disabled people’s struggles for access and respect
- The rainbow infinity symbol, which celebrates neurodiversity;
- The words “Deaf Gain”, which remind us of the importance of Deaf culture.

We also see many different kinds of disabilities represented in this scene (physical, intellectual, sensory, neurological, etc.). We see old people and young people. Fighting for disability justice and access is important to all of these people and communities. Disabled people are valuable members of all our communities: we must all work together to fight ableism and build a more just world for everyone. When individuals and communities come together, we form a large group that can make a big impression!

Discussion Prompt 4

How are people moving together and/or communicating in Scene 17?

Follow-up prompt

People also communicate parts of themselves through their clothing or hairstyles: what styles or outfits do you like in this picture?

Talking points:

People in this scene can be seen yelling, chanting, singing, playing music, dancing, and drumming. Some people have found other ways of saying what they need to say: they have written their thoughts on signs or are wearing clothing that communicates what they want to say. One person can be seen holding up a cell phone that is making it possible for a community member to attend the gathering while resting in bed. One of our friends is wearing noise-cancelling headphones which are helping to make this loud gathering more accessible. Often, communicating our needs and desires means

embracing creativity. There are many examples of creativity in this scene: people are expressing themselves in dance, by making and sharing music, in their various clothing and hair styles, by blowing bubbles, etc.).



Scene 16

Closing discussion prompt

As we've read through the book and talked about the illustrations, we've learned about different ways of moving and communicating. We've learned about things like accessibility, interdependency, and community. How are all of these things coming to life in this park scene (Scene 16)?

Talking points:

- **Movement and communication:** Students might notice the different ways people are moving around the park (e.g., via bike, mobility scooter, as both a driver and a passenger, with a white cane, with a guide dog, using crutches, walking, running, sliding, swinging, sitting, climbing). Students might also notice that some people are moving together in pairs, in groups, while others are enjoying moving alone. Educators might prompt students to imagine the sounds or smells of the park. While some people in this scene are connecting through talking, others are quiet, intent on what they are doing or simply taking in their surroundings.
- **Accessibility:** Students might notice the accessible swing, the flat, accessible passage between the main path and the park and garden. The public bench and picnic benches are providing places to rest. Educators might ask the students about the raised garden beds – do students think these are low enough for someone using a wheelchair to access? How could they be designed to be more accessible? There is also an example one child helping another up the play structure. This too is an example of accessibility but also of interdependency: one child is helping the other so that they both might play together.
- The themes of *interdependency* and *nourishment* can also be gleaned as some people are seen eating food, while others are preparing food and others still are harvesting food from the community garden.
- **Community** is everywhere in this scene, evident in the people playing, talking, laughing, eating, sharing: finding joy in moving and being together!

Activity Ideas



Draw, write, or tell

Who is in your community? What communities do you belong to (or would like to belong to)? What does community mean to you?

→ *Activity sheet #13*



Read or listen

To Laura Hershey's poem "You get proud by practicing" as read by disability justice activist Alice Wong [here](#).



Draw, write, or tell

Activists at the Disability Visibility Project say that "Access is Love" – that making something accessible is a loving way of making sure we all belong. What does access mean to you?

→ *Activity sheet #14*



Design and decorate

How do you want the world to change? What do you need to say to the world? Create a t-shirt and/or placard to say what you need to say!

→ *Activity sheet #15*

→ *Activity sheet #16*



Culminating field trip

Organize a picnic at a local accessible park. Invite people important to your communities!

Group Facilitation Tips

Some things to consider before leading a discussion about *We Move Together* with a group:

1. Reflect on the language you typically use or observe others using when it comes to talking about disability. Paying attention to the language you use—and inviting young people to do the same!—is an acknowledgement that language is powerful and that it matters in terms of how disability is imagined, how access can be enacted, and how disability community can be built. In the opening pages of this guide, we gave a brief overview of some of the differences between person-first and identity-first language. Here are some other things to consider:

- There are many commonly-used words and phrases that contribute to disability oppression by suggesting that disability is inherently a **deficit** (e.g., “her arm is *missing*”, “he is really *overcoming* his disability”), **limiting** (e.g., “they are confined to a wheelchair”), or **tragic** (e.g., “he *suffers* from cerebral palsy”). Consider, too, the everyday ways disability gets used as an insult or as a negative metaphor (e.g., “this party is *lame*,” “that game was *crazy*,” “I just turned a *blind* eye,” “their complaints fell on *deaf* ears” or “he’s such a *moron*”, “that’s *retarded!*”).
- Many disabled people have importantly criticized the language of *special needs* and *exceptionalities* for how it suggests that disabled people have needs somehow beyond the needs of nondisabled people. As Aurora Levins Morales and Patty Berne remind us in their quote in the opening epigraph of the book: “all bodies have strengths and needs that must be met”. The language of “special needs” contributes to the already widespread belief that disability access, accommodation, and support is somehow an extra burden as opposed to a human right and what everyone needs to live and learn and make friends.
- *Disabled people have reclaimed some words* that have historically been used to cause harm. For example, disability communities reclaim ‘*crip*’ from the word ‘cripple’, using it as a powerful term of group-identification (e.g., “crip culture”) rather than to refer to an individualized medical problem. Crip and criping can also acknowledge the many ways disability adds to our world and is not a way of being that needs to be overcome, as well as draw attention to the helpful ways disability disrupts normalcy (e.g., “crip time”).
- Critically engaging with ableist language is not about whether words or phrases are good or bad, right or wrong. To the contrary, it’s about thinking critically about the way ableist meanings about disability are deeply embedded in society. For example, when disability is used over and over again as an insult or as a negative metaphor (e.g., “this party is *lame*,” “that game was *crazy*,” “I just turned a *blind* eye,” “their complaints fell on *deaf* ears” or “he’s such a *moron*”, “that’s *retarded!*”),

it confirms the widespread, dominant and harmful belief that disabled lives as less than non-disabled lives. It's important to challenge harmful or demeaning language use as one way to fight against ableism and create a more accessible world for everyone.

2. **Consider reading through the book all at once at first and then go back, either right away, or over the course of several days or weeks – or even over the course of the whole year – for a closer look at different themes/spreads.** Each spread introduces many ideas to unpack and a lot of these ideas will be new to many students and educators as they present parts of disability community, experience, and history that many non-disabled people haven't been exposed to before. Learning new or unfamiliar ways of thinking can take time. Remember that while a lot of work happens in discussion and in and through the activities, success doesn't always look like every child wanting to contribute verbally or through a particular activity. We do a lot of learning when we are quiet, and some kinds of learning take time. Whether or not you plan on revisiting this book with the same group of students, think about this as the beginning of a conversation students (and you) will continue to have in the future.
3. **Prioritize accessibility in your lessons.** Approach the learning activities with creativity and flexibility, ensuring all students are able to engage with the central ideas of the lesson. For example, if the journal writing activity is inaccessible to a student, educators might invite the student to draw out their reflection instead or else to make an audio or video recording of their thoughts. Likewise, if visually-based activities like designing a ramp or a t-shirt is inaccessible to a student, try pairing up or grouping together diverse learners and invite them to collaborate in creating their work, etc.
4. **In discussions, leave room for students (and teachers!) different – and multiple – identities, including identities that we might not be immediately visible.** We all have many identities (race, gender, class, ability, age, and so on) that we bring with us into the classroom. Some of these identities are visible and others are invisible. Remember that there will be students in the class who have experience with disability that isn't visible or that they haven't chosen to share. It's important to remind the group not to assume people are non-disabled simply because of how they look. Remind students that in the book, disability doesn't look like one thing or one person (e.g. disabled people don't all use wheelchairs, disabilities can be both visible and invisible and disabled people are an important part of all of our communities). In the book, we also meet non-disabled kids and grown-ups who have many different kinds of relationships to disability (e.g., kids with disabled parents or who have a disabled sibling or friend, etc.) The disability community is wide and varied and includes people with a range of different experiences.
5. **When talking about the relationship between ableism and other forms of discrimination and oppression, make connections not comparisons.** Students may be tempted to think of different categories of oppression in a hierarchical way – for example, comparing race and disability (or even different kinds of disabilities) in order to determine who is better or worse off, or who is the most oppressed. Acknowledge that we all have experiences of privilege and we all have experiences

of discrimination and that these unique experiences are shaped by our different identities. Experiences of oppression may be connected but they are not the same or even comparable – ableism is not simply like (or analogous to) racism and one way we know this is that disabled people of colour experience the effects of racism *and* ableism. Remind students that the point is not to compare or compete (e.g. who has it the hardest), but to acknowledge and respect each person's experience within these systems of oppression, to be open to listening and learning from each other's experiences and perspectives and to work together to challenge injustice in its many forms.

6. **Avoid activities that invite students to simulate disability.** Disability simulation activities have become a common practice in educational spaces. Such activities invite students to, for example, wear a blindfold or earplugs, use only one hand, or sit in a wheelchair for a day as a way to instill empathy for disability and accessibility-related issues. Disability stimulation activities have been heavily criticized by disabled activists and researchers for the ways they inaccurately represent disability and emphasize disability as a deficit: wearing a blindfold for an hour or a day is not the same as moving through the world blind, for example. The blindfold takes away a person's sight but doesn't enable that person to experience of blind ways of moving, sensing or knowing. Educators might instead invite students to understand disability and inaccessibility by doing an accessibility audit of their school or introduce students to blind artist Carmen Papalia's performance's piece "**Blind field shuttle**" where the artist takes sighted participants on non-visual guided walks through the city and invite students to think about blindness not as a deficit but as way of moving that leads to valuable non-visual ways of learning and moving together.
7. **Remember you don't need to have all or even most of the answers.** Young people can expect answers and you may expect them from yourself, but *We Move Together* isn't a book that is about giving answers, it's about creating a space for discussion. If you feel unsure or on the spot with a comment or question, remind students that there's always more than one answer, and that we can often come up with better answers when we work together. This is an important intervention and one that's in line with the core ideas of the book! If students are particularly interested in an aspect of the book with which you are not familiar or comfortable addressing, consider reaching out to a local disability group, a disabled artist or community activist and inviting them to come in and speak on their work as a guest presenter in your school or classroom.
8. **Get creative! Have fun!** Many children's books on disability depict disability as a tragic and isolating personal condition to be overcome. While *We Move Together* acknowledges and challenges the everyday barriers disabled people face, the book also depicts how disability culture and community can be transformative and joyful, making visible the ways that disability is an important part of people's identity and a desirable part of our communities and world. We hope this sense of joy can be brought to life in and through the discussions, events and activities in the classroom. We encourage educators to learn more about disability arts, activism, culture and community and look for opportunities to incorporate examples of a vibrant, creative, diverse and multi-faceted disability culture across your curriculum, classrooms and school communities.

Resources

Note

The resources that follow are geared toward educators looking to learn more about the ideas, concepts, artists and activists introduced in *We Move Together*.

Accessibility

- [Access is Love](#)
- [Stop Gap Foundation](#)
- [Disability Justice/Access Organizing](#) (Showing Up for Racial Justice)
- [Accessibility Toolkit: A Guide to Making Art Spaces Accessible](#) (PDF)

Disability/Crip Art and Artists

Disability arts festivals and organizations

- [Reel abilities Festival](#) (includes children's programming/events)
- [Superfest Disability Film Festival Kids](#)
- [Tangled Art + Disability Gallery in Toronto](#)
- [Crippling the Arts](#)
- [Deaf interiors](#)

What are the disability arts?

- [Sean Lee on Disability Art](#)
- [Eliza Chandler on Disability Art](#)
- [Alex Bulmer discusses Deaf and Disability Arts](#)

Disability arts projects/directories

- [Project Creative Users](#)
- [Activist Artist Directory](#)
- [Leroy Moore's Black Disabled Art 101](#)
- [Bodies in Translation](#)
- [Arts Everywhere](#)
- [Disability Arts Online](#) (UK-based)

Dance

- [Heidi Latsky Dance](#)
- [Axis Dance Company](#)
- [Alice Sheppard](#)
- [Cyborg Circus](#)
- [Propeller Dance](#)
- [Kinetic Light](#)

Drawing and painting

- [Riva Lehrer](#)
- [Syrus Marcus Ware](#)
- [Gloria Swain](#)
- [Bruce Horack](#)
- [Peter Owusu-Ansah](#)

Music and poetry

- Leroy Moore and Krip-Hop
- Laura Hershey
- Eli Clare
- Kay Ulandy Barrett

Sculpture

- Vanessa Dion Fletcher
- Persimmon Blackbridge

Performance

- Carmen Papalia
- Alex Bulmer
- David Bobier
- Brian Solomon
- Christine Sun Kim
- Lisa Bufano

Textile

- melannie monoceros

Accessibility and the Arts

- Accessibility Toolkit: A Guide to Making Art Spaces Accessible (PDF)
- Vital Practices in the Arts
- Know Access: A Digital Collage
- Relaxed performances
- You Can Do it With Your Eyes Closed by Carmen Papalia

Disability Justice Activism

- “Disability Justice lesson plans for grades 6-12” by Lydia X.Y. Brown (with the Judge David L. Bazelon Center)
- **What is Disability Justice?** By disability justice activist Patty Berne
- **Disability Visibility Project** with disability justice activists Alice Wong, Sandy Ho and Mia Mingus
- **Eli Clare**, speaker, writer, disability justice activist
- Sin Invalid’s **Disability Justice from A to Z** (Downloadable coloring book)
- **Disability Justice Network of Ontario**
- **Disabled and Here**

Disability and Language

- “Ableism/Language.” By Lydia X. Z. Brown @ Autistic Hoya
- “Why I dislike People First Language” by Autistic activist Jim Sinclair
- “On Person-First Language: It’s time to actually put the person first” by trans disabled activist Alex Kapitan
- “I’m not your inspiration, thank you very much” by Stella Young

Documentaries

- **Crip Camp** and Crip Camp’s educational resources
- **Fixed: The Science Fiction of Enhancement**
- **Unrest**

This list is not exhaustive and it is an ongoing work in progress. If you would like to suggest a resource to add to this list, please email us at hello@wemovetogether.ca.

Lesson Plan and Activities

Making Art Accessible!

Overview

In this lesson students will be introduced to disability art and learn about principles of accessibility in the art and art spaces. Students will plan and create an accessible art piece that can be appreciated using more than one sense.

Curriculum connections

In the Ontario Arts Curriculum (2009), teachers are urged to implement antidiscrimination principles in arts education. According to the document, students should have access to materials that “reflect the diversity of Canadian and world cultures” and that, in turn, students should be given opportunity to create “various forms of art, inspired by styles from diverse cultures,” as well as be provided with opportunities “to explore issues relating to their self-identity.” (p.50). This lesson introduces students to the styles and traditions of disability art, both local and international (D3.2). It encourages students to use of elements and principles of design to create a two or three-dimensional art piece that addresses and challenges issues of social injustice such as ableism and inaccessibility (D1.1; D1.3; D1.4; D2.2).

Part 1: Setting the scene

Drawing on student’s prior knowledge

When you think of an art gallery what do you imagine? If you’ve been to an art gallery before, describe what it’s like? What are the ‘rules’ of the art gallery? How are visitors supposed to appreciate the art? For example, are visitors typically allowed to touch or smell or taste the art? How can traditional gallery rules make art galleries inaccessible for some people?

Introduce new concept – Accessibility in art spaces

In *We Move Together*, the gallery scene is inspired by an art gallery in Toronto called **Tangled** which showcases D/deaf and disabled artists and their work. The gallery is designed to make art accessible. What do you see in this illustration that makes the art in the gallery accessible to Deaf and disabled people

Talking points: In this scene, student’s might notice a sign language interpreter giving a tour to a group of Deaf kids; there are headphones on the wall so that blind or visually impaired visitors can gain access to information about the art; the canvases are hung lower on the walls, permitting smaller visitors and/or visitors using mobility devices better access to the art; there is a hand symbol on the table inviting visitors to touch, feel, and otherwise interact with the art using non-visual senses).

Follow up question: Most visual art is designed and created to be appreciated using one sense only: sight. What other senses can be used to appreciate art? How can we design and create art that can be appreciated using more than one sense? Make a list of the different senses people might use to appreciate and enjoy art (e.g., sight, sound, etc.)

Introduce new concept – Examples of disability art

Disability art pushes us to think about disability in new ways and imagine new possibilities for moving together. Disability art challenges and expands our ideas about disability, art, beauty and movement. Some disabled artists dance using their wheelchairs (e.g., Alice Sheppard, Kinetic Light, AXIS, Heidi Latsky Dance, Cyborg Circus, Propeller Dance), draw or paint (see Riva Lehrer, Syrus Marcus Ware, Gloria Swain, Bruce Horack, Peter Owusu-Ansah) or write music or poetry (e.g., Leroy Moore, Laura Hershey, Eli Clare, Kay Ulandy Barrett). Others create sculptures or performance (e.g., Carmen Papalia, Alex Bulmer, David Bobier, Brian Solomon, Christine Sun Kim, Vanessa Dion Fletcher, Persimmon Blackbridge, Jenelle Rouse) or work with textiles (e.g., melannie monoceros). Disability art also works to make art more accessible. This means disabled artists often will create art that can be appreciated by people with all kinds of bodies and minds. One way to make sure art is more accessible is to create art that can be enjoyed by using more than one sense.

Part 2: Art Lesson

Materials needed

When you think of an art gallery what do you imagine? If you've been to an art gallery before, describe what it's like? What are the 'rules' of the art gallery? How are visitors supposed to appreciate the art? For example, are visitors typically allowed to touch or smell or taste the art? How can traditional gallery rules make art galleries inaccessible for some people?

- Materials for this activity can vary depending on what is on hand in the classroom. When selecting materials to work with consider using materials with different textures (e.g., fabrics, yarns, ribbon, pompoms), sizes/shapes (e.g., recyclable containers, boxes, toilet paper or paper towel rolls etc.), and properties (e.g., elastic bands, wire, springs, sewing kits, natural objects like branches or acorns), colors (e.g, paints, markers, crayons, construction paper), sounds (e.g., bells, rice, dried beans).
- Students will also need paper, pencil and an erasure for brainstorming and planning.

1) Brainstorm!

Invite students to explore the materials they have at their disposal and brainstorm ideas for how you can use these materials to create accessible art.

Note: remind students that their art piece doesn't have to appeal to all of the senses but should be able to be appreciated by more than one sense (e.g., sight AND sound).

2) Plan!

Next, students must create a plan for their accessible two- or three-dimensional art piece. What materials will they use? What senses can people use to enjoy their art piece? How/it what ways is their art piece accessible?

3) Create!

Using the materials on hand and drawing on their plan, students will create their two- or three-dimensional art piece.

Teacher resources

For additional resources about disability and the arts, please see the list of [Disability/ Crip Art and Artists](#) in the Resources section of the Learning Guide.

Draw, Write, or Tell

Create a picture of you and your friends moving together.



Four sets of primary writing lines, each consisting of a solid top line, a dashed middle line, and a solid bottom line, for writing a story or description.

HAPPY

BORED

SCARED

EXCITED

PROUD

ANGRY

SAD

CALM

CONFIDENT

WORRIED

DISAPPOINTED

CONFUSED

NERVOUS

SURPRISED

GRATEFUL

TIRED

ANNOYED

HOPEFUL

DISTRESSED

FRUSTRATED

Create a Story

The kids in the book had to wait to see each other.
When have you had to wait? What happened next? Write or draw out your story.

FIRST	
NEXT	
THEN	
LAST	

Design a Ramp!



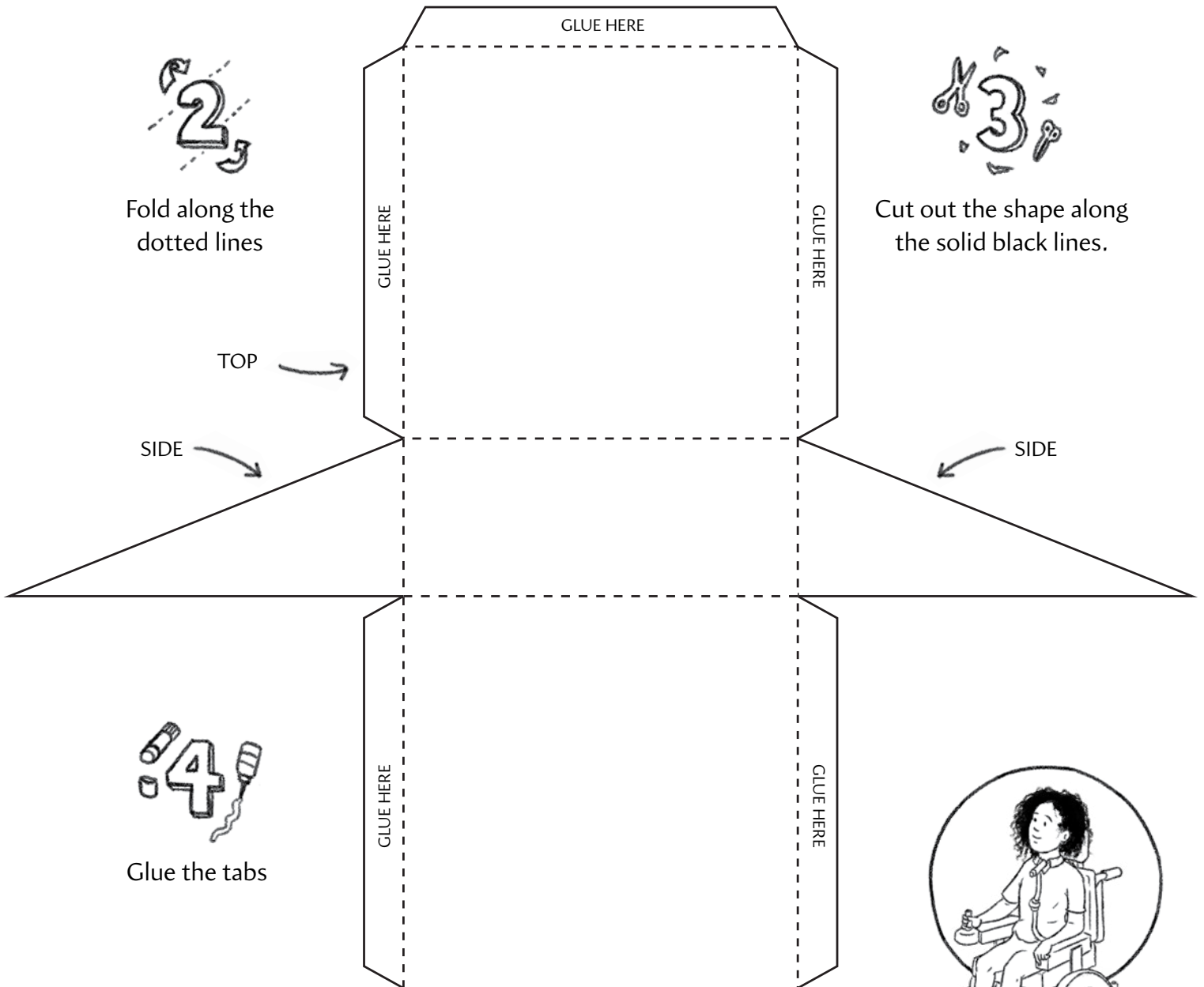
Decorate and personalize your ramp - you can use markers, paints, stickers, sparkles or other materials you can think of!



Fold along the dotted lines



Cut out the shape along the solid black lines.



Glue the tabs

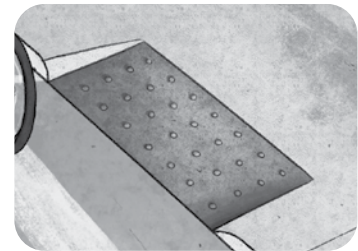


Community Accessibility Checklist



Walk, roll or otherwise move around and explore your community.
What do you notice is making your community more accessible?

- Public benches
- Curb cuts
- Tactile pavement
- Ramps
- Barrier-free (flat) entrances
- Push buttons or automatic door openers
- Intersection 'chirps'
- Street lighting
- Public transit
- _____
- _____
- _____



School Accessibility Checklist

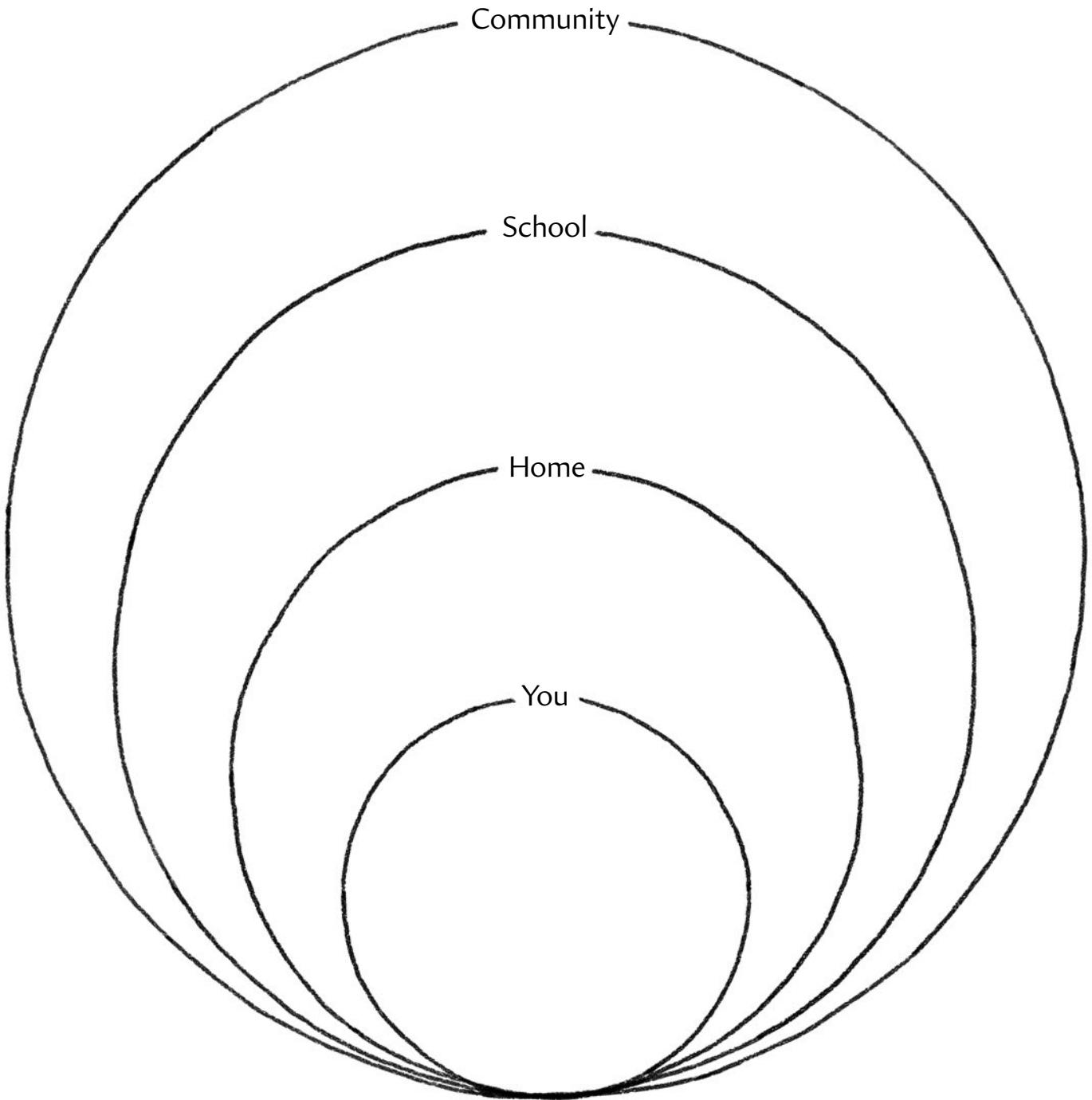


Move around your school and observe its physical or built environments. Consider why the way the school was built matters to people accessing the building and classrooms.

- Are there accessible washrooms in the school?
- Does the entrance to your school have a ramp?
- Is the ramp at the front or the back of the school?
- Is the ramp clear for people to use or are they being blocked?
- Are paths shovelled and free of ice for people to access and use the ramp?
- Is there an elevator to get to the second floor?
- Which classrooms or parts of the school can be accessed using an assistive device and which have barriers in the way?
- Are there barriers that prevent doors from opening fully or that block the corridor?
- _____
- _____
- _____

Draw, Write, or Tell

Who or what do you depend on? Who or what depends on you?



Introduce Yourself

Moving together means learning about the many ways we communicate. Use the ASL alphabet chart on the next page to learn how to finger spell your name. Cut and paste the letter signs below and introduce yourself to a friend!



ASL: Name you? **English:** What's your name?



ASL: Name me... **English:** My name is...

Paste your name in ASL here

A A A B B B C C C D D D

E E E F F F G G G H H H

I I I J J J K K K L L L

M M M N N N O O O P P P

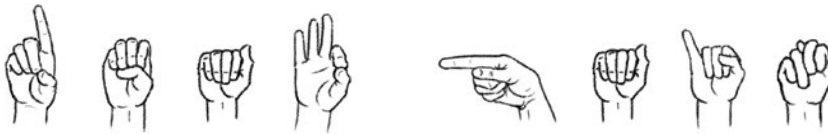
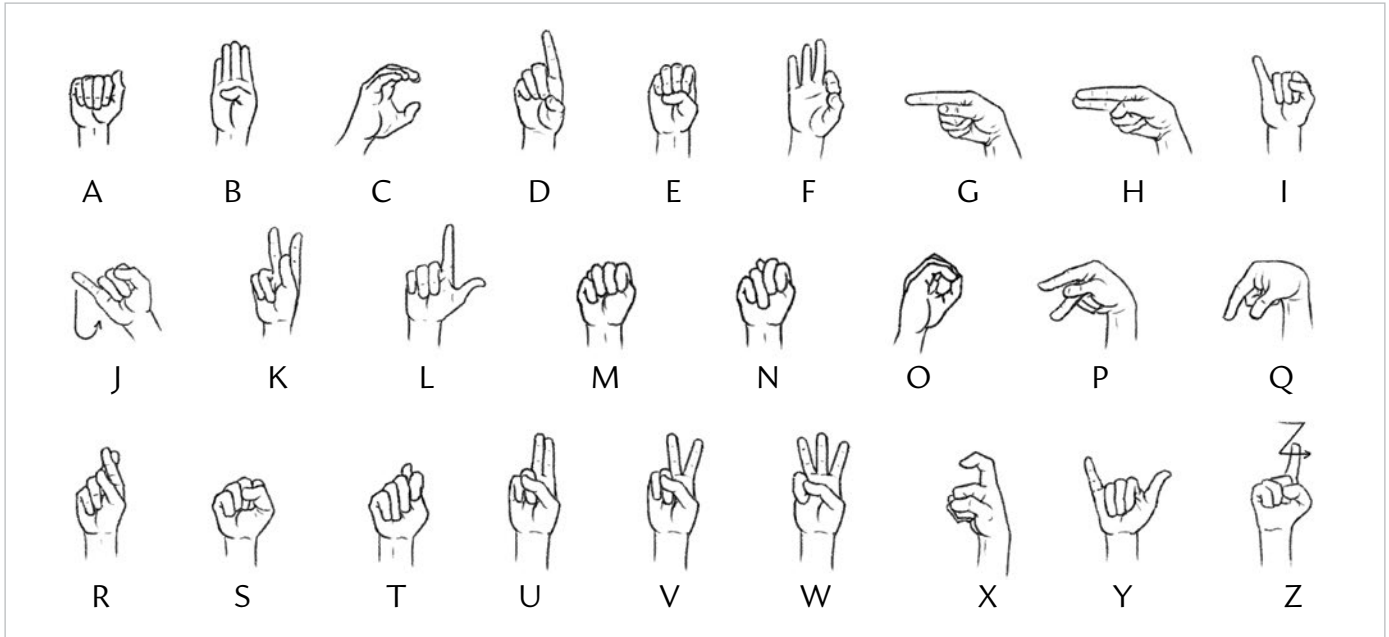
Q Q Q R R R S S S T T T

U U U V V V W W W X X X

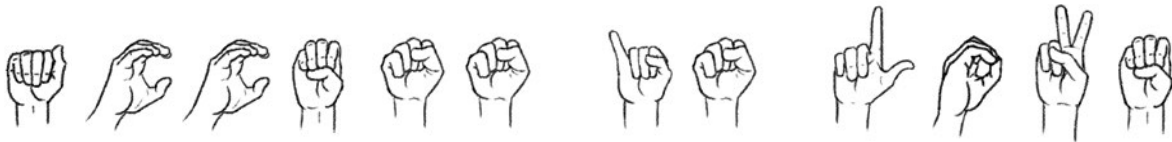
Y Y Y Z Z Z

What does it say?

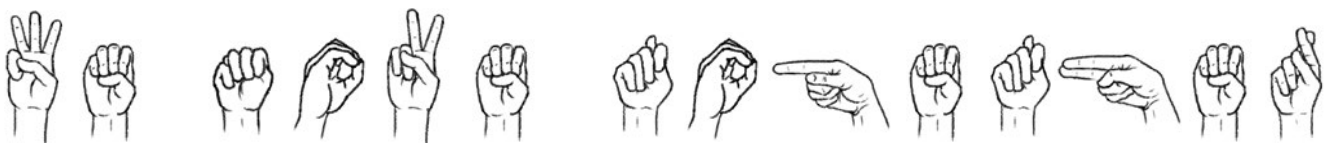
Use the ASL alphabet chart to decode the Deaf and disability slogans below.



1. _____



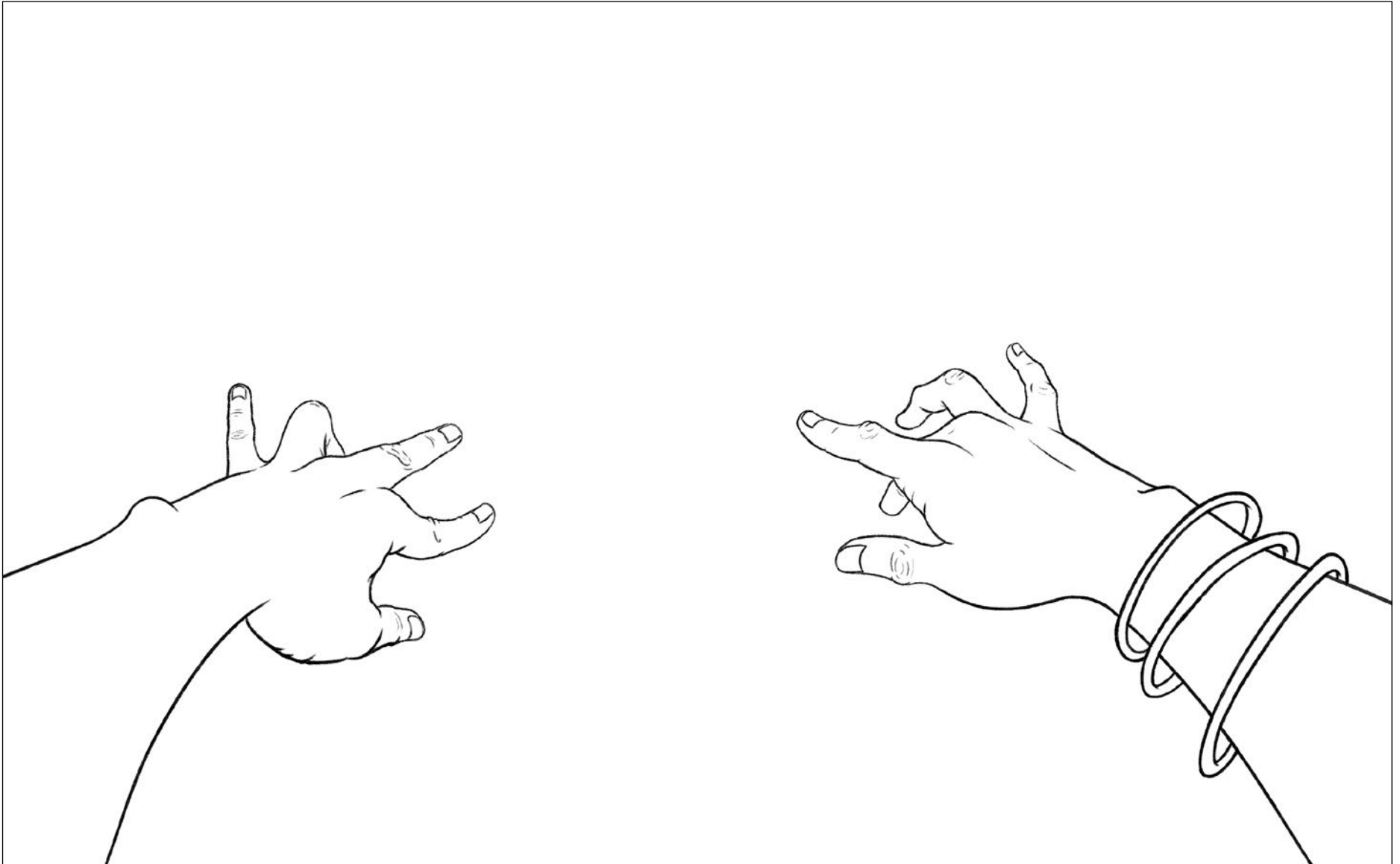
2. _____



3. _____

Draw, Write, or Tell

How do you take a break? Where do you like to go or what do you like to imagine?



Draw, Write, or Tell

Who is in your community? What communities do you belong to (or would like to belong to)?
What does community mean to you?

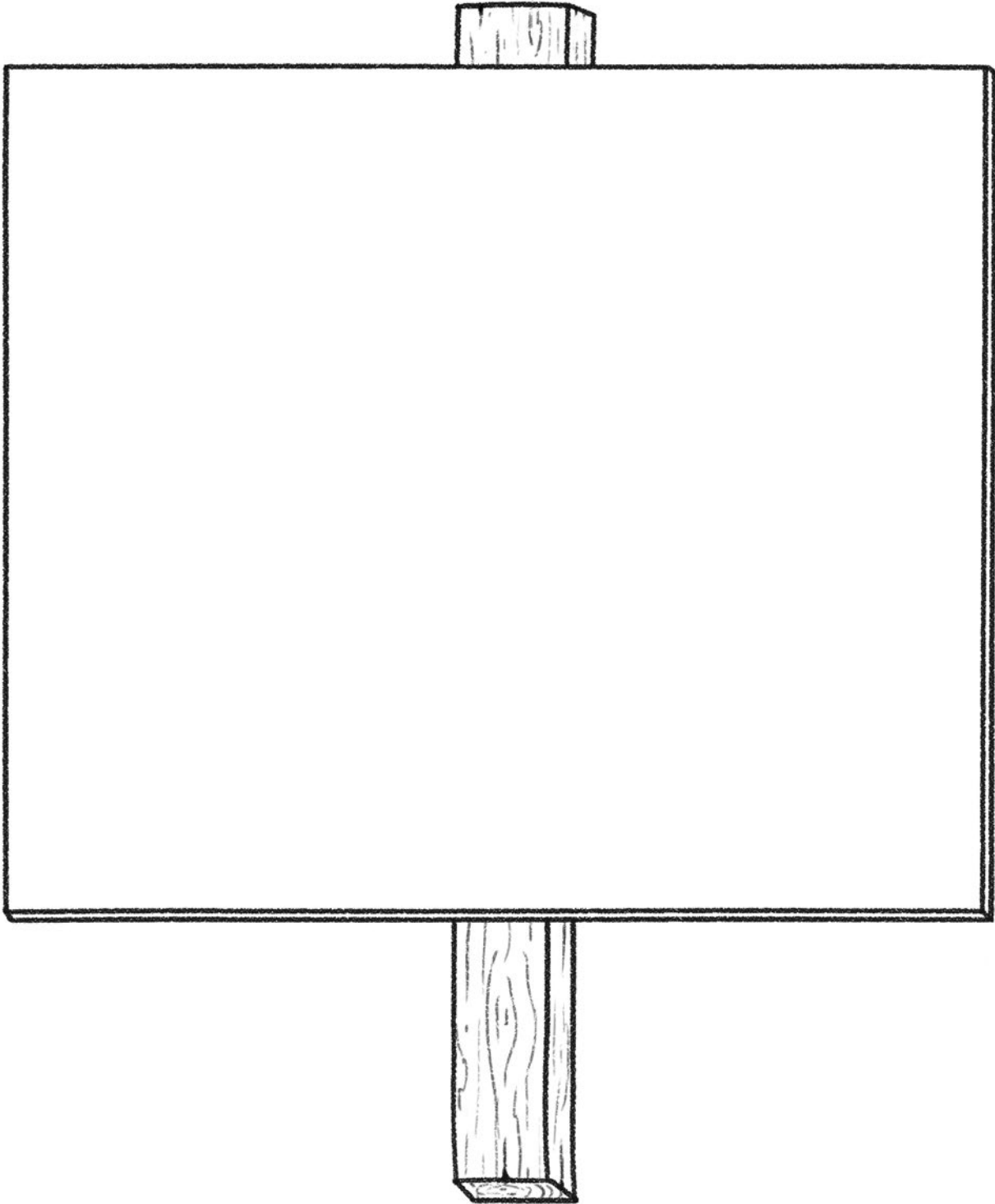


Four sets of primary-ruled lines for writing, each consisting of a solid top line, a dashed middle line, and a solid bottom line.

ACCESS is...

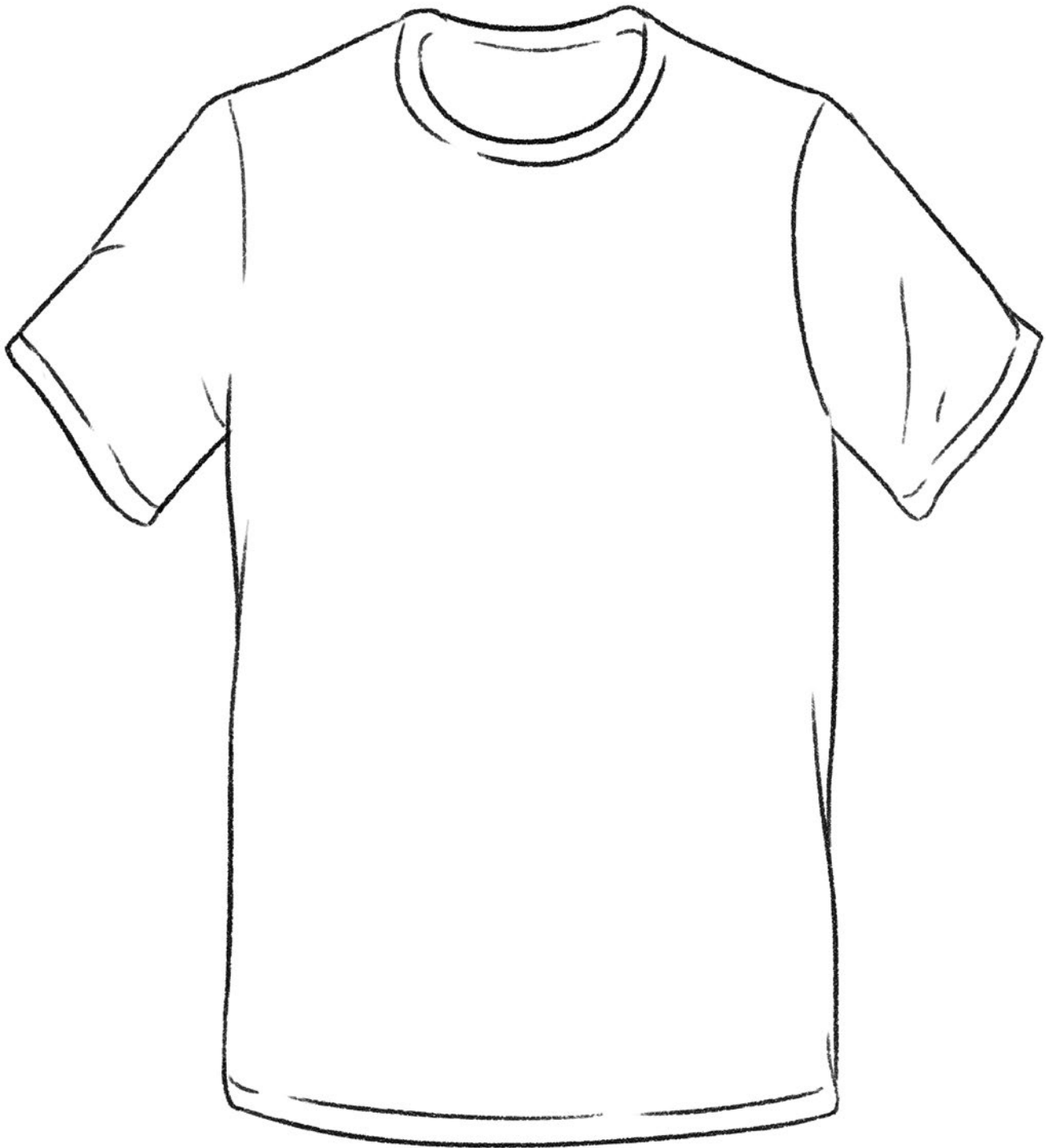
What do you want to say?

In the book, kids and grown-ups used t-shirts, signs and placards to say what they needed to say. Design a placard and tell the world what's important to you!



What do you want to say?

In the book, kids and grown-ups used t-shirts, signs and placards to say what they needed to say. Design a t-shirt and tell the world what's important to you!



Fun stuff

We Move Together Scavenger Hunt

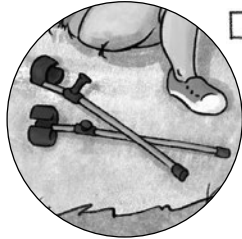
Look through the pages of **We Move Together** (not including the glossary!) and spot the following:



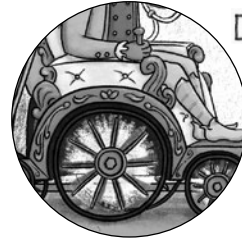
A ventilator tube



"The Future is Accessible" t-shirt



A pair of arm crutches



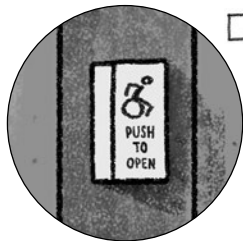
A fancy wheelchair wheel



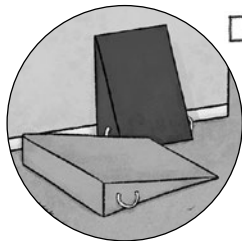
The International Symbol of Access (ISA)



A caterpillar



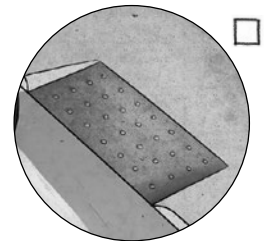
A door opener



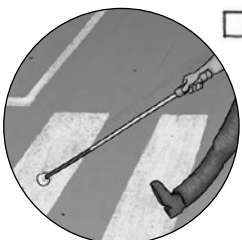
Ramps



A manual wheelchair



A curb cut and tactile pavement



A white cane



A tandem bike



A cochlear implant



A book about Deaf culture



A tablet for talking



The ASL sign for "help"



A tube for eating



A soothing poem



A pair of orthopedic shoes



A symbol of neurodiversity



Y	J	C	G	R	D	C	B	U	S	Y	D	K	D	M
L	C	A	R	E	E	A	A	O	H	T	I	E	E	S
U	I	N	V	U	R	K	L	N	Y	I	S	V	A	I
N	I	I	E	R	T	I	L	T	E	S	A	I	F	E
E	C	N	I	D	D	C	I	A	E	R	B	T	S	L
E	L	E	T	A	N	N	H	C	W	E	I	S	C	B
P	R	C	R	E	U	E	I	E	D	V	L	I	O	A
K	R	I	Y	M	R	T	P	I	S	I	I	S	O	C
L	T	I	M	C	S	P	U	E	R	D	T	S	T	U
Y	S	O	D	U	I	G	R	A	D	O	Y	A	E	R
R	C	A	J	E	K	B	M	E	N	R	E	H	R	B
T	S	E	T	O	R	P	A	O	T	U	E	B	T	C
V	D	R	O	T	A	L	I	T	N	E	V	T	U	U
M	O	B	I	L	I	T	Y	J	Y	N	R	Q	N	T
A	C	C	E	S	S	I	B	I	L	I	T	Y	U	I

ABLEISM

ASL

BARRIER

COMMUNITY

DEAF GAIN

INTERDEPENDENCY

MOBILITY

SCOOTER

ACCESSIBILITY

PROTEST

BLM

CRUTCHES

DISABILITY

INTERPRETER

NEURODIVERSITY

SOLIDARITY

ACCESS IS LOVE

ASSISTIVE DEVICE

CANE

CURBCUT

GUIDE DOG

JUSTICE

RAMP

VENTILATOR

BICYCLE

PRIDE

PROTEST

TUBE



We Move Together

Word Search



T	R	B	C	P	Y	P	M	H	T
Y	N	W	A	R	T	S	A	S	H
S	D	E	T	I	G	M	E	S	E
R	U	O	R	D	X	T	R	W	L
M	A	B	B	E	O	L	C	M	P
Q	V	M	U	R	F	D	E	I	W
G	O	D	P	I	L	F	C	T	O
F	A	S	T	B	L	O	I	S	L
F	R	I	E	N	D	D	V	D	S
E	B	U	T	C	A	N	E	E	A

ASL
BUS
DIFFERENT
FRIEND
LOVE
RAMP
STRAW

BODY
CANE
DOG
HELP
PRIDE
SLOW
TUBE

BUILD
CAT
FAST
ICECREAM
PROTEST
STIM



We Move Together



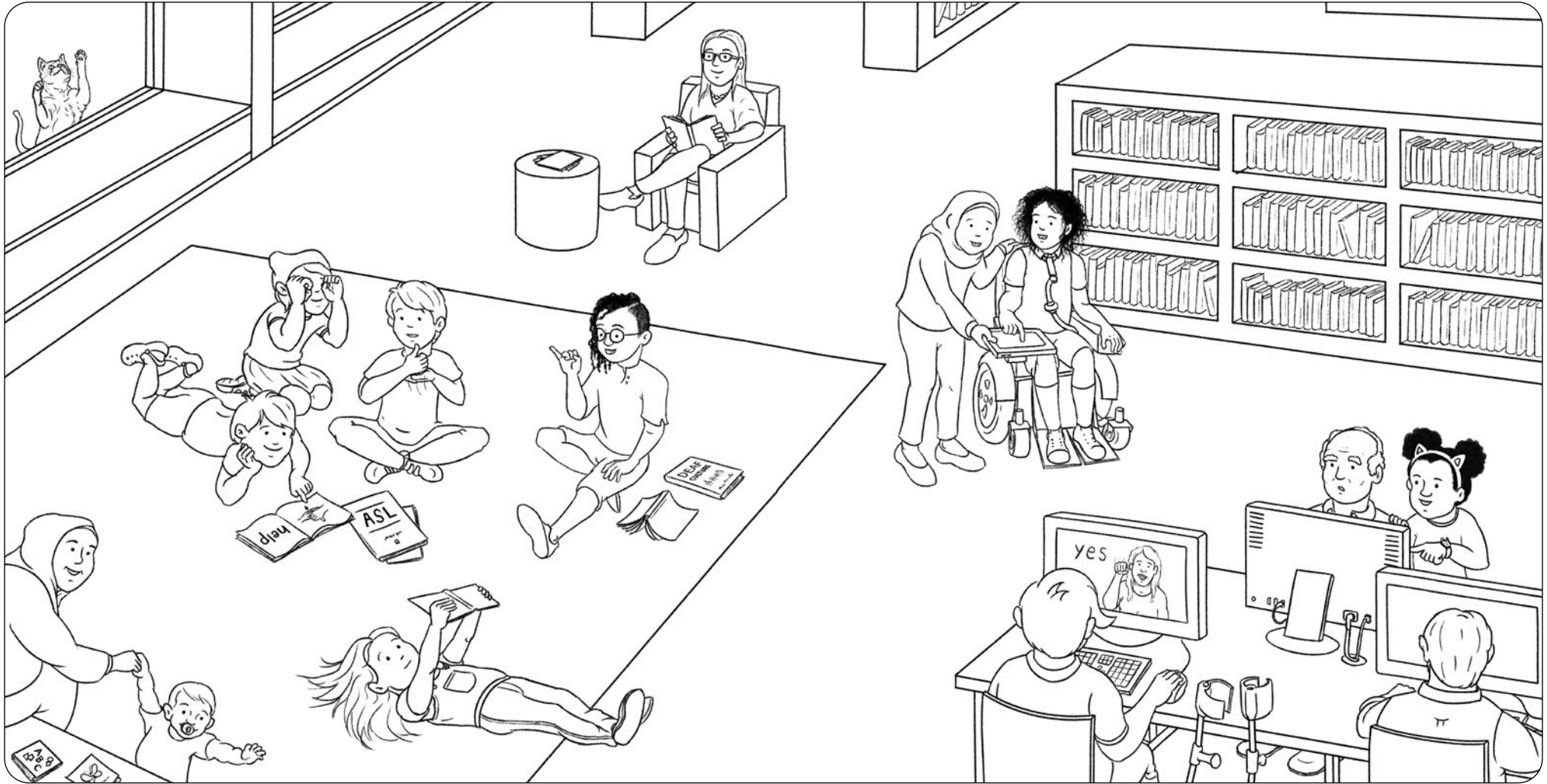
We Move Together



We Move Together



We Move Together



About Us

Hi, I'm Mrs. Legassie!

I live in Fort Langley, BC with my husband, our two kids, and our Rhodesian Ridgeback. I have been a teacher since 2010 and have experience teaching in the private, public, and homeschool settings.

I am currently the Lead Educator at Joyful Learning where I host virtual educational events and create companion teaching resources like this!



About Joyful Learning

Joyful Learning is a project of Legassie Education Access Foundation (LEAF) a not-for-profit organization currently focusing on the development of affordable online educational experiences that spark joy, wonder and a love of learning.

Joyful Learning launched in the early days of the pandemic, bringing people together through online events, helping them to feel connected to the world outside of their classroom or home learning space, and to develop an understanding of how their attitudes and actions have an impact on the world around them. Since then, Joyful Learning has have hosted more than 150 virtual events connecting with over 75,000 children from more than 3700 classrooms across North America.

*Follow us to stay updated on
new events and resources!*



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Let's Connect!

Questions?

I have greatly enjoyed creating this resource and have done my best to ensure it is complete and easy to use. If you have any questions or suggestions, please email me at hayley@joyfullearning.net. I'm here to help!

Share your photos with us!

We love to see pictures and videos of students enjoying our events and resources!

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hello@joyfullearning.net

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