



**Manitoba Writing Project
Summer Institute 2018
A Collection of Promising Practices to
Provoke the Teaching Writing**

**Deepening the Well:
A Collection of Promising Practices to Promote Writing**

Dear readers,

We are a group of educators who endeavor to deepen the well of resources we draw from to move our practice forward. We participated in a 2 week intensive writing institute at the University of Manitoba during the summer of 2018. We come from diverse teaching backgrounds, hold different positions within schools, come from different places from around Manitoba and even a few of us come from different countries – but despite these differences we formed a community of writers. In our community we explored writing and teaching through the lenses of community, inquiry, and connecting place-based literacies to issues of social justice, eco-justice, and human rights. We hope that this package of materials and reflections on pedagogy can support you in your practice. The best resources available are your colleagues at your fingertips.

Process We Followed

Each student in the class presented a 30-minute teaching writing demonstration to our community. Following the demonstrations, we would meet in groups of three or four to collaboratively write a reflective response letter to the presenter. We followed a template which guided us to provide feedback with the following five lenses as our focus: Affective responses, promising teaching practices, curriculum connections, extensions and adaptations, and questions arisen. In the affective response section, we wrote about how we felt as teachers and learners. Promising practices led us to reflect upon what works well for both learners and teachers. We explored connections to the new Manitoba ELA curriculum, as well as connections to other curricular documents. This helped us think together about how to transform a process-based curriculum into understandings of how our current teaching and assessment practices already fit or can be deepened and expanded. As we extended and adapted we thought about how that lessons could fit different grades, levels, subjects, genres or how it could be differentiated for diverse learners. We then asked questions that arose for our larger inquiries into teaching, learning and writing. What you will encounter now is a compilation of our own reflections that were shaped by the letters we received from our community.

“If to record is to love the world’ writes the poet Roo Borson ‘let this be an entry’” (as cited in Coleman, 2017, p. 245).

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Demonstration Teaching – Writing Institute 2018
Red Shoes
Karla Costa

Rationale

Context: English as an Additional Language (Undergraduate/Grades 9-12)

Guiding Questions: How would we promote writing activities informed by critical literacies lenses in an EAL (English as an Additional Language) classroom? How should we motivate EAL teachers/students to write about social justice issues that are meaningful to them and to their places?

Theoretical Framework: A critical literacies framework informs my practice. Drawing from Cervetti, Pardalles and Damico (2001), I believe that “reading is an act of coming to know the world (as well as the word) and a means to social transformation” (p. 5). In this way, the text presents more than the author’s intentions, it starts to generate interpretations that acknowledge social and historical contexts, as well as power relations and social transformations. It is also important to consider contemporaneity features of reality, as globally connected and locally situated. Menezes de Souza (2011) affirms that a critical literacy proposal embraces the author, the reader, the text and the context they participate in, allowing interpretations that depart from local reality with questions such as: “Who am I as a reader? Why am I reading this text? What are my objectives as a reader?” Expanding these questions to my teaching of writing, these questions led me to reflect about: “Who am I as teacher of writing? Why am I asking my students to write this text? What are my objectives as a teacher of writing?”

Theoretical Framework & Practice: One of my objectives is to build safe spaces for students to say/to write how they position themselves about an issue. I really believe students need to feel safe to share their perspectives and learn. I base this idea on Open Spaces for Dialogue and Enquiry (OSDE) Methodology. The OSDE methodology is a set of procedures and guidelines that invites the creation of safe spaces for dialogue and enquiry, where participants examine assumptions while being exposed to different points of view about complex issues. It proposes that a safe space is created when no one is left out, there is a good atmosphere, no one tells what you should think, and no one (not even the teacher) has all the answers (Andreotti, 2005). In these spaces, participants make decisions about changing or not their perspectives. Brazilian scholar Vanessa Andreotti (2005) elicits some procedures for safe spaces:

1. *Stimulus and airing:* exposure to a stimulus presenting different and ‘logical’ perspectives on the theme.
2. *Informed thinking:* brainstorm on sources of information about the theme.
3. *Reflexive questions:* exposure to questions that refer to the individual.
4. *Group dialogue questions:* exposure to questions that promote ‘critical literacy’ or formulation of questions in an open enquiry.
5. *Responsible choices:* a problem-solving task – real-life problem.
6. *Debriefing:* reflections on the process. A ‘closing the open space’ ritual.

I chose critical literacies framework to inform this demonstration, as I would like students to share stories and reflect critically about social justice issues. Lewison and Heffernan (2008) invite me to see the process of teaching

writing, while creating safe spaces for disruptive stories. They share how a teacher helps students improve on theory and action through critical writing pedagogy about bullying. A critical writing pedagogy recognizes writing as an “important work done in the world” (p.438), a work that is intentional and that affects the world. The authors encourage teachers to reflect about teaching writing that consider students’ personal and social stories in a collective endeavor. In this demonstration, I adapt OSDE procedures informed by critical literacies framework, and include critical writing practices that aim at validating students’ stories, opinions, knowledges and creativity.

Demonstration

Working with an adaptation of the picture book *Red Shoes*, by Mandy Coe, I intend to engage students in free writing activities, and the writing of a picture book, through multimodal activities. In this context, students explore their own and different perspectives, and reflect critically about social justice issues. The story is about Red Shoe people who speak in pictures in a Black Shoe World. It presents tales of discrimination and cultural division, and invites readers to think about issues of communication and power.

The Class: Red Shoes (Procedures adapted from OSDE Methodology)

- ✓ In the following set of procedures, I enumerate the steps for the proposed activity.
- 1. Open group: Teacher explains what is expected from students and teacher to build a safe space.
- 2. Individual: Teacher shows the graphic novel *Red Shoes*, by Mandy Coe (selected pages). Students follow the story, and write their first drafts. Available at <http://graphicwitness.org/contemp/mandy.htm>
- 3. In pairs: Students share and talk about their drafts.
- 4. In pairs: Students make up questions based on their drafts. They choose one question to talk about, to go deeper.
- 5. Open group: Students share what they talked about in their pairs. Individual: Students return to their first drafts, and do a writing activity. Students can choose one of the following tasks:
 - a) Write a story based on your draft.
 - b) Choose a scene and write about it.
 - c) During the sharing time, we raised some reflections on (themes that students raised). Write about a/the reflection(s) that was/were meaningful to you.
- ✓ To explore more deeply the theme(s) that emerged and the format of a picture book, the teacher can follow the next steps. Timing will depend on each group.
- 6. Open group: Students and teacher decide on a theme to focus based on previous sharing. Teachers might use some questions to prompt the theme(s). Appendix 1.
- 7. Teacher proposes a problem-solving task based on the theme. Teacher looks for something that is in the news, or a local or international

situation that needs building dialogues, taking positions and coming to a solution together.

8. Group Work: Students discuss possibilities to solve the problem, and come to a conclusion.
9. Pair work: Students research about picture books: how to write a picture book; explore digital possibilities for creating a picture book, and analyze characteristics of picture book.
10. Teacher explores visual grammar concepts. Find more about visual grammar concepts in the book: *Reading Images: The Grammar of Visual Design* (Kress & Van Leeuwen, 2006).
11. Individual: Students choose one social justice theme was part of the discussions during class, and create their own picture books.
12. Individual: Students share their picture books in class.
13. Open group: Students share what they have learned, and reflect on the learning process.

As Teachers and Learners

As teachers, my colleagues shared that this class could apply to lots of grade areas, levels and contexts. This class encouraged them to think of their roles as writers and teachers of writing. They appreciated the fact that I shared the theory that supported my beliefs and practices. They also mentioned that my teaching performance showed how my theoretical background and pedagogical philosophy were embedded and informed in my practice.

As learners, my colleagues could notice my efforts to create a safe space through tasks that took into consideration students' choices and different responses to a powerful picture book. They also referred to how a graphic novel provided opportunities for them as learners to be willing to, and feel safe to share different perspectives and emotions. They commented that in this caring learning environment, all students could succeed.

Promising Practices

Rationale 1: Teaching and Learning English as an Additional Language

Promising practices: **good pacing; the use of images over text for EAL learners; multiple entry points (all levels of learners can engage); a proposal that allowed for EAL learners to write "what they know" and for creativity; a cross-curricular project.**

As an EAL teacher, I relate these promising practices to how I understand and act in contexts of teaching English as an additional language. These practices encompass important aspects for the EAL classroom. To have a good pace and multiple entry points is to be attentive to the diverse paces of EAL students in a classroom. The objective is to make them feel more motivated to participate in heterogeneous EAL contexts. When students write about "what they know" and use creativity, their background knowledge is activated and validated. As a cross-curricular project, EAL is taught through broader lenses, which carries my belief that the language should not be taught as an end in itself, but as a means to an end.

Rationale 2: Critical Literacy Framework/ Critical Writing Pedagogy

Promising practices: **personal stories to enhance engagement, thoughtful lesson, the choice of a text that was excellent and fit the themes we discussed.**

For the critical writing pedagogy, personal stories as a way to enhance engagement in bigger social issues. For the critical literacy framework, I interpret that my colleagues elicit practices that stimulate interpretations that are local-based and consider social and historical contexts, and power relations. Drawing from Menezes de Souza (2011), this critical literacy proposal embraces the author, the student as a reader and a writer, the text and the context. It highlights the objectives of looking at social justice issues through critical literacies lenses, that is to focus on knowledge production, power, representation, implications and reflexivity.

Rationale 3: Classrooms as Safe Spaces

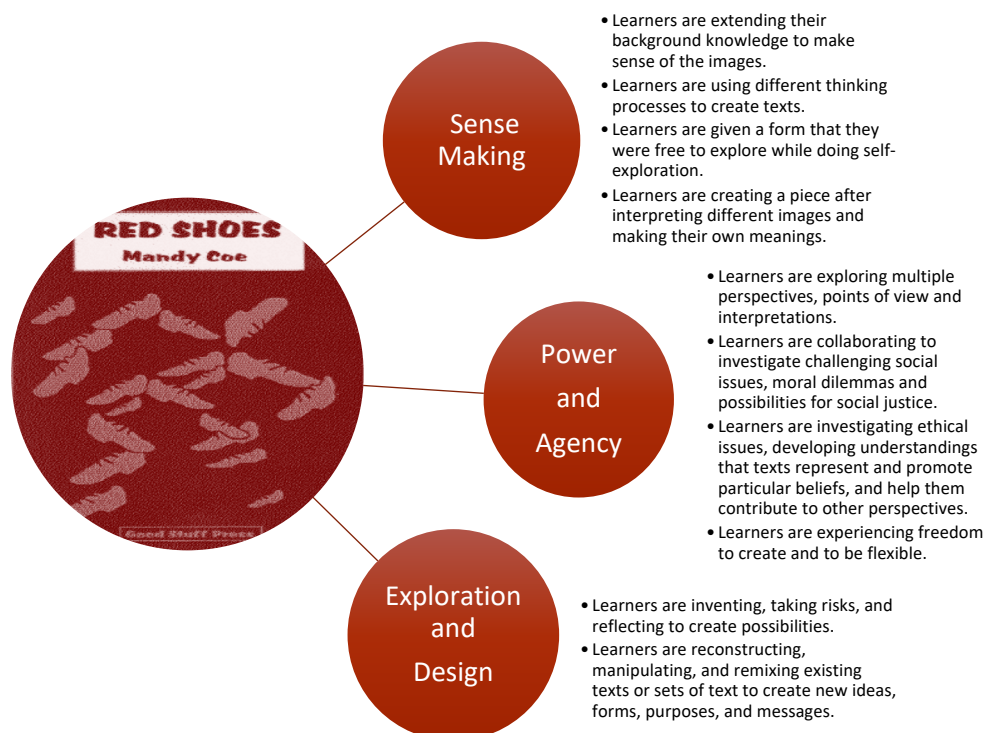
Promising practices: **choice – summative assignments, different modes of response; choice in our writing - allowed for our personal perspectives to influence our responses; different groupings – individual, pairs, small groups; building empathy in students.**

This set of promising practices supports the idea of classroom as safe spaces for students to take positions, share perspectives and develop as learners.

I reflect that these promising practices respect students’ individuality, personality traits and stories, and include all students in the educational space.

Curriculum Connections

This graph represents what Language Arts Grade Band and Descriptors are addressed in this proposal.



Extensions and Adaptations

Suggested Extensions:

- ✓ To consider Indigenous perspectives.
- ✓ To be used in social studies: students could research a different form of oppression and represent in graphic novel form.

Suggested Adaptations:

- ✓ To work with different themes for younger grades, for example: bullying.
- ✓ To provide different representations for the final project, for example: video, drawing, written, a piece of art, etc.
- ✓ To use other stories, for example: *Maus*, *The Secret Path*.
- ✓ To ask students to create their own photo story to tell their own personal story.
- ✓ To ask students to create a tableau.
- ✓ To provide a storyboard sheet for students to write on for each image. Also, fewer images and longer to write on them, maybe even with discussion time in between each image.
- ✓ To use technology to get students recording their stories to help with their speaking-skills.

Questions Arisen:

To think about:

- ✓ What other exemplar texts would we bring in to make meaning?
- ✓ How could we break down the instructions for the writing task, to support students at different levels?
- ✓ How could we involve students in the process of helping each other in their writing?
- ✓ What other modifications or changes could be made for EAL learners?
- ✓ What would we do if students made a mockery or were unable to take the project seriously?
- ✓ How might this text affect recent refugees? How might we adapt for them?

Inquiry

It was a meaningful and rich learning experience to plan and incorporate more and different writing practices in my teaching practice. Focusing on EAL contexts, I also confirmed that contexts and practices informed by critical literacies expand students' and teachers' perspectives, while validating their background knowledge. When I tried to answer these questions "Who am I as teacher of writing? Why am I asking my students to write this text? What are my objectives as a teacher of writing?", I think they helped me go deeper in my choices. A belief that changed: to assign writing as homework. I will definitely give students more time to write in the classroom. The challenges are what they will write about and what themes address issues that matter locally and globally. For the next steps, I wonder how a translingual perspective would inform my teaching practice and criteria to assess students' pieces.

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RUNNING HEAD: LEST WE FORGET PROJECT

Inquiry into Practice: Lest we Forget Project

Bronwen Davies

Rationale

I chose to present this project because I felt it fit in well with the topics covered in this course. First of all, I feel that these stories need to be told. As more and more soldiers who fought in these battles pass away, it is important to ensure that the sacrifices they made are remembered. As well, this is a project that builds empathy through the research and telling of the story of a soldier from the First or Second World War. As Coleman (2017) notes “Caring is intimate... Once I know about that one life intimately, I have a better chance of caring about others like it.” (p. 236). Through the study of one soldier’s life, my goal is to have student’s care about all soldiers, past and present, who are willing to fight for our country. Finally, this project allows students to develop a better understanding of place. Thorough research of their soldier, an understanding of place develops through the discovery of where the soldier is from, where they grew up, places they travelled to, etc. Through the secondary research on the battles in which soldier participated, an understanding of place is developed through geographical descriptions of the battlefields that played a large role in determining victory and defeat in both World Wars. Through presenting the demo, I wanted to learn from my colleagues other ideas that they might have as to how the use of primary sources (and more specifically military files) could be used in the classroom.

I chose to take this approach as I feel that there is a lot of pedagogical merit to this project. It follows a constructivist model as it asks for the knowledge to be “actively constructed by the learner and not passively transmitted by the educator” (Boudourides, 2003, online). Through the use of primary sources, students are required to make sense of the information and develop meaning through the addition of secondary sources. This process also encourages higher level thinking skills as outlined by Benjamin Bloom as they are required to interpret both the primary and secondary sources they have compiled and the final product asks them to create a new product (essay, poem, video, etc.).

Lastly, when used as part of a social studies or history class, this project promotes many of the six historical thinking concepts (Sexias and Morton, 2012). Through their work with the military files, students are presented an opportunity to work with *primary source evidence*. Through the writing of the essay they will *take a historical perspective* in their writing. Classroom discussions can enrich the writing experience by *establishing historical significance* of the wars or of a particular battle, *analyzing cause and consequence* of the wars and to *understand the ethical dimension of historical interpretations* when it comes to whose story is being told and even whether or not it should be told.

Demonstration

For my demonstration, I used a PowerPoint as well as handouts. I chose this method as I feel that it supports both visual as well as auditory learners.

In my PowerPoint/Demo I outlined the following points:

- I presented Information about the Project
 - “*Lest We Forget* provides an opportunity for students to conduct primary research, encouraging their skills in writing essays and in using the computer to

access historical documents and databases. Students are tasked with researching and writing about individuals who served in the First and Second World Wars.”

- Source: <http://www.bac-lac.gc.ca/eng/discover/military-heritage/lest-we-forget/pages/lest-we-forget-project.aspx>
- Run through Library and Archives Canada (LAC)
- Then Identify the Process For Teachers
 - Identify soldiers you would like your students to write about. This may be done a variety of ways. You can leave it up to chance and see what LAC sends. You can ask for soldiers from a specific hometown (ie. Winnipeg) or who died in a specific battle (ie. Vimy). One year, I went around all the cenotaphs and war memorials in Winnipeg and pulled names from there.
 - Obtain personnel files. Most WWI Soldier files have been digitized and are available online (<http://www.bac-lac.gc.ca/eng/discover/military-heritage/first-world-war/personnel-records/Pages/search.aspx>). WWII Soldier files need to be ordered (<http://www.bac-lac.gc.ca/eng/discover/military-heritage/second-world-war/second-world-war-dead-1939-1947/Pages/files-second-war-dead.aspx#e>). This takes time so do not wait until September if you want projects done for November!
 - Present project to students. There are lots of great resources and supports at the Project page (<http://www.bac-lac.gc.ca/eng/discover/military-heritage/lest-we-forget/Pages/lest-we-forget-project.aspx>)
- Following that, I identify the Process for students
 - Learn about your soldier (Primary Source Research)
 - Military File
 - Commonwealth War Grave Commission (<https://www.cwgc.org/>)
 - Canadian Virtual War Memorial (<http://www.veterans.gc.ca/eng/remembrance/memorials/canadian-virtual-war-memorial/>)
 - Learn about what battles were taking place when your soldier died (Secondary Source Research)
 - Write the history of your soldier
- I then provided an example for everyone to read silently for 5 minutes(see Example Biography in Samples)
- I then gave everyone Attestation papers for a soldier (see Attestation Papers in Samples) and gave everyone 10 minutes to pull information from the Attestation papers in order to begin writing the Personal Information piece of their soldier. After the 10 minutes, I allowed the opportunity for those who wanted to share.
- Following the sharing, I went over a rubric that could possibly be used for evaluation (see Rubric in Samples)
- I then presented other possible products for this project. Some ideas included:
 - Persona poems
 - Full body soldier – where younger students trace and cut out their body and fill in relevant information (eye colour, height, etc.) visually and in written form on the paper
 - Rambling biographies
 - Ballads

- I concluded by explaining why teachers should do this project (see Rationale)

As Teachers and Learners

My goal for this demonstration was to let my colleagues know about this project and allow them the opportunity to explore incorporating primary sources in their classroom. Based on the feedback I received in my CRTD letters, that goal was achieved. One of the groups indicated that “It was exciting to have the opportunity to explore the past and create our own artefacts of our learning.” Another group indicated that “As teachers, we are fascinated that this resource exists and the relevancy of the information, given that is Canadian soldiers. We enjoyed seeing real living documents and working with them. We think students would love this too.”

As well, I felt that one of my rationale’s for why students should do this project –because it builds empathy – also came through in my demo based on the feedback of one group that indicated “As learners, we see that this project can be very impactful. Knowing that we are looking at real people’s lives is something that bring empathy to us. “

Promising Practices

- Building empathy in students.
- Scaffolding (in terms of giving a fill-in-the-blank)
- Personal stories to enhance engagement
- Example text was useful to understand the context and historical writing.
- Cross Curricular
- Inquiry learning
- Interesting resources
- Provided modeling and examples
- Working with primary sources
- Provided a rubric for evaluation
- Adaptations for drawing the body of the soldier for younger students

As my primary goal was to have teachers consider how to work with primary sources, again I feel my feedback from my CRTDs reflected that. While none of the practices included Constructivist Learning, Bloom’s Taxonomy, or the six Historical Thinking Concepts, I hadn’t considered before this feedback that this project also provided students with an opportunity to learn through inquiry in that it allows students to engage in “open-ended investigations into a question or a problem, requiring them to engage in evidence-based reasoning and creative problem-solving” (Government of Ontario, 2013, p. 2) that defines inquiry learning.

It was also nice to see that some of the practices that for me are standard practices and are typical of all my lessons, are seen as promising practices by my colleagues. Things such as scaffolding, modeling, providing resources and using a rubric for assessment are beneficial for all my students and are standard features in all my lessons.

Curriculum Connections

This lesson has several connections to the new English Language Arts curriculum. First of all, it focuses on Language as Sense Making. As Identified in my CRTDs, there are several different ways in which this project meets this practice:

- By giving students opportunities to create a piece based on actual people and events but express their story in an individualized way
- By allowing learners to work with primary sources to deconstruct and reconstruct the text
- By pushing learners to use variety of thinking processes to make sense of and respond to increasingly varied and complex texts.

For Language as Exploration and design, this project meets this practice by:

- Allowing students to invent, take risks, and reflect to create possibilities by reconstructing, manipulating, and remixing existing texts or sets of text to create new ideas, forms, purposes, and messages.

Finally, for Language as Power and Agency, this project demonstrates this practice by:

- Helping learners understand that texts represent and promote particular beliefs, values, and ideas.

While this project would be appropriate to be used in a 5 – 12 ELA classroom, it would also work well in social studies/history classrooms. In particular:

- Grade 6 Social Studies (VG-014 Appreciate the sacrifices that soldiers and other Canadians made during the World Wars.)
- Grade 9 Social Studies (VG-011 Appreciate Remembrance Day as a commemoration of Canadian participation in world conflicts.)
- Grade 11 Canadian History
- Grade 12 World Issues

Extensions and Adaptations

There were a few extensions and adaptations for this project that I had not considered before receiving my CRTD feedback. One adaptation that was suggested was to explore the possibility of undertaking a similar project but with a different topic for example the Holocaust or immigration. While I am unsure of the primary documents that may exist with relation to the Holocaust, I think that a study of an immigrant that arrived in Canada (especially through Pier 21 where there is an abundance of primary documents) and to trace their way through Canada as they find a place to call home would be a really interesting way for students to learn about how the country was settled and the differences in how the different waves of immigrants were treated.

One extension that would be interesting to do involved turning this project into a multimodal project where students could do a video or a podcast or collage to incorporate a broader aspect than just a written piece. To take the podcast suggestion one step further based on another suggested extension, would be to do a podcast that involves local veterans as an oral history project. Lots of great ideas for how to adapt or extend this project!

Questions Arisen

One of the most thought provoking questions I received in my feedback was this one: “Is there ethics that we need to consider when doing this kind of project? What about the people that might not want others to be digging through their documents?” It is not a question I had considered before and, even after having considered it for a few days, I am still unsure of the answer. If you consider that soldiers were working for the government that is releasing their records then, where do the rights of the individual end and the right of the state begin? Although I don’t have an answer, I definitely believe this question warrants being asked and it will be one I will be asking my students to consider when we do this project in the future.

Inquiry

I have gained a great deal of insight from this process and am full of ideas going forward. If my inquiry was to learn from my colleagues other ways to incorporate primary documents into the classroom, their suggestions and recommendations in the adaptations and extension section helped me meet this goal. The ideas they provided me have sparked new ideas to further use primary sources in the classroom. Their feedback was also thought provoking and I still have things to consider going forward, but I feel that having students explore and learn from primary documents is an important historical and literacy skill for them to have.

Samples

Example Biography – Clarence Garfield Mainse

Personal information

Clarence Garfield Mainse was born on 3 November, 1892 in Lynhurst Ontario, thirty kilometres northeast of Kingston, Ontario. He was the oldest of five children born to Edward and Susan Mainse. Clarence came from a family of strong religious convictions, belonging to the Methodist congregation in Lynhurst. As a young unmarried man, he moved to Moose Jaw, Saskatchewan, where he took a job as a clerk. Clarence was single when he enlisted with the 28th (Moose Jaws) Overseas Battalion in Moose Jaw, Saskatchewan on 2 December, 1915. Clarence felt compelled to enlist and fight. In a letter to his mother, written two weeks before he enlisted, he wrote "I have done little enough for others and the bible says 'Love thy fellow man'. Does that not mean Belgian's suffering, northern France and poor Serbia?"

Military movements

Upon enlistment in December 1915, Mainse and the rest of the 28th Battalion trained over the winter and spring of 1916 in Winnipeg. His decision to enlist was not readily accepted by his mother. In a letter written home on 30 December, 1915, he pleads with her to accept that he has joined. "Perhaps you will learn with regret that I have joined the colors...You have brought me up Canadian and a Canadian I'll live or die as the case may call for..." suggesting that above all her fears, she must agree that he is doing his duty.

Clarence trained for the next nine months before moving east to Halifax on 15 August, 1916 for debarkation to England aboard the *S.S. Grampian*. The transport troop ship would arrive in Liverpool England on 24 August. The 28th Battalion would quickly board the transport trains for Bramshott Camp, north of Portsmouth, England. Here, the 28th would receive another three months of training in preparation for fighting in France and Belgium.

In preparation for his move onto the continent to fight in the war, Clarence made out his will at Bramshott Camp on 30 November, 1916. One week later, on 5 December, Clarence was taken on strength (TOS) with the 28th Battalion and shipped out to France the next day. The 28th Battalion was part of the 6th Canadian Infantry Brigade, 2nd Infantry Division.⁵ Clarence would fight at the Battle of Vimy Ridge, Hill 70, and Passchendaele.

The final days

On 5 November, 1917 Operation Order 159 was issued ordering the 2nd Canadian Division to attack and capture the village of Passchendaele. The attack plan called for the 28th to move, take and hold the Mosselmarkt Road, northwest of Passchendaele. To the right of the 28th Battalion, the 31st moved to the northwest edge of the village and the 27th moved to attack the village itself. Specifically, the 28th Battalion was ordered to attack on the left of the front. The rest of the day of the 5th was spent getting the 27th Battalion in position on the right, the 31st Battalion in the centre and the 28th Battalion on the left.

The Germans too wanted to keep Passchendaele and had reinforced their lines on 3 November with the 11th Division which had been transported from Champagne in Northern France. The importance of Passchendaele was not lost on the Germans. According to records from German High Command, "Passchendaele must be held or, if lost, recaptured at all costs."

The morning of 6 November began with clear skies, but clouds rolled in as the day progressed. Mainse and the rest of the 28th Battalion began their attack at 6:00 a.m. using a heavy artillery barrage as cover to penetrate German lines. The 27th (Winnipeg), 28th (Saskatchewan) and 31st (Alberta) had to cover a distance of 1000 yards to reach their objective. The battalions would move two minutes behind the artillery barrage that was

intended to clear out German positions. For some battalions, the creeping barrage produced excellent results as German trenches were overrun and many prisoners taken before the Germans could get into position with their machine guns. The 27th and 31st Battalions covered the ground in good speed, but this is not the case for the 28th. Mud slowed the men down. Much of the terrain was muddy up to the knees and in some places up to the waist. This slowed the forward movement significantly, increasing the time span between artillery barrage and infantry attack. The result for the 28th Battalion was that it received the brunt of the German fire, resulting in heavy casualties. Members of the 28th Battalion were pinned down on two occasions by heavy German rearguard actions and got caught in their own artillery barrage.

Despite this setback, Passchendaele and the ridge to the north was in Canadian hands by 7:40 a.m. However, it cost the battalion dearly as 12 officers and 178 infantrymen were killed. Corporal H.C. Baker of the 28th Battalion remarked on the morning of 7 November, "My impression was that we had won the ridge but lost the battalion." In the early hours of 7 November, the 28th Battalion was relieved and bivouacked near a cemetery at Ypres. Soldiers recounted that soup was being served by cooks and this was their first hot meal in 72 hours. Roll call that day reveals that not many soldiers of the 28th Battalion remained alive after the previous day's attack.

The success of the attack was communicated to Canadian Commander Lt. General Sir Arthur Currie who passed the information onto General Head Quarters. Commander-in-Chief, Sir Douglas Haig, in his response to Currie, classified the importance of the attack and battle as one on par with Vimy Ridge. Overall, the cost in casualties was heavy. Between 26 October and 7 November, 1917 the Canadian Corps suffered some 16,000 casualties in taking Passchendaele; 3,000 dead, 1,000 missing and 12,000 wounded.

Medical records

Clarence was sent to a field ambulance on 22 April, 1917 and spent four days there due to illness. There is no specific information given of his illness. The only other entry in his medical record concerns his death during the Battle of Passchendaele. Mainse's body was taken to #1 Field Ambulance depot where he was examined and pronounced dead. His medical records reveal that he suffered from a concussion to the head by a German shell that had landed extremely close to him. This is consistent with information that is recorded about a heavy concentrated German artillery barrage after the Canadians had taken Passchendaele and the ridge beyond the town. The concussion was so severe that he died from the blast.

Lest we forget

Clarence Mainse is buried at Vlamertinghe New Military Cemetery in Belgium. The cemetery now contains 1,813 Commonwealth burials of the First World War. In his written will he left everything to his mother. She received his military plaque with serial number 752774. He had received \$402.01 in total from the CEF until his death. He was 25 years of age when he died.

Available at: <https://www.bac-lac.gc.ca/eng/discover/military-heritage/lest-we-forget/Pages/completed-examples.aspx>

Sample Attestation Papers

#3 Canadian Engineers
ENGINEER TRAINING DEPOT A-2
DUPLICATE
Welsh. ✓
Attestation Paper. No. 2007619
Canadian Engineers. C.E.F. Folio. 0
CANADIAN OVER-SEAS EXPEDITIONARY FORCE.

QUESTIONS TO BE PUT BEFORE ATTESTATION.

- (ANSWERS.)
D A V I E S.
1. What is your surname? Bertram William.
 - 1a. What are your Christian names? 142 William St. Pittston Pa. U.S.A.
 - 1b. What is your present address? Neath, Sth Wales, England.
 2. In what Town, Township or Parish, and in what Country were you born? Justine Kahle Davies.
 3. What is the name of your next-of-kin? 142 William St. Pittston Pa. U.S.A
 4. What is the address of your next-of-kin? Wife.
 - 4a. What is the relationship of your next-of-kin? August 11th 1880.
 5. What is the date of your birth? Plumber.
 6. What is your Trade or Calling? Married.
 7. Are you married? Yes.
 8. Are you willing to be vaccinated or re-vaccinated and inoculated? No.
 9. Do you now belong to the Active Militia? Yes. 1st Welsh Regt. 5th Bn. 8 yrs. Sgt.
 10. Have you ever served in any Military Force? If so, state particulars of former Service. Naval or Army
 11. Do you understand the nature and terms of your engagement? Yes.
 12. Are you willing to be attested to serve in the } CANADIAN OVER-SEAS EXPEDITIONARY FORCE? } Yes.
 13. Have you ever been discharged from any Branch of His Majesty's Forces as medically unfit? No.
 14. If so, what was the nature of the disability? No.
 15. Have you ever offered to serve in any Branch of His Majesty's Forces and been rejected? No.
 16. If so, what was the reason? No.

DECLARATION TO BE MADE BY MAN ON ATTESTATION.

I, Bertram William Davies., do solemnly declare that the above are answers made by me to the above questions and that they are true, and that I am willing to fulfil the engagements by me now made, and I hereby engage and agree to serve in the Canadian Over-Seas Expeditionary Force, and to be attached to any arm of the service therein, for the term of one year, or during the war now existing between Great Britain and Germany should that war last longer than one year, and for six months after the termination of that war provided His Majesty should so long require my services, or until legally discharged.

Signature of Recruit: Bertram W. Davies
Date: March 20th 1918
Signature of Witness: [Signature]

OATH TO BE TAKEN BY MAN ON ATTESTATION.

I, Bertram William Davies., do make Oath, that I will be faithful and bear true Allegiance to His Majesty King George the Fifth, His Heirs and Successors, and that I will as in duty bound honestly and faithfully defend His Majesty, His Heirs and Successors, in Person, Crown and Dignity, against all enemies, and will observe and obey all orders of His Majesty, His Heirs and Successors, and of all the Generals and Officers set over me. So help me God.

Signature of Recruit: Bertram W. Davies
Date: March 20th 1918
Signature of Witness: [Signature]

CERTIFICATE OF MAGISTRATE.

The Recruit above-named was cautioned by me that if he made any false answer to any of the above questions he would be liable to be punished as provided in the Army Act. The above questions were then read to the Recruit in my presence.

I have taken care that he understands each question, and that his answer to each question has been duly entered as replied to, and the said Recruit has made and signed the declaration and taken the oath

before me, at Toronto, Canada this 20th day of March 1918 191 .

Signature of Justice: [Signature]

M. F. W. 23.
759 M.-1-17.
H. Q. 1772-59-841.

N.B.—ATTENTION IS DRAWN TO THE FACT THAT ANY PERSON MAKING A FALSE ANSWER TO ANY OF THE ABOVE QUESTIONS IS LIABLE TO A PENALTY OF SIX MONTHS' IMPRISONMENT.

Description of Bertram William Davies. on Enlistment.

Apparent Age <u>37</u> years <u>7</u> months. <small>(To be determined according to the instructions given in the Regulations for Army Medical Services.)</small>		Distinctive marks, and marks indicating congenital peculiarities or previous disease. <small>(Should the Medical Officer be of opinion that the recruit has served before, he will, unless the man acknowledges to any previous service, attach a slip to that effect, for the information of the Approving Officer.)</small>
Height <u>5</u> ^{<u>7 1/2</u>} ft. <u>7 1/2</u> ins.	Scar on throat.	
Chest measurement.	Girth when fully expanded..... <u>34 1/2</u> ins.	Hearing O.K. Nose & throat O.K. Each eye D. SO Slight varicose veins
	Range of expansion..... <u>2</u> ins.	
Complexion <u>Fair</u>		
Eyes <u>Blue</u>		
Hair <u>Brown</u>		
Religious denominations.	Church of England <u>C. of E.</u>	
	Presbyterian.....	
	Methodist.....	
	Baptist or Congregationalist.....	
	Roman Catholic.....	
Jewish.....		
Other denominations..... <small>(Denomination to be stated.)</small>		

CERTIFICATE OF MEDICAL EXAMINATION.

I have examined the above-named Recruit and find that he does not present any of the causes of rejection specified in the Regulations for Army Medical Services.

He can see at the required distance with either eye; his heart and lungs are healthy; he has the free use of his joints and limbs, and he declares that he is not subject to fits of any description.

I consider him* Fit for the Canadian Over-Seas Expeditionary Force.

Date. March 20th 1918 191 Passedby R. J. Kee Buffalo N.Y.

Place. Toronto, Canada Ear Keady M.O.
Medical Officer. PRESENT

*Insert here "fit" or "unfit."

NOTE.—Should the Medical Officer consider the Recruit unfit, he will fill in the foregoing Certificate only in the case of those who have been attested, and will briefly state below the cause of unfitness:—

CERTIFICATE OF OFFICER COMMANDING UNIT.

Bertram William Davies. having been finally approved and inspected by me this day, and his Name, Age, Date of Attestation, and every prescribed particular having been recorded, I certify that I am satisfied with the correctness of this Attestation.

Mmm chulu Lt. Colonel C. E.
(Signature of Officer)
 O. C. Engineer Training Depot.

Date. APR 2 1918 191

*

Card
744
7.9.15

DUPLICATE

138TH BN
No. 37

ATTESTATION PAPER.

Folio.

CANADIAN OVER-SEAS EXPEDITIONARY FORCE.

QUESTIONS TO BE PUT BEFORE ATTESTATION.

(ANSWERS.)

- 1. What is your surname? *Priestley*
- 1a. What are your Christian names? *Ernest*
- 1b. What is your present address? *Mulhurst, Heberle*
- 2. In what Town, Township or Parish, and in what Country were you born? *Bedford, England*
- 3. What is the name of your next-of-kin? *Edra Priestley*
- 4. What is the address of your next-of-kin? *Mulhurst, Heberle*
- 4a. What is the relationship of your next-of-kin? *mother*
- 5. What is the date of your birth? *25th November 1896*
- 6. What is your Trade or Calling? *Kumberjack*
- 7. Are you married? *no*
- 8. Are you willing to be vaccinated or re-vaccinated and inoculated? *Yes*
- 9. Do you now belong to the Active Militia? *no*
- 10. Have you ever served in any Military Force? *no*
If so, state particulars of former Service.
- 11. Do you understand the nature and terms of your engagement? *Yes*
- 12. Are you willing to be attested to serve in the }
CANADIAN OVER-SEAS EXPEDITIONARY FORCE? } *Yes*

DECLARATION TO BE MADE BY MAN ON ATTESTATION.

I, *Ernest Priestley*, do solemnly declare that the above are answers made by me to the above questions and that they are true, and that I am willing to fulfil the engagements by me now made, and I hereby engage and agree to serve in the Canadian Over-Seas Expeditionary Force, and to be attached to any arm of the service therein, for the term of one year, or during the war now existing between Great Britain and Germany should that war last longer than one year, and for six months after the termination of that war provided His Majesty should so long require my services, or until legally discharged.

Date *Dec 14* 191*5*. *Ernest Priestley* (Signature of Recruit)
Ernest (Signature of Witness)

OATH TO BE TAKEN BY MAN ON ATTESTATION.

I, *Ernest Priestley*, do make Oath, that I will be faithful and bear true Allegiance to His Majesty King George the Fifth, His Heirs and Successors, and that I will as in duty bound honestly and faithfully defend His Majesty, His Heirs and Successors, in Person, Crown and Dignity, against all enemies, and will observe and obey all orders of His Majesty, His Heirs and Successors, and of all the Generals and Officers set over me. So help me God.

Date *Dec 14* 191*5*. *Ernest Priestley* (Signature of Recruit)
Ernest (Signature of Witness)

CERTIFICATE OF MAGISTRATE.

The Recruit above-named was cautioned by me that if he made any false answer to any of the above questions he would be liable to be punished as provided in the Army Act. The above questions were then read to the Recruit in my presence.

I have taken care that he understands each question, and that his answer to each question has been duly entered as replied to, and the said Recruit has made and signed the declaration and taken the oath before me, at *Edmonton* this *14* day of *Dec* 191*5*.

Ernest Priestley (Signature of Justice)

Description of Priestley Ernest on Enlistment.

Apparent Age... <u>19</u> years..... months.	Distinctive marks, and marks indicating congenital peculiarities or previous disease. <small>(Should the Medical Officer be of opinion that the recruit has served before, he will unless the man acknowledges to any previous service, attach a slip to that effect, for the information of the Approving Officer.)</small>
Height..... <u>5</u> ft. <u>10</u> / ₄ ins.	
Check in inch. { Girth when fully expanded..... <u>37</u> ins.	
{ Range of expansion..... <u>37</u> ins.	
Complexion..... <u>fresh</u>	
Eyes..... <u>blue</u>	
Hair..... <u>brown</u>	
Religious denominations. { Church of England..... <u>yes</u>	
{ Presbyterian.....	
{ Methodist.....	
{ Baptist or Congregationalist.....	
{ Roman Catholic.....	
{ Jewish.....	
{ Other denominations..... <small>(Denomination to be stated.)</small>	

CERTIFICATE OF MEDICAL EXAMINATION.

I have examined the above-named Recruit and find that he does not present any of the causes of rejection specified in the Regulations for Army Medical Services.

He can see at the required distance with either eye; his heart and lungs are healthy; he has the free use of his joints and limbs, and he declares that he is not subject to fits of any description.

I consider him* fit for the Canadian Over-Seas Expeditionary Force.

Date..... Dec 14 1915

Place..... Burton W. England
Medical Officer.

*Insert here "fit" or "unfit."

NOTE.—Should the Medical Officer consider the Recruit unfit, he will fill in the foregoing Certificate only in the case of those who have been attested, and will briefly state below the cause of unfitness:—

CERTIFICATE OF OFFICER COMMANDING UNIT.

Ernest Priestley.....having been finally approved and inspected by me this day, and his Name, Age, Date of Attestation, and every prescribed particular having been recorded, I certify that I am satisfied with the correctness of this Attestation.

W. Becher..... Lt. Col. (Signature of Officer)
Commanding; 13th. C. Bata. C. E. F.

Date..... Dec 14 1915.

TRIPPLICATE

TRIPPLICATE

RAILWAY CONSTRUCTION & FORESTRY DEPOT

ATTESTATION PAPER.

No. 2161216

Folio.

CANADIAN OVER-SEAS EXPEDITIONARY FORCE.

QUESTIONS TO BE PUT BEFORE ATTESTATION.
(ANSWERS)

1. What is your surname? **Zealand**
- 1a. What are your Christian names? **Clarence Melville**
- 1b. What is your present address? **300 Maitland Ave. Peterboro Ont.**
2. In what Town, Township or Parish, and in what Country were you born? **Lindsay Ont.**
3. What is the name of your next-of-kin? **Millie Zealand**
4. What is the address of your next-of-kin? **300 Maitland Ave. Peterboro Ont.**
- 4a. What is the relationship of your next-of-kin? **Mother**
5. What is the date of your birth? **May 12th. 1896**
6. What is your Trade or Calling? **Machinist**
7. Are you married? **No**
8. Are you willing to be vaccinated or re-vaccinated and inoculated? **Yes**
9. Do you now belong to the Active Militia? **No**
10. Have you ever served in any Military Force? **No**
If so, state particulars of former Service.
11. Do you understand the nature and terms of your engagement? **Yes**
12. Are you willing to be attested to serve in the } **Yes**
CANADIAN OVER-SEAS EXPEDITIONARY FORCE? }
13. Have you ever been discharged from any Branch of His Majesty's Forces as medically unfit? **No**
14. If so, what was the nature of the disability? **---**
15. Have you ever offered to serve in any Branch of His Majesty's Forces and been rejected? **No**
16. If so, what was the reason? **---**

DECLARATION TO BE MADE BY MAN ON ATTESTATION.

I, **Clarence Melville Zealand**, do solemnly declare that the above are answers made by me to the above questions and that they are true, and that I am willing to fulfil the engagements by me now made, and I hereby engage and agree to serve in the Canadian Over-Seas Expeditionary Force, and to be attached to any arm of the service therein, for the term of one year, or during the war now existing between Great Britain and Germany should that war last longer than one year, and for six months after the termination of that war provided His Majesty should so long require my services, or until legally discharged.

Clarence M Zealand (Signature of Recruit)

Date **October 10th.** 1917. *S. H. Cottrell* (Signature of Witness)

OATH TO BE TAKEN BY MAN ON ATTESTATION.

I, **Clarence Melville Zealand**, do make Oath, that I will be faithful and bear true Allegiance to His Majesty King George the Fifth, His Heirs and Successors, and that I will as in duty bound honestly and faithfully defend His Majesty, His Heirs and Successors, in Person, Crown and Dignity, against all enemies, and will observe and obey all orders of His Majesty, His Heirs and Successors, and of all the Generals and Officers set over me. So help me God.

Clarence M Zealand (Signature of Recruit)

Date **October 10th.** 1917. *S. H. Cottrell* (Signature of Witness)

CERTIFICATE OF MAGISTRATE.

The Recruit above-named was cautioned by me that if he made any false answer to any of the above questions he would be liable to be punished as provided in the Army Act.

The above questions were then read to the Recruit in my presence.

I have taken care that he understands each question, and that his answer to each question has been duly entered as replied to, and the said Recruit has made and signed the declaration and taken the oath

before me, at **Brookville** this **10th** day of **October** 1917.

S. H. Cottrell Major (Signature of Justice)

M. F. W. 23.
150 M.-1-17.
H. Q. 1772-39-841.

N.B.—ATTENTION IS DRAWN TO THE FACT THAT ANY PERSON MAKING A FALSE ANSWER TO ANY OF THE ABOVE QUESTIONS IS LIABLE TO A PENALTY OF SIX MONTHS' IMPRISONMENT.

Description of Clarence Melville Zealand on Enlistment.

Apparent Age... <u>21</u> years months. <small>(To be determined according to the instructions given in the Regulations for Army Medical Services.)</small>		Distinctive marks, and marks indicating congenital peculiarities or previous disease. <small>(Should the Medical Officer be of opinion that the recruit has served before, he will, unless the man acknowledges to any previous service, attach a slip to this effect, for the information of the Approving Officer.)</small>
Height <u>5</u> ft. <u>4</u> ins.		
Chest measure <small>(Girth when fully expanded.....)</small> <small>(Range of expansion.....)</small>	Girth when fully expanded..... <u>34</u> ins.	
	Range of expansion..... <u>3</u> ins.	
Complexion <u>Fair</u>		
Eyes <u>Blue</u>		
Hair <u>Light Brown</u>		
Religious denominations.	Church of England	
	Presbyterian	
	Methodist <u>X</u>	
	Baptist or Congregationalist	
	Roman Catholic	
	Jewish	
Other denominations <small>(Denomination to be stated.)</small>		Nil

CERTIFICATE OF MEDICAL EXAMINATION.

I have examined the above-named Recruit and find that he does not present any of the causes of rejection specified in the Regulations for Army Medical Services.

He can see at the required distance with either eye; his heart and lungs are healthy; he has the free use of his joints and limbs, and he declares that he is not subject to fits of any description.

I consider him* Fit for the Canadian Over-Sea Expeditionary Force.

Date October 10th 1917 .

Place Peterboro Ont.

Hewart Casson
Pt. Quartermaster Major
T. Newell
 Medical Officer.

*Insert here "fit" or "unfit."

NOTE.—Should the Medical Officer consider the Recruit unfit, he will fill in the foregoing Certificate only in the case of those who have been attested, and will briefly state below the cause of unfitness:—

.....

.....

.....

CERTIFICATE OF OFFICER COMMANDING UNIT.

Clarence Melville Zealand having been finally approved and inspected by me this day, and his Name, Age, Date of Attestation, and every prescribed particular having been recorded, I certify that I am satisfied with the correctness of this Attestation.

[Signature] (Signature of Officer)

Date 10-10-17 191 .
 Lieut. & Acting Adjutant.

M.S.A.

DUPLICATE

No. 2 M. S. A. Depot Battalion 2nd C.O.R. Regiment
Regtl. No. *103110 913*

PARTICULARS OF RECRUIT
DRAFTED UNDER MILITARY SERVICE ACT, 1917

(Class **ONE**)

27-2-18
my

1. Surname **Tanner**
2. Christian name **Charles Wesley**
3. Present address **59 St. James Ave. Toronto Ont.**
4. Military Service Act letter and number
(If man is defaulter, i.e., has not registered under Proclamation, this fact should be stated, together with date of apprehension, or surrender)
88283
Sept. 7 1894
5. Date of birth
6. Place of birth **Roches Point Ont.**
(town, township or county and country)
7. Married, widower or single **Single**
8. Religion **Bath.**
9. Trade or calling **Commercial Traveller**
10. Name of next-of-kin **Hannah Jane Tanner**
11. Relationship of next-of-kin **Mother**
12. Address of next-of-kin **59 St. James Ave., Toronto, Ont**
13. Whether at present a member of the Active Militia **No**
14. Particulars of previous military or naval service, if any **None**
15. Medical Examination under Military Service Act :-
(a) Place **Toronto Ont.** (b) Date **15th June 1918** (c) Category **A-2**

DECLARATION OF RECRUIT

I, **Charles Wesley Tanner**, do solemnly declare that the above particulars refer to me, and are true.

Charles Wesley Tanner (Signature of Recruit)

DESCRIPTION ON CALLING UP

Apparent age	25 yrs. 9 mths.	Distinctive marks, and marks indicating congenital peculiarities or previous disease.
Height	5 ft. 10 1/2 ins.	
Chest measurement	fully expanded 35 ins.	Vision both eyes 360. Hearing normal Nose def. septum. Throat normal. Vaccs. did't take.
	range of expansion 5 ins.	
Complexion	fair	
Eyes	grey	
Hair	brown.	

W. J. Toward MAJOR
For C. O. 1st Depot Bn., 2nd C. O. R.
C. O. Depot Btin.

Place **Niagara on the Lake** Date **10th July, 1918.**

M. F. W. 133.
1918-9-18.
1917-20-118.

RUNNING HEAD: LEST WE FORGET PROJECT

Rubric

Lest We Forget Project — First World War Cenotaph Research 1914–1918
 Students will conduct primary research to create biographies of service persons

Criteria:	Level 1 (50% - 59%)	Level 2 (60% - 69%)	Level 3 (70% - 79%)	Level 4 (80% - 100%)
Knowledge				
use W5 + How questions when researching	uses basic W5 (who, what, when, where, why) + How questions when researching	uses satisfactory W5 (who, what, when, where, why) + How questions when researching	uses effective W5 (who, what, when, where, why) + How questions when researching	uses excellent W5 (who, what, when, where, why) How questions when researching
searches the Internet using a defined search strategy	searches the Internet using a basic search strategy	searches the Internet using an adequate search strategy	searches the Internet using a competent search strategy	searches the Internet using a complex search strategy
Thinking				
use relevant and adequate supporting evidence to draw conclusions	uses somewhat relevant and minimally adequate supporting evidence to draw conclusions	uses relevant and adequate supporting evidence to draw conclusions	uses relevant and sufficient supporting evidence to draw conclusions	uses relevant and comprehensive supporting evidence to draw conclusions
make reasoned generalizations or appropriate predictions based on research	makes generalizations/predictions based on limited logical reasoning/evidence	makes generalizations/predictions based on adequate logical reasoning/evidence	makes generalizations/predictions based on good logical reasoning/evidence	makes generalizations/predictions based on excellent logical reasoning/evidence
Communication				
communicate research results in oral or written presentation	limited ability to communicate research results in oral or written presentation	adequate ability to communicate research results in oral or written presentation	competent ability to communicate research results in oral or written presentation	excellent ability to communicate research results in oral or written presentation
demonstrate competence in writing	demonstrates excellent essay/report style (structure, grammar, spelling) and coherency, with limited logic and use of evidence	demonstrates excellent essay/report style (structure, grammar, spelling) and coherency, with adequate logic and use of evidence	demonstrates excellent essay/report style (structure, grammar, spelling) and coherency, with clear logic and use of evidence	demonstrates excellent essay/report style (structure, grammar, spelling) and coherency, with strong logic and use of evidence
Application				
assess the contributions of individuals to the development of Canadian identity	assesses well with little supporting detail the contributions of individuals to the development of Canadian identity since the First World War	assesses well with some detail supporting detail the contributions of individuals to the development of Canadian identity since the First World War	assesses well with considerable supporting detail the contributions of individuals to the development of Canadian identity since the First World War	assesses skillfully with insightful detail the contributions of individuals to the development of Canadian identity since the First World War

References

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EDUB 7142/7350 Writing Workshop & Curriculum Development:
Writing for/as Human Rights and Social Justice Summer Institute 2018

Inquiry into Practice: Teaching Demonstration

Assignment #3

July 13, 2018

Wayne Davies

5831257

RATIONALE

How can we expect our students to write about a topic they do not know well enough to sit and comfortably discuss? Can anything truly creative, emerge from the regurgitation of the most basic of details? These questions became even more relevant when applied to a literary genre as intimate as persona poetry. Thus, my guiding question, which developed much more fully as I moved through this assignment, revolved around the central question – Can we help our students create even more intimate and interesting poetry by teaching them ways to go deeper in knowing their topic or subject prior to beginning their final piece? In this case Persona Poetry (Christensen, 2015).

I designed my teaching demo to answer two preliminary questions. First, I wanted to help my learners address a question regarding using multiple modalities to support their efforts in developing a variety of writing with our students such as those listed in the proposed ELA Document we have been examining in this institute. I was intrigued by Chisolm and Trent (2013) and wanted to introduce the screenwriting app, Celtx and gave them time to use it in the first task as a pathway to other genres.

Second, was an inquiry into a topic in Human Rights education that is well known to the vast majority of educators, no matter our grade, subject area or locale. Now, more than ever, our students wrestle with the challenge of deciding when and how to become an ally to a friend, fellow student or cause they believe in. Moving from ‘like’ hitting drones to becoming an aware citizen who understands the implications of supporting a cause they truly believe in is difficult and risky work (Westheimer, 2015). We must learn how to help our students temper passion with the fact that decisions may come with consequences.

DEMONSTRATION

I began my demonstration of teaching entitled “Access & Allies” with an overview of my goals –

- Present a strategy to develop writing (in several formats) about and for real human rights issues with our students and staff using the concept of allies as our platform;
- Introduce a script-writing software application that can aid your efforts in writing and organizing a variety of literary endeavors with students; and
- To foster conversations and writing about students’ power and agency in terms of deciding whether or not to truly ‘get involved’ in the myriad of social justice and human rights initiatives they encounter.

After introducing “What Kind of Citizen?” by Joel Westheimer (2015) I followed with a discussion regarding becoming an ally and the ‘messiness’ of getting involved in situations you find yourself drawn to. I finished with a quick summation of the costs of being an ally to consider before referencing a number of topics such as civil rights, indigenous challenges and LGBTQ issues.

I then launched into the main part of my demo. First, I activated my learners’ prior learnings and memory of my subject material – the iconic photograph of two American athletes raising their gloved fists while they stood on the medal podium at the Mexico City Olympic Games in 1968. I then drew their attention to the third man in the photo named Peter Norman, an Australian sprinter.

I followed by asking my peers to write dialogue based on the moments just before the famous photo was taken. The genre I wanted to use to get to know our real-life protagonist was historical fiction. As part of any presentation, I always introduce one tangible tool that participants can take away. In this case, it was a screenwriting app called ‘Celtx’. I have used it to support my own writing over the

years, most recently a short item for my journal for this course. I brought iPads along, each prepped with a ‘starter set’ of lines for the three groups to build on. I presented facts about the situation and asked the groups to attempt to integrate some of them. I acknowledged that we were working much more quickly than normal. I gave the groups ten minutes to write and stayed out of their way, as I believe we must be cognizant of the influence we have over the creative process. One friendly suggestion can be taken as a directive that will stifle the creative process.

Once the dialogue writing time was finished, I spoke about Celtx, including its use in the writing of graphic novels. Many members of the class seemed quite interested in exploring this program’s application further in their own contexts. I am excited for them and their students!

I then shared even more facts with the class regarding the consequences of Peter Norman’s decision to wear a pin in support of anti-racism actions in sport. Due to time constraints, I was moving quickly and while I tried to check for understanding, I know I missed some questions along the way. Thus, I was happy to discuss some elements of my presentation later in the day.

I admitted to the class that I had done the most learning during this part of designing the lesson. I told them I struggled with the second half of the lesson for several days, only late the night before did I truly figure out what I was trying to achieve with this demo.

I realized after reading several accounts of that fateful night in Mexico City as well as the far-reaching consequences for Peter Norman, that to write about him I needed a greater depth of detail. Without that, I would have been woefully unequipped to write much more than a fact-filled account of the story. Many other accounts already exist so this would have been an act in redundancy at best, adding little to any literary efforts directed at Peter Norman (Georgakis, 2012). Thankfully, I had learned enough that I felt comfortable writing a persona poem that had sufficient depth to make me feel I had done his story justice.

I spoke about Linda Christensen’s article (2015) as well as “Poetry of Place” by Terry Hermsen (2009) and his Lesson #18 about moment poetry. I talked about these ideas and then asked my colleagues to free write on Peter Norman or a related story about being or becoming an ally. I gave the class seven minutes, which carried me to the end of my time with them. Just prior, I reviewed three ‘story starter’ ideas including well-known ally Miep Gies who harboured Anne Frank. I did share the persona poem I had written about Peter Norman with the class. I had posted it on the front page of my presentation in an effort to make my own writing as public as possible.

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CEREMONIES MANAGER
Congratulations gentlemen. I will
be back in ten minutes to lead you
out to the podium. The sixth
marquess of Exeter David Cecil will
present your medals.
(Ceremonies manager leaves)

PETER NORMAN
I couldn't have caught you on a
motorcycle!

TOMMIE SMITH
Thanks. You sure tore it up in the
last 50. Johnny, what you have to
say about this guy now?

JOHN CARLOS
I can't find them!

TOMMIE SMITH
Maybe you left them in the village?

JOHN CARLOS
You're right! I must have forgotten
them. Do I have time to run back to
the village? I'm pretty fast you
know...

TOMMIE SMITH
You crazy cat. You don't have time
for that.

PETER NORMAN
Why don't you share the pair you
have, mate?

JOHN CARLOS
You don't want to wear a glove?

Example of group work from presentation
using screenwriting software Celtx
```

AS TEACHERS AND LEARNERS (AFFECTIVE RESPONSE)

After stepping away from a regular ‘gig’ in the classroom to head into the office, I have looked for ways to stay connected to the business of teaching. I appreciated in the feedback that my colleagues found me confident but not overwhelming in my approach, “You are a presence in the room that commands attention (in a positive way)”. My physical size and loud voice has been an obstacle with students at times so I have worked on my delivery to make sure I remain approachable.

I appreciated that my sense of humour blended with my passion for human rights, was well received, “You incorporated thoughtful humour into the lesson. Your passion for the topic was evident. . . “. I was buoyed to hear that my peers saw relevance in my choices and the technologies that I incorporated “You had a great PowerPoint. Incorporating technology into your lesson enhanced your goals.”

PROMISING TEACHING PRACTICES

I began my teaching career prior to the availability of almost all the technologies that my younger colleagues now take for granted. Thus, I had to rely on being organized and as engaging as possible and over time, I have tried to stay abreast of technology and worked to keep up as best as possible. That is why words from peers such as ‘strong use of technology’ made me feel particularly happy. I was also very encouraged to know that the participants appreciated my inclusion of Celtx.

I was also quite emboldened to see that my colleagues felt I used our time together effectively and was well organized in my delivery of the lesson. They liked the chance to work together and as individuals, “Use of group and individual writing”. With my goal of moving from the script exercise to poetry and Celtx as an aid to that, I could see we had begun to move in the right direction.

Finally, one group stated they liked the use of story in my presentation while another enjoyed the use of real examples in the lesson, “Stories are easier to remember than facts.” This made me smile, as stories are at the heart of everything I have taught and in almost every conversation I have with people. Life gives us far more stories to use in our teaching and to aid in understanding than any number of authors could ever write. Thus, I love using stories to teach with.

CURRICULUM CONNECTIONS

While my colleagues wrote down a slew of the English Language Arts connections I was most struck by “Learners are collaborating to investigate challenging social issues, moral dilemmas, and possibilities for social justice” as that is most definitely my passion and the overlying theme of this lesson. The other item that was great to see was “Making Sense of Self – You allow these students to explore and make sense of self, providing themselves with the time to reflect on how they believe they may act if they were in that situation.” I spent several years of my career combining ELA with Social Studies under the banner of Humanities.

I believe that our role as teachers, especially at the Middle Years and into Senior Years, when students are in a state of flux, is to help them make sense of what they are seeing and experiencing. Much of our academic work can cross over to their personal worlds and as we talk academically about the problems the world faces we cannot ever forget these young people are extremely sensitive to what this means to them, the people they love and the world they stand to inherit. Thus, a discussion of what being or becoming an ally means and all that might come with it – good and bad – is vitally important. The fact my colleagues recognized that is reassuring to me. This is also the reason I like both the literary genres I used – screenplays and persona poems - as both allow the students to see and feel the characters and events they are writing about.

EXTENSIONS AND ADAPTATIONS

I enjoyed reading the ideas presented by my colleagues in this section. It gave me ideas I had not thought of as well as pointed out the ways I may not have been clear enough in my presentation about the implementation or purpose of my strategies. I did follow up with a few of my classmates to talk a bit more about my feedback and plan to sit down with both our school's ELA and Social Studies department Team Leaders to look at potential implementation of at least a version of this plan.

Several ideas were advanced but I would like to concentrate my focus on two of them. The first would be to use this strategy to examine the suggestion that points raised by the Truth and Reconciliation Commission could be investigated using my approach. I would caution that any sort of writing around the topics of Residential School, Missing and Murdered Aboriginal Women, cultural genocide or related issues should be approached very carefully with significant thought put into placing safeguards and supports around the students, their families and the staff involved. Once this advance planning has taken place some extremely rich dialogue and writing could come from this topic.

I also like the suggestion, "From an admin perspective for PD – identifying the school's vulnerable students. How do we be an ally to them?" I know that as Principal of Ecole Selkirk Junior High the answer to this was simply making a public statement in an assembly that I was an ally for any student who was a member of the LGBTQ community or had questions regarding their identity. The impetus for this was the StandOut Conference I attended in 2014.

QUESTIONS ARISEN

I learned a very long time ago that to improve and succeed in the 'business' of education, your ego must be parked so that you can be open to accept feedback from peers. I have always enjoyed colleagues who had my best interests (and those of my students) at heart and had the courage to tell me how I could improve. It usually involved an invitation to reciprocate that I very much appreciated. During my time helping write and pilot British Columbia First Nations Studies 12 the teachers involved met often and ran ideas past each other knowing that if it was not great someone would make a constructive comment on how it could be improved. There were times that ideas were scrapped after discussion failed to find a way to improve them.

I was encouraged to see questions regarding my ideas. Some were of a technical nature, "Is Celtx a free program? What about for the education version?" However, the question, "Would we find more benefit in using an event that was more current and something the kids knew about? (Something that is relatable to more students)" was very interesting to me. I am not sure such an example of 'a human rights story within another human rights story' exists. I would encourage educators interested in modernizing the subject matter to look for newer examples but I am loathe to think of one so powerful.

Finally, one group asked questions around the eventual performance of the scripts that students write. I believe that this is a very important effort in 'making learning public' that many of us are trying to do in our schools. Imagine a podium set out in the middle of the front foyer of a high school and a mock awards ceremony being performed for athletic, performance arts or academic awards where a student made some sort of public stand against the award? A skilled teacher could make situations literally 'come alive' by using the scripts students write. I am inspired to think that with 'Fringe season' on us soon and our rich theatre community students might use that venue to communicate powerful messages of human rights to others in a very public way beyond their school's four walls.

INQUIRY

The overarching goal that emerged as I worked through this assignment was to understand how the relationship between preliminary research and writing (in the form of a script) relates to the eventual production of a written piece such as a persona poem. I was able to compare and contrast the experience of writing my first such poem about Phil Fontaine with one I wrote, workshopped and polished about Peter Norman. While I was inspired by Fontaine and his audience with the Pope and the eventual apology that was given I struggled to write it because I did not know enough about the man beyond a small number of facts (Cariou and Sinclair, 2012). Hence, that poem is based on the broader aspects of Residential School, which I have heard him speak about. The poem I wrote about Peter Norman was much more enjoyable to write. It has much more detail. This showed me clearly that the depth of knowledge a person has about their subject would dictate much about their writing. Christensen (2015) writes about the need to ensure her students have been overexposed to historical material, giving them a number of rich stories to choose from. While I am not convinced that simply knowing a lot about a person guarantees a good poem, it does help ensure the author has a wider range of facts to incorporate and thus more directions to go with the person.

As I workshopped it with my writing group I kept finding different ways to incorporate Peter's voice in more and more meaningful ways. It will serve as both the poem I submit to the summer institute as my final contribution and a reminder of the learning I did through this assignment and the larger context of the summer institute. I now turn to wonder about how I will help change practice at my school when I return this fall. I am anxious to talk to my colleagues and grow these ideas.

SAMPLES & REFERENCES

The authors and scholars that I chose to include in this assignment each proved to be an inspiration to me in some meaningful way. Chisholm and Trent ((2013) spurred my thinking regarding the use of screenplay software to allow students to begin to write and know the story even better. Joel Westheimer (2015) pushed me to consider more deeply the role I want students to take in the selection and eventual understanding of the social justice initiatives they take on. If we want our students to go beyond fund raising for others and to become critical 'connoisseurs' of social justice initiatives, we must help them become much more sophisticated with how they choose to become involved. Christensen's article (2015) on persona poetry was the first article I read in preparation for this summer institute. I was intimidated to attempt this genre of writing as the poems I found resonated but I could not imagine reaching the depth of understanding needed. It now has become a very enjoyable genre to write in. Arguably, her interview with her colleague was the most inspirational as I seriously considered the role of allies and the potential dangers they are exposed to –

“ . . . not ever in a way that puts students in a position where they feel uncomfortable, that it doesn't take them to marches or demonstrations, doesn't foist the educator's point of view on the students.” (Golden, 2008).

Simply letting the chips fall as they may, as Norman did, can often have unintended consequences that may prove problematic later. While we do not create risk averse students who simply stand back instead of act we do owe it to them to make sure they are able to make solid judgements about which causes they want to support and why.

Finally, I must say as a result of this assignment I have grown in numerous ways – educator, writer, social justice warrior (as my detractors are prone to say) and student.

W.

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THE H IS SILENT UNLIKE US

Well hello Holy Father

It's me from Manitobah

Nice day isn't it?

Could I have a word?

 In my language?

Or maybe just my language

 . . . back?

Or maybe an apology?

Or how about my youth?

 That would be cool

Or my friends who died?

Or my friends who lived?

 . . . to be whole again?

Thanks for the apology

If you are ever in Manitobah

Look me up

Great fishing on Fridays

We wear orange September 30th

 Yeah . . . it's a thing

 Just like the H

W.

TRES HERMANOS GOLPE DE PUÑO HACIA EL CIELO

I remember the green of the field against the Blackness of the night

Two shiny leather gloves shoved upwards through 5 sacred rings

Punching holes dripping silver from Olympus

Stood up for the big dance

their compatriots left behind in a village just 200 steps away

Weeping tears under the shimmering stars that they were meant to reach

I forget them once again as a gift from Exeter weighs heavy round my neck snapping me back

while 28 letters from Edwards each tug hard on this soul of mine . . . Sally Ann cheers

how many in Pariah? I ask Avery

not sure, but the H is quiet in Rhodesia these days he mumbles

Hoffman paddles by – he might know, I ask him for the time (of my life) He already obliged

ordaz sits dumbfounded,

he is as quiet as this icy evening air in the aftermath of this mexican miracle

bombs will burst silently tonight, like so many students on that March of Silence

No aussie fair heard today Neville

nor tomorrow either he laments

I'm afraid you will never meet those southern monks preparing to mourn on a coal Black September morning

No, it's back to coburg for me with blood on my fists and a price on my head

tackling Magpies

will welcome me to the nest

and I will show them the way to 68, well almost

meanwhile my dancing matilda still begs me

to sell (out) those bowed figures standing shoeless on the sacred steps

Not even for a motor bike I roar into the night!

ready, set . . . Never to hear GO! again for them I whisper

You will all have to wait

more than 20 point oh 6 seconds

cause that record still stands (for now) and maybe forever

. . . but guaranteed

my second step stand will live long after *mis hermanos* have carried me,

home

across that line

I miss you my Mexico brothers

W.

“Hands” Poem, Drawing, and Memory Reflection

Leslie Dickson

Inquiry into Practice Assignment

RATIONALE

The Hands lesson was developed from two sources: Kelly Gallagher and Penny Kittle *180 Days: Two Teachers and the Quest to Engage and Empower Adolescents* and Kelly Gallagher *Teaching Adolescent Writers*. The work of these acclaimed teachers changed my thinking about the approach of teaching reading and writing. Like me, they want something different for their students; they want to show them the beauty reading and writing can bring to the lives of their kids.

I chose this specific lesson to demonstrate based on the two inquiry questions I developed before I began my search for a lesson. First, will model writing, and mentor texts help make my student's writing better? Second, how can I push the reading/writing connection beyond basic comprehension with my struggling writers to critical thinking and deeper connections, specifically with poetry?

The intent of this lesson is as one of the introductory lessons I have planned to begin the year with. I typically have students who have lost confidence in their ability to write well. They just don't like to write because the process is difficult and sticky for them. This loss of writing confidence not only applies to their academic and creative abilities but their self-esteem as well. They don't believe their stories matter. Some cannot remember enough details to write them. Many of them also struggle to come up with an idea to write, and those that come up with ideas do not know how to build their writing from there. They don't know how to move from a list to a story. Practice with brainstorming ideas and free-writing is important at the beginning of the year. Planning a lot of notebook writing will help students recall meaningful moments that they can draw on with the bigger assignments to come. They also provide my students with an opportunity to feel some success with writing and build confidence.

Responding to poetry specifically "invites an emotional response and leads us to our life stories" (Gallagher and Kittle, 2018, p. 142). The spoken word poem "Hands" is a means of encouraging students to write and connect to place, objects, events, and themselves.

This is the purpose behind introducing model writing. It's necessary for students to see how we, as teachers, struggle with our own writing so we can demonstrate the problem-solving methods we apply to our writing to keep moving the piece forward. They need to see that sometimes you must completely abandon a first draft and move the piece in an entirely different way. They need to understand and have patience with sticky writing; to have an understanding that the first draft is no where near the perfect draft. Even Stephen King is reported to revise his writing a dozen times, or more before sending it to his own editors (King, 2010).

DEMONSTRATION

1. Listen and Share

I played the YouTube video of Sarah Kay performing her spoken word poem. The students had the option of following along on their paper copy, or they could sit back and listen to the words. After listening to the poem once, I asked the students to have the paper copy of the poem in front of them (if they already don't). As the students listen to the poem for the second time, they followed along and circled, underlined or highlighted powerful words and phrases to share. With my struggling students, at the end of the second play, we spent a bit of time discussing what Kay has held or touched that she holds dear, and, if necessary, they would listen to the performance one more time.

2. Brainstorm

The students were asked to open their writing notebooks to a clean two-page spread. On one side, the students pasted the poem in their book, and on the other side they traced an outline of one of their hands. The students spent some time to fill their outlines with things they've held or touched that matter to them. This hopefully lead students to stories that were dormant in their thinking, and Kay's storytelling inspired them to write those stories.

3. Write

In my classroom at the start of this step, I would begin my model-writing, using my docucamera or the Smart Board to demonstrate how to move from a list to a story by returning to my own hand drawing, and choosing an object to write about, and using sensory details to show, not tell, about moments in time connected to these objects. Again, my struggling writers may need to see me model how to begin a free-write with a few of the objects I put in my own hand drawing. Students will free-write for 2-10 minutes. This is a wide time frame as the amount of time provided for free-writing will change depending upon the group of students and the time of year this lesson is done.

4. Flash Revision

To help dispel the notion that revision is something writers do only when the first draft is complete, I introduce the "flash" revision. Using one of my own free-writes, I would model how to use the STAR acronym (see attached) and voice out loud the parts I would change and how. For two minutes, students will quickly reread and make 1-2 revisions to their draft using the STAR acronym. Students will also be instructed to use pens or coloured pencils to mark their revisions so they can see them easily. This also allows me to see their changes quickly for formative assessment. If there's time, I would ask students to share some of the changes they made. This thinking can be collected on a class anchor chart titled "Making writing better means..."

5. Partner, Group, or Class Share

I would end the lesson by either asking for volunteers to share their writing, or sharing with a partner, in their table groups, or with the class. This sharing doesn't have to be a read of their whole piece, they can share a phrase or sentence they wrote that they love, or that's meaningful for them.

AS TEACHERS AND LEARNERS

My colleagues expressed that they were engaged, and that my instructions were clear and concise. They liked my calm and relaxed teaching style as it made them feel safe enough to take risks in their writing without fear of judgement. They also enjoyed the multiple modalities that were incorporated in the lesson (video, drawing, and writing). As teachers, they felt that the lesson offered flexibility for a wide variety of learners. They also seemed to appreciate that I used a poet that was close in age to my own students. My fellow teachers also appreciated that I addressed myself as a learner in this model writing process.

PROMISING PRACTICES

The teaching practices identified by my fellow teachers that are most relevant to my lesson rationale are as follows:

- ✓ Modelled writing and revision
- ✓ Provided an exemplar of the finished hand
- ✓ Provided an appropriate amount of time to write
- ✓ Flash revision with the STAR acronym
- ✓ Showed flexibility
- ✓ Allowed students to share parts or their entire piece
- ✓ Used a mentor text that students can relate to
- ✓ Intentional about what I wanted to achieve and how I was going to achieve it
- ✓ The material and instructions were clear and purposeful
- ✓ The lesson was differentiated for grade and ability

CURRICULUM CONNECTIONS

Language as System

- STAR revision – learners are examining, considering and using knowledge of conventions

Language as Sense Making

- Learners are reflecting on processes for engaging in practices and making sense of and creating texts
- Learners are strategically selecting and applying strategies and processes for creating different types of text for different purposes

Language as Exploration and Design

- Learners invent, take risks, and reflect to create possibilities

Language as Power and Agency

- Learners are reflecting on what is important to them
- Learners are exploring identity and what matters to them

EXTENSIONS AND ADAPTATIONS

- For students who want to go beyond the hand, they could draw representations of their entire body. They could fill the body with things they love, think, where they want to go, what their dreams are, etc.
- Have the students use “Hands” as a mentor text for their own poem.
- Provide small group opportunities to explore world issues that relate to the text.
- The guiding text doesn’t have to be a poem; it can relate to together subject areas and responding to other pieces of writing.
- Cultural exploration of hands: henna on hands, prison tattoos, historical context of hands, such as Gandhi, Jesus, the Sphynx, etc.

QUESTIONS ARISEN

1. You talked about modelling your process. Are you planning to think aloud while you write?
2. Would you ask your students for assistance when revising (STAR)?
3. How do we support students that unearth difficult, troubling or unexpected ideas?
4. How do you determine whether the lesson has been successful?

INQUIRY

As I signed up to do this demonstration early, I thought of my inquiry questions on the first day of class. I wrote these because I was uncertain how I could achieve them. Prior to taking this course, I did not see myself as a writer. I've never been a good teacher of writing, but I've been a great assigner of writing. My goals coming into this class were to get in touch with my inner writer again, to take a few risks, and to let down my emotional wall a bit. Without the first four days of class, I already feel more confident in my ability to become a good teacher of writing. These are the wonderings that have changed for me; whether this was an experience I could open myself up to and connect with my students on a deeper level. My teaching demonstration made me realize that it is not as hard as I thought it would be and that I owe it to my students to change the way I approach writing. Where would I like to go with this next? With the "Hands" lesson, I would like to see my students use it as a mentor text for them to write their own hands poem. This lesson would become one of many quick-writes in their notebooks that they could either choose to develop or use for participation marks. In regard to my exploration with mentor writing, I would like to spend more time this summer exploring my own writing and developing more writing lessons to see it through to the end of the school year.

SAMPLES AND REFERENCES

Attached:

- "Hands" poem by Sarah Kay
- Hand exemplar
- STAR handout
- Bibliography

Hands (January, 2014)

Sarah Kay

People used to tell me that I had beautiful hands.
Told me so often, in fact, that one day I started to
believe them; started listening, until I asked my
photographer father, *Hey Daddy, could I be a hand model?*

To which Dad laughed, and said no way.
I don't remember the reason he gave,
and it probably didn't matter anyway.
I would have been upset, but there were

far too many crayons to grab, too many
stuffed animals to hold, too many ponytails to tie,
too many homework assignments to write,
too many boys to wave at: too many years to grow.

We used to have a game, my Dad and I, about holding hands.
We held hands everywhere. In the car, on the bus, on the street,
at a movie. And every time, either he or I would whisper a
great big number to the other, pretending that we were

keeping track of how many times we had held hands,
that we were sure this one had to be eight-million,
two-thousand, seven-hundred and fifty-three.
Hands learn. More than minds do.

hands learn how to hold other hands.
How to grip pencils and mold poetry.
how to memorize computer keys,
and telephone buttons in the night.

How to tickle piano keys and grip bicycle handles.
How to dribble a basketball and how to peel apart
pages of Sunday comics, that somehow always seem to stick together.
They learn how to touch old people, and how to hold babies.

I love hands like I love people. They are the maps and
compasses with which we navigate our way through life:
feeling our way over mountains passed and valleys crossed,

they are our histories.

Some people read palms to tell your future,
I read hands to tell your past.
Each scar marks a story worth telling: each callused palm,
each cracked knuckle – a broken bottle, a missed punch,

a rusty nail, years in a factory.
Now, I watch Middle Eastern hands
clenched in Middle Eastern fists.
Pounding against each other like war drums,

each country sees their fists as warriors
and others as enemies, even if fists alone are only hands.
But this is not a poem about politics; hands are not about politics.
This is a poem about love.

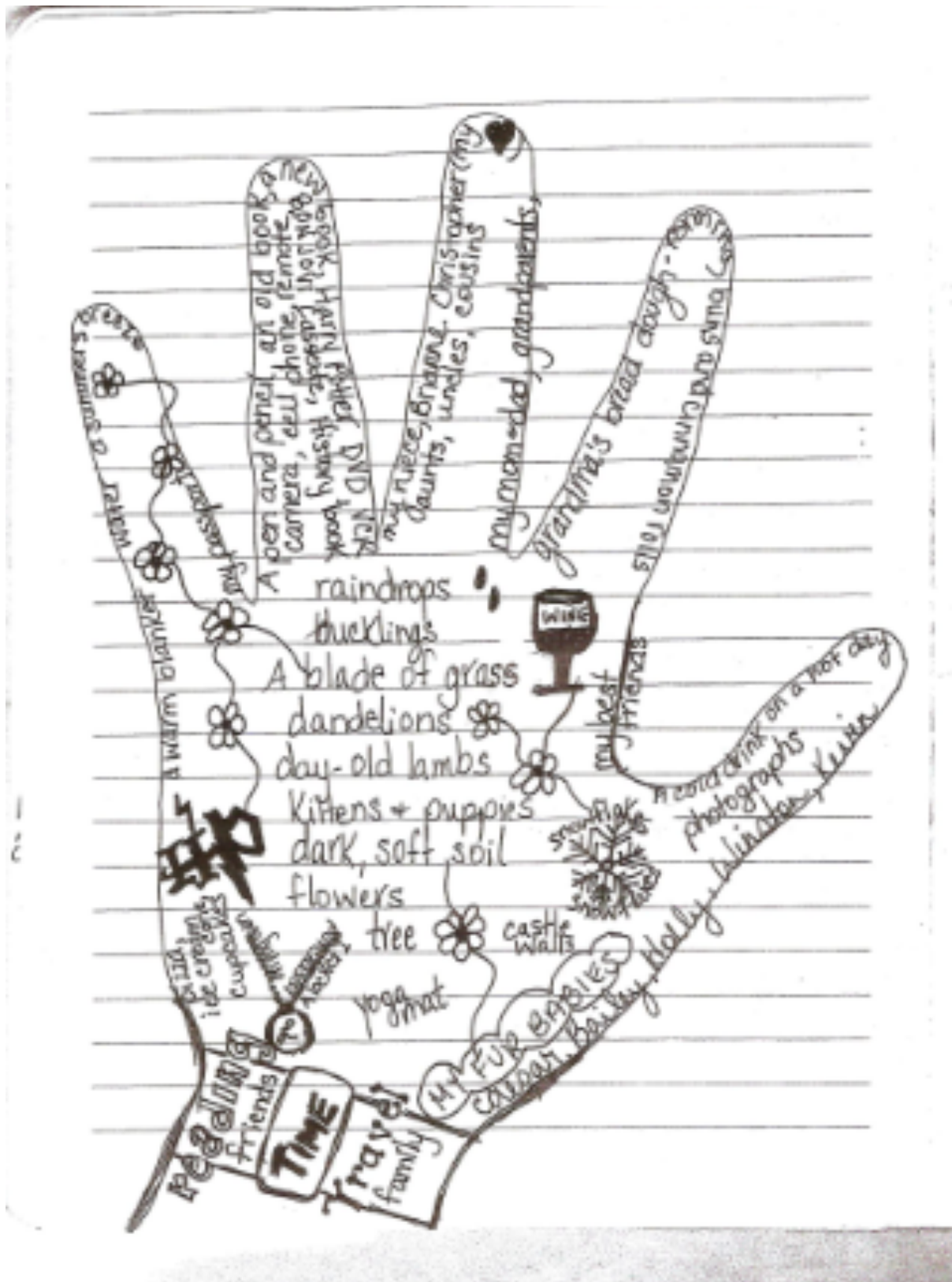
And fingers. Fingers interlocked like a beautiful accordion of flesh,
or a zipper of prayer. One time, I grabbed my Dad's hand
so that our fingers interlocked perfectly, but he changed his
position, saying, *No, that hand hold is for your mom.*

Kids high five, sounds of hand to hand combat
instead mark camaraderie and teamwork.
Now, grown up, we learn to shake hands.
You need a firm handshake, but not too tight, don't be limp now,

don't drop too soon, but for God's sake don't hold on too long...
but... hands are not about politics?
When did it become so complicated?
I always thought it simple.

The other day, my Dad looked at my hands, as if seeing them
for the first time. And with laughter behind his eyelids,
with all the seriousness a man of his humor could muster, he said,
You've got nice hands. You could'a been a hand model.

And before the laughter can escape me,
I shake my head at him
and squeeze his hand. Eight-million, two-thousand, seven-hundred and fifty-four.



STAR Acroynm

Kelly Gallagher *Teaching Adolescent Writing*

S (Substitute)	T (Take things out)	A (Add)	R (Rearrange)
<p>Replace</p> <ul style="list-style-type: none"> - overused words - weak verbs with strong verbs - common nouns with proper nouns - "dead" words 	<p>Take out:</p> <ul style="list-style-type: none"> - unnecessary words - unimportant or irrelevant words - parts that might belong in another piece 	<p>Add:</p> <ul style="list-style-type: none"> - detail - description - new information - figurative lang. - development - clarification of meanings - expanded ideas 	<p>Rearrange:</p> <ul style="list-style-type: none"> - the sequence to produce a desired effect - the order for a logical flow

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Teaching Demonstration: Mentor Texts and Reverse Poetry
Kris Drohomereski
University of Manitoba
July 11, 2018

Inquiry Questions: How can community inspire creativity and risk taking in writing?
How can we use mentor texts and mentor writing to support student writing?

Rationale: In order to develop student writing skills, it is important to demonstrate how writers work and think. To achieve this goal I have chosen a reverse poem to explore and draft. The reverse poem is a writing piece that is written to convey a message and then the lines are rearranged to reverse the reading order. The reverse poem is great for students who are intimidated by poetry does not need to rhyme and can apply to variety of topics. However the arrangement of lines in the poem can be challenging and provide enrichment for stronger students. The accessibility of a reverse poem will allow me as the teacher to model my writing process and allow the students to develop their own skills. This lesson draws on ideas from Kelly Gallagher's book *Write Like This*.

Demonstration:

This teaching demonstration will use a short intro lesson to the reverse poem. Reverse poems are a good access point because they do not require rhyming and can use fairly straightforward language. This approach provides an access point for all students at all levels. Reverse poems also encourage the students to re-draft and re-read poetry critically because the end product can be interpreted in many different ways through different readings.

This lesson would typically follow a section on journaling and writing to respond. Students would have gathered information on issues and different texts and practiced taking a stand through value lines, agree or disagree and small group discussion. The unit would explore a variety of forms and chosen piece would be polished and submitted for assessment

Activation: Read the Lost Generation as a group, line by line choral read. A YouTube video is also available depending on the class and time constraints. (5 minutes)

Lost Generation by Jonathan Reed...<http://www.youtube.com/watch?v=42E2fAWM6rA>

I am part of a lost generation
and I refuse to believe that
I can change the world
I realize this may be a shock but
"Happiness comes from within."
is a lie, and

“Money will make me happy.”

So in 30 years I will tell my children

they are not the most important thing in my life

My employer will know that

I have my priorities straight because

work

is more important than

family

I tell you this

Once upon a time

Families stayed together

but this will not be true in my era

This is a quick fix society

Experts tell me

30 years from now, I will be celebrating the 10th anniversary of my divorce

I do not concede that

I will live in a country of my own making

In the future

Environmental destruction will be the norm

No longer can it be said that

My peers and I care about this earth

It will be evident that

My generation is apathetic and lethargic

It is foolish to presume that

There is hope.

After reading the section, ask the students, “What is the mood of piece?” and “How is the mood conveyed?” Based on the order that the poem is read the mood is quite different and it is important for

students to recognize that the order in which ideas are conveyed affects the context in which they interpret their reading.

Acquire: Writing with structure to convey tone

Ask the students to discuss and define the term tone at their tables (5 mins). After the discussion call the class together and create a mind map as a class called writer's moves. Students will share the techniques used by writers to affect the mood of a piece.

Give student samples to each table, have them read and discuss. Each table will choose a representative to describe the tone of their poem both forward and backwards. Tables will share their interpretation of how the writer achieves tone in their poem.

After developing the list of writer's techniques, brainstorm some topics that are close and personal in the student's lives. These topics will serve a touch point for students who struggle with generating ideas and model the brainstorming process.

The teacher will then write a reverse poem from scratch based on one of the suggested topics. As you write, it is important to think aloud as you write, draw your thought process out for the students. If you struggle with word choice, articulate words you would try, bring out your writer's thoughts. (15 mins).

Apply: Crafting Poems

Students will have 30 minutes to craft and reverse their poems. As a class we have already covered using RADaR (Replace, Add, Delete and Rearrange). Students will have a chance to independently shape their drafts before sharing and peer editing. Open the class for poem sharing.

Teachers as Learners

Based on the CRTD letters that I have received from my colleagues, I am able to identify three views of the lesson. Firstly, the lesson offered a fail safe environment for the teachers and students, to quote one colleague, "we really appreciate your willingness to take risks and to model how to write poems." Secondly, the mentor text approach put the teacher into the shoes of learners, which is very valuable in the classroom. The teachers in the demo felt it was valuable to model my writing process because it created a safe space to explore. The learners could see me struggling with the genre and form and were able to offer ideas and hear my process. The learners could recognize and appreciate my humor, by joking about my struggles and mistakes, I was able to disarm my learners and calm the class. The process of modeling and revising the reverse poem developed understanding of the lesson. Learners were able to watch the process unfold and build their understanding. Finally, the learners enjoyed my demeanor and passion, as shown in this quote, "We could tell that you enjoy the process as much as the product and working with the learners." The passion that teachers bring to their lessons and learning experiences had a direct effect on the classroom culture.

Promising Teaching Practices

The rationale of this lesson was to provide a failsafe environment where students received guided practice and modeling for their writing. Based in this goal, my colleagues noticed that I provided exemplars, brainstormed examples, modeled my thinking and maintained that it is okay to make

mistakes. My colleges commented that “You made it ‘human’ by making mistakes and being genuine about it.” All of these practices were used to shine a light on myself as a writer and my thought process. I included my learners in my writing process to build connections between myself as a writer, but also connections between my students and the writing. I consciously drew out my thinking and errors to break down barriers to writing. Students need to be exposed to the struggles that we face as writers to build understanding and work through barriers.

Although the lesson was a condensed version of a lesson that I offer, my learners felt that the pace was manageable and there was enough time to try out different writing. Students had time to RADAR (replace, add, delete, and replace), but the lesson was also flexible. Students were able to receive feedback from the teacher, small groups and one to one conversations. Students were also invited to share if they were comfortable. Some learners shared entire pieces, while others shared small pieces or works in progress.

Curriculum Connections

My lesson addressed the language as sense making experience in the ELA curriculum. Students created texts using a variety of thinking process and used their own background knowledge. The learners also explored their own voices to tell and transform their own stories and identities to critically view their own and others texts. The reverse poem is a personal piece that emphasizes the importance of context. Each word and the patterns that we create affects how the message is perceived. Students were invited to explore and take risks to make sense of the genre and their own approach to writing. The risk taking process opens the student up to reflect about their ideas and process and develop a deeper understanding.

Extensions and Adaptations

This lesson can be extended by adding a kinesthetic element. If students created their first draft of their poems on index cards they could rearrange their writing and explore their word choice and the impact that is created. This approach to writing poems has a great deal of potential in other subject areas such as Social Studies. Students could write about an issue, person, place or event and show a variety of perspectives with only one piece of short writing.

This lesson could include an artistic element. Students could choose an image to develop a mirror reflection that reflects the theme of the poem. This extension provides a hands on connection to the writing, but also a chance for stronger students to reflect on the theme of their writing piece.

This lesson could be adapted by simplifying the length and design of the poems for younger learners. Index cards could also be used to give a hands on connection for students who struggle with composing drafts. The lesson could also follow a lesson on “I am poetry” to activate student thinking before generating statements used in the reverse poem.

Questions Arisen

How would you assess this piece of writing in a differentiated classroom with a variety of learners?

How would you support those students who struggle with language?

How do we engage reluctant writers?

How do we as teachers overcome our own fears of poetry?

How do we offer extra support for ELA students?

Inquiry:

When I designed this lesson I was very interested in the question, “How can mentor texts support student writing?” After completing the lesson and receiving feedback from my peers, many of my initial thoughts and beliefs have been vindicated. Even though I have used mentor texts in my classroom before this experience, I still feel a large sense of vulnerability and struggle working through my writing in front of a live class. I did not prepare any writing in advance outside of my lesson plan and writing strategy. Also, I did not have a specific topic, I used the student topics to locate myself and my writing in the student’s world. Despite these issues, the process broke down barriers. My peers were invited to participate in feedback and construction with me as I engaged in the writing. This process also allowed the learners to build authentic connections to the writing form. Ultimately, the mentor text process is challenging, but provides multiple points of access to students and their writing. The process is opened up and broken down making writing a more meaningful practice.

The inquiry also looked at the question, “How can community inspire creativity?” My inquiry question was answered through the culture in my classroom. By approaching my lesson with enthusiasm and making my process open, the learners felt less vulnerable. The teacher brings a power structure into the classroom and when the teacher makes themselves open and vulnerable, students see the process and the humanity behind the writing. As teachers we are always analyzing students to find their barriers, but by opening ourselves as writers and taking risks, our classrooms can become a more supportive space.

My final thoughts on my inquiry are that mentor texts and the lessons provided by the process extend beyond the lesson. My lesson requires students to think about structure and the sequence of words in a context. The focus on structure and craft will allow students to access other forms of writing with the skills that they have developed. Furthermore, the feedback that students offer the teacher during the mentor process develops their own skills as editors, and this will refine their writing across the curriculum.

Samples:

Anxiety

That's all I am.

Just a regular person.

I know I am

Broken.

It's a lie that I'm

Important, talented and smart.

I'm someone

that I am not.

People tell me

I'm alone,

I won't get better.

It's a lie that

my anxiety does not control me.

Anorexia

I hate the girl in the mirror

so you'll never hear me say that

I'm good enough.

I know in my heart that

the number on the scale defines my worth

and that

being thin will make me happy

I refuse to believe that

there is hope.

I'm ashamed of my body.

No longer can I say that

I am worth fighting for.

Loneliness (read from top to bottom)

I am lonely.
I cannot say that
I have always been alone,
although
now I know
fate meant for me to be this way.
I have nobody.
I would be wrong to say
someone would care,
if I tried again to destroy myself.
The effect would be massive
only if I was perfect.
It's untrue that I could have worth,
even if I tried.
I am less than beautiful,
nobody can convince me that
I am right where I'm meant to be.

Aloneness (read from bottom to top)

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Rationale

As an immigrant country, the population of Canada is more diverse linguistically, the number of ESL students is also keeping rise. However, the bilingual framework used in the educational systems is far from apolitical, because it privileges the two white founding groups (English and French) with collective linguistic rights while marginalizing other radicalized and visible minority groups (Kubota, 2015). The difficulties ESL students could encounter in their learning process are not only constrained to language barriers, cultural differences and emotional vulnerabilities could influences their learning as well. Therefore, today's educators are encouraged to gain more knowledge and improve teaching skills to support the literacy development of the ESL students in classrooms.

Besides, globalization has made the world increasingly interconnected in four primary areas of technological, political, cultural, economic, and this powerful trend has an inevitable influence on education as well. Gibson (2010) considered globalization as an intensification of earlier forms of imperialism, and criticized schools are losing a vision of education for public good and shifting toward education for private consumption and the needs of the transactional corporation. In this big context, it is important for teachers to promote multilingual and multicultural education to serve all students instead of the privileged few and help students to develop their critical consciousness for democracy and social justice.

As adults of the 21st century, educators need to continue work on their career development. And adults have the ability to learn successfully throughout their lives. Dr. Wayne Serebrin suggested in his instruction about mindfulness and contemplative practices, it is helpful to take a pause to reflect on the past practices and rethink about our original intention. Narrative inquiry is the study of the ways humans experience the world, it could provide an opportunity for educators to reflect upon their teaching practices and teacher knowledge as to connect with future change and learning. Narrative inquiry has been used in studies of educational experiences for many years. In this construct, humans are storytelling organisms who, individually and socially, lead storied lives. Education could be viewed as the construction and reconstruction of personal and social stories, teachers and learners play the roles of storytellers and characters in their own and other's stories.

As an international student study second language education in the University of Manitoba, I expect educational issues regarding ESL students could gain more attention, more teachers could be aware of their ESL students needs, and more teaching knowledge and techniques could be included in classrooms to support ESL students' literacy development. My intention of this demonstration is to encourage educators to use this approach to inquire and raise questions based on their own stories with ESL students, and I hope audiences could get to know about this method and make improvement in future teaching practices for their professional development.

Demonstration

Firstly, I used slides with key points to introduce basic information about narrative inquiry by presentation of 1) four steps to start narrative inquiry: beginning the story, living the story, writing the narrative, being aware of the Risk, Dangers and Abuse of Narrative Inquiry; and 2) two frameworks for inquiring into narrative stories: Three-Dimensional Narrative Space (Past, Present, and Future; Place; Personal and Social) and Four directions (Inward and Outward; Backward and Forward).

Secondly, I shared my narrative inquiry of my first class as a trainee English teacher in a Chinese middle school. After I read my narrative inquiry aloud, I gave some prompt questions

to encourage audiences to write down their narrative story as a second language learner or teacher in ten minutes.

Thirdly, I prepared handouts about recommendations for ESL educators, and these recommendations (Explicit instruction of forms that ESL writers are unfamiliar with and promote the cultural sensibility; Aware of the social and emotional elements relevant to students' needs; Integrating multicultural/multilingual literature into classroom) aim to help ESL students with their writing. This handout was summarized through my reading and was organized from my own perspective, it is not very comprehensive. Then, I explained the key points and gave some practical suggestions that could be used in the classroom to help audiences understand the handouts. While, I hope after my explanation, audiences could be inspired to reflect on their former teaching experiences and make the improvement that could concern more about ESL students in the future.

Lastly, audiences were encouraged to take about ten minutes to form small responding groups to share their narrative stories with others. And as listeners of others' narrative stories, group members could provide information that they heard from their perspectives and give feedbacks and suggestions to each other.

As Teachers and Learners

As teachers, my colleagues appreciated my lesson on a valuable topic and the learning experience of a new form of narrative writing, and this form of writing allows them to reflect upon their practice. And they felt exciting to see the possibility of this method being used for students of all ages, they see many ways in their classroom with students who love talking about themselves and can tell their story of an experience. And they enjoyed hearing my narrative of teaching and felt related to my story.

As learners, my colleagues can see this as a valuable exercise to look into their shared experiences. They loved taking the time to write narratives and would enjoy taking part in the next steps to share and discuss narratives with each other. And they thought my personal story provided them with a good model on how to write a narrative inquiry and the support to engage in this form of writing.

Promising Practices

- 1) Provided a personal sample, built empathy in audiences, and made them feel relatable in my narrative, included humor in the presentation. I think it is very important to create space and time for story sharing, and reading my story at first could contribute to the construction of the mutual relationship between listeners and narrators.
- 2) The possibilities of using this in any context, allowed for creativity, easily adaptable. I think it is very important for educators to continue working on their career development. And besides the more diverse students' population and influences of globalization, there would be more changes in the educational environment that we could confront in the future. And this narrative inquiry could be used for us to make adaptations and improvements in our teaching practices and for students to reflect on their learning experiences as well.
- 3) Clear instructions, well organized and kept a good pace, provided opportunities to write and share. It is not easy to introduce an inquiry method in limited time, and I hope with the presentation of four steps to start and two frameworks to inquire could encourage audiences to explore this new approach afterward.
- 4) Provided extensions and adaptations for EAL learners that included differentiated instruction. My original intention is to raise awareness of the needs of ESL students in

writing practice, and the recommendations I provided could inspire educators to concern more about the needs and supports of students.

Curriculum Connections

Language as power and agency

- 1) The freedom of the assignment allowed for creativity and flexibility.
- 2) Through the use of narrative inquiries, learners are exploring multiple perspectives, points of view, and interpretations; learners are allowed to explore their own voice to tell and transform their own stories; learners are recognizing that one's identities are influenced by various factors and changes over time and contexts,

Language as sense making

Through this form of writing, learners are given the opportunities to create a piece with a lot of individual memories in order to make sense of context as well as share memories; learners are allowed to use and integrate their background knowledge to make sense of text through inquiry.

Language as system

Learners are using their understanding of a range of text structures and features to understand and communicate clearly and effectively.

Extensions and Adaptations

This activity would work in numerous contexts and could be adapted for any grade level. For example, using narrative writing to tell the story of a historical figure (cross-curricular) and using the process to evaluate their decisions. This activity could be extended to explore the possibility of multi-modal narratives that include oral and visual pieces.

Comfortable writing environment could be provided: set up the opportunity for students to building and reflection on ideas; students can take this writing practice as far as they feel comfortable doing. Supports could be provided for students: using speech to text program for those that have trouble writing down their narrative; using pictures to help students tell their stories; using graphic organizers to help support the writing and/or chunk the assignment (develop characters first, then plot).

Questions Arisen

- 1)How to adapt this lesson to younger students or students who need adaptations? How to teach reflection/inquiry to younger students to help them access this form of writing? What age group would we want to do this with? Who would we not do this with?
- 2)What other genres of writing could be paired with this strategy? How can we add visuals to a writing piece like this? Would it make the narrative more effective? How do we challenge students to reflect more deeply into their narratives?

Inquiry

Firstly, from classroom discussion and the response letters, audiences showed their concerns for ESL students' needs in writing support. And the extensions and adaptations they proposed also inspire me to look at a broader vision. For example, the use of technologies, multimodal expressions, and different genres of writing to support students with different needs. And this also reminds me that supports for ESL students should not only focus on the language and culture level. ESL students are also the new generation that could be attracted by

new technologies and multimodal literacy, and these new methods should also be taken into consideration to help ESL students explore today's changing literacy landscape.

Secondly, as an international student, I inquire about the possibility of using narrative inquiry in Mainland China. It is not easy to construct the mutual relationships among storytellers and listeners. The social networks in Chinese working places are very complex, and people need to act very carefully to maintain good relationships with each other. People tend to be obedient to save colleagues' faces and show respect to superior hierarchy. It could be impolite to provide extra information or comments for the narrator.

Lastly, because of the limited time in the demonstration, there was not enough time for audiences to share and discuss their narratives in responding groups. As a community of professional teachers, it is helpful for us to give extra information for storyteller from our perspectives. However, sharing our narrative stories and confronting ourselves of past could be vulnerable, and it is important to construct mutual relationships with the members of responding groups. The comfortable writing and sharing environment has also been mentioned in the letters from my colleagues. And I agree with that, I think I could work on to improve the writing and sharing space and time in the future.

Samples and References

My Narrative Inquiry

With the opportunity to be engaged in practical teaching, I took a full-time internship at Chongqing Beibei Experimental Middle School as an English teacher for an eighth grade class of 46 students from March to June of 2013. My instructor Ms. Nie - the original English teacher let me observe her classes for one month, and then she finally told me that I could have an opportunity to teach a 40-minute reading class. I was very excited at first, but as the lesson plan I wrote become completed, I was not very confident in myself. The reading text I would teach is the third section in Unit 6, Ms. Nie taught the listening and grammar part first, and my reading section played the role of reviewing. I wrote a detailed lesson plan following the pre/while/post reading format given by Ms. Nie and contained some task-based activities to practices students skimming and scanning skills. At that morning, I went to class dressed formal blouse and high-heels to imitate Ms. Nie and hoped that students would not think I am so inexperienced compared to their professional teacher. When all the students sat straight and looked at me, I recognized that the lights in the classroom were so bright like spotlights, and the eyes of my students were so shinnying like diamonds. I said some routine sentences like "Good morning everyone, What a nice day" with a dramatic tone and gestures. Although I wanted to ease the tension by my exaggerated voice, my self-esteem was crushed by the giggles from the students. My voice volume became lower, I didn't want to get approvals from my students or praised by Ms. Nie anymore, I just wanted to teach this class correctly following the lesson plan and past this 40 minutes as soon as possible. Although I knew the importance of interaction with students when I observe other teachers' lessons, I tried to avoid eye contacts with my students and bury myself behind the lectern. I thought this reading text about the Tour de France was very attractive for these teenagers, and I added many pictures and videos to introduce some new vocabulary. But I did not pay attention to my students' reaction and concerned about their motivation at that time, I just show the picture of the new words, taught them the pronunciation and explained the meaning and usages and turn to next slide automatically like a robot. I was still afraid of leaving my small fortress and remained the same standing posture behind the lectern. Then I gave students 5 minutes to read the text and answered 5 specific questions. I circulated in the classroom quietly and peeped at their answers. About 3 minutes past, I noticed that some students started to chat. I thought that maybe my questions are so easy for them, maybe more students will join the chat and the classroom will become noisy without discipline. So I said time is up and asked if there is a volunteer who can

share answers. The entire class became silent, nobody put up his hand. The atmosphere was weird and embarrassing, so I explained the answers by myself. When I glimpsed at them, I noticed that only two or three students took notes. My desire to end the class becomes stronger as more students get bored. My speech tempo becomes faster, I even said the answers out before my students have time to think, it was more like a talk show without the audience. I worried that the class would be chaotic if I took on other group activities. So I canceled the following activities due to my limited class management abilities. After I explained all the slides, there were still 5 minutes, I had no idea except for asking the whole class to read the text aloud to pass the rest time. Finally, the bell rang, some students jump out of the classroom and totally ignored me, I speak with my nearly faint voice to dismiss the class and rush back to the office with a broken heart.

When my role shifts from language learner to language teacher, I could have a much better idea of the difficulties my students face and select appropriate learning source to encourage them. I used to sit in a classroom like that as a learner, I have the same identity and share the same burdens with my students that enable me to empathize with them. Although I did consider about these factors when I was writing and lesson plan, as a beginning teacher I concern more about winning approvals from my students and helping them gain more vocabulary and reading skills to prepare for the test. I noticed that students in that middle school enjoy videos and other types of multimedia learning resources. I played a video about 5 minutes to provide more background knowledge about the topic of Tour de France to motivate my students, I thought this activity can activate them to be more interested in the world beyond the classroom. In fact, my students were excited about that video, and their attentions were focused on the topic for a period of time. And the first failing activity was a typical exercise for skimming and scanning skills, I should realize that I was tired of these drill as a learner and replace them with more interactive and interpersonal activities to inspire them to learn more about this, not that boring topic. As a learner, I always feel anxious about English learning due to the uncomfortable learning environment and the fear of teachers' punishments. When I went to the classroom as a non-native teacher, I also felt anxious about speaking. In my first class, even though I believe that communicative teaching methods can motivate my students better, I gave up the communicative activities. And the boring individual exercises and the way of asking students to answer questions I adopted doubtlessly make them less willing to participate in learning. I was wondering if I could be less teacher-centered and using more interesting resources like videos that can provide more background knowledge, design more relaxing and interactive pair-work activities, be more tolerant with the classroom silence and wait more patiently for their answers, would my students be more active and motivated to learn that lesson.

Recommendations for ESL educators

1)Explicit instruction of forms that ESL writers are unfamiliar with and promote the cultural sensibility.

- Mismatched expectations: students are uncertain about what their teachers expect them to do

Xiaoming Li (2014) investigated the criteria that teachers apply to their evaluation of students texts. Her experience as an English learner helps her realized the hardest part for outsider writer was the unarticulated values about good writing instead of the grammar. The findings showed that there were differences in ranking and commentary within each linguistic group.

- Cultural and former education background

Kaplan's famous cultural thought patterns, for example, he found that Oriental writing has the characteristic of an approach of indirection and represented the Oriental thought pattern as a circle of gyres.

➤ Attitudes towards reference

some cultures have a collectivist orientation which causes writers to believe that texts belong to a common pool of knowledge rather than to an individual writer whose proprietary interest is infringed when her/his work is copied; some writers come from backgrounds which predispose them to show great deference to the authority of the teacher. makes citation both unnecessary and potential offensive. (Diane Pecorari, 2015)

2) Aware of the social and emotional elements relevant to students' needs

Self-awareness; Self-regulation; Empathy; Motivation; Social skills.

Translating notes into other languages (allow students to use dictionaries); Availability of the learning materials (posting lecture notes); Encourage ESL students to share the experiences of their background; Having other versions of assignment and instructions available that are clearer and more concise for them.

3) Integrating multicultural/multilingual literature into classroom shift the power dynamics

➤ literacy learning that represented ESL students' linguistic and cultural experiences (e.g. play a song), realizes their linguistic values and feel more invited to express their perspectives.

➤ integrate the multicultural perspective into teaching

high schools, reexamination of the 19th century's immigration (used to be simply viewed as an east to west phenomena), and encourage students to expand their studies to include Chinese, Japanese, Mexican and Latin American.

Middle grades students, to conduct studies of the historical development of their local towns or communities to gain a better understanding of their own and other classmates' histories.

The elementary level education could adopt authentic sources like literacy works (children's literature) to help students start social participation and realize their civic efficacy.

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Teaching Demo/Inquiry into Practice Assignment

Crush Curriculum: 1 & DONE **Clue Seekers Teaching Demonstration**

Rationale

I chose to do my teaching demonstration on *Crush Curriculum: 1 & DONE* teaching practice because it is something that has been highly successful for me in my very unique and difficult off-campus program. My inquiry into practice stems from my desire to develop the best practices for my students and to perfect these practices. How can I improve upon my *Crush Curriculum: 1 & DONE* practice? My off-campus program includes at-risk indigenous student and I work hard to meet their needs. These students, so far unsuccessful in school, deserve the best instruction possible for them.

The 1 & DONE teaching practice is a cross curricular, multi-level, hands on, and highly motivating. It involves differentiated instruction and project-based instruction which are critical to learning and highly recommended for success for at risk indigenous learners (Preston & Claypool, 2013). Additionally, engagement for indigenous students is improved when students are active rather than at desks and assessment should consider cultural preferences (Kanu, 2006).

Equally important, for my students, is the fact that 1 & DONE projects are greatly successful in supporting students who have low task completion due to irregular attendance. Every student that is in attendance during a 1 & DONE activity will have something to hand in that can be graded by the end of the project (day). This practice is something that is near and dear to my heart as I have been perfecting this method over the course of the last couple of years. I have gone as far as to create a teaching manual based around this practice for my final Masters project. Until quite recently, I did not realize that research verifies that the typical scheduling of the school day is one of the hardest things for many of our at risk indigenous students (Kanu, 2006). Most teachers give assignments and projects that need to be completed over the course of a few classes, days, or even weeks. In high school I particularly remember a couple assignments that were done over the course of *months*. This may make sense for many students who attend regularly and can easily link information to previous learning. It certainly works within our traditional school day schedule. Classes are a set time (30-60 minutes), on a school day cycle and tend to be done in a segregated format. Welcome to the island of math....or ELA or science! Rarely will teachers have the opportunity to develop lessons and activities that cross multiple curricula and span a full day. Yet this is exactly what I came to recognize is needed – we need to ‘crush’ cross curricular outcomes within a block of time, within one day, when students are more than likely in attendance for the full period of time. We need *Crush Curriculum: 1 & DONE!* projects.

I have used this practice to support indigenous learning and culture into my classroom. I have found that I have been able to adapt any project that I have done or

seen into a 1 & DONE project with an emphasis on indigenous pedagogy. Although I think that 1 & DONE projects are necessary for my at risk indigenous students, I believe that all students (and teachers) would enjoy and benefit from them. In fact, I have had colleagues who have adapted some of their own projects to fit the 1 & DONE methodology and they indicate that it has been successful.

The 1 & DONE project that I chose to highlight in my presentation was a game I invented called Clue Seekers. I chose Clue Seekers because this is an ELA based course with a heavy focus on poetry writing and clue seekers is easily adapted to cover that specific curricula. It can be build to specifically support any form of writing or literacy, a focus for our current university class and for my students. I believe that it is important for students to have experience with many types of literacy and the opportunity to practice them. In fact, Chisholm and Trent (2014) noted that teachers have a responsibility to teach different forms of literacies. Finally, Clue Seekers is also the original 1 & DONE project that I have been using for years. It was not originally coined a 1 & DONE until I realized that part of its success with my students was that it was a one-day learning project from which I could provide broad learning opportunity and obtain grades.

Demonstration - Project CLUE SEEKERS

I started my presentation by using PowerPoint to explain what the dynamics of my off-campus classroom involved and to introduce the 1 & DONE concept (which is explained in the rationale). I then went into a specific project, Clue Seekers which is basically a learning game that is easily adapted to cover various topics and can be differentiated to support students at their individual levels. The core of this game is to have students working on predicting skills, building community, and encourage student participation. This game works with all age groups but needs to be adapted to the skill level of the students. Scaffolding is inherent with the support of peers and myself as needed.

The teacher is to bring in a healthy food prize for the class. It is preferable that the food is something many of the students haven't had the opportunity to try before (such as a Mango). This fits with Hermsen's ideas for facilitating engagement and metaphoric thought. She talked about how she is much more successful an activity is and when 'bringing in' something physical and interesting for the students to experience (the weirder the better!).

I typically start by saying, “I brought in some delicious pineapple (or whatever) for you guys to try this morning but as I was setting up our day someone must have snuck into our room and stole the mangos. Thankfully, they left us some clues on where it could be hidden.” Clues are a short list of 3-5 hints to where the next set of clues are hidden. The clue list is inside an envelope. Each envelope can only be opened once the students complete a task as a whole class or individuals. You read the clues until a student raises their hand to guess where it could be if they are right they can go search the area and if they find it bring it to the teacher. Teacher then assigns a task to be completed such as working in small groups, you must solve these word problems, or as a class we need to answer these 5 trivia questions or unscramble the word on the board etc. (a full example of the game is available below). Some of my tasks are always related to indigenous culture. For example, if I do trivia, I may ask students to name indigenous groups living in Canada or the types of literacy certain groups would traditionally use (such as story telling).

For the purposes of this course, I had prepared for the teachers to write a haiku, find rhyming words, and unscramble a word. Generally, 8 envelopes/clues last the course of a morning depending on length of your activities. This activity can encompass all subject areas or can be used to reinforce specific skills (such as mathematics). If you are doing one subject area, all tasks would be around that subject. It can be used as a fun review for an exam, as a precursor to a new theme or as a reinforcement of cross curricular learning. It is a highly successful, adaptable activity that I use frequently and my students enjoy. One of my student teachers told me, “I can’t believe the buy in from these students. They are so motivated by this activity.”

As Teachers and Learners:

Feedback from peers indicated that participants enjoyed the presentation and particularly my energy and enthusiasm for the 1 & DONE/Clue Seekers project. I was pleased that they noted that my commitment to my indigenous learners was evident in my presentation.

Promising Practices:

The feedback that was most useful for me to hear was that I teach to the whole student and that I work from where the students are at. These are important considerations for me when teaching as it is important in indigenous culture to see the whole child (Kanu, 2007). It is important for me academically to ensure that I am working from each students’ current level and moving them to the next level.

Curriculum Connections:

The following references from the new ELA curriculum were identified by my colleagues:

- Language as sense making
 - Learners are using a variety of thinking processes to make sense of and respond to increasingly varied and complex text
 - Learners are using and integrating networks of background knowledge, language, and cultural resources.
- Language as exploration and design
 - Learners are tapping into and combining experiences with ideas, images, and sounds from various sources to create something new.
- Language as Power and Agency

- Learners are collaborating to investigate challenging social issues, moral dilemmas, and possibilities for social justice.

I feel that I am also covering many of our human rights curricular outcomes by integrating indigenous practices and cultural issues into the lesson. Additionally, I am constantly working on the 'hidden curriculum' such as social learning, positive sense of self and building connections to our classroom and greater community. These 'hidden' curricular outcomes are particularly important for indigenous learners and pedagogy (Whitley, 2014).

Extensions and Adaptations:

The three suggestions that I liked the best and will add to my teaching practice are:

- Students might write self-reflections, and/or provide written information, and/or providing explanations for what they are doing during the activities.
- Students can be given a chance to create their own clue-seeker.
- Sharing of projects with the community

I particularly like the idea of having the students do a self reflection and sharing the projects with the community. It would be nice to have a 'parent' or 'community' visit day when the students lead a Clue Seeker game. I have had students participate in the building of Clue Seekers in the past but have not done this for awhile and will definitely try it again this year. It is especially relevant for my students to bring their community into the classroom (Whitley, 2014).

Questions Arisen:

I felt that the questions from my peers were thoughtful and practical. One question that stuck out for me was 'how to do the 1 & DONE projects work in a traditional school setting?' I have pondered this myself as it is so important for my students and other at-risk students to compete projects in one day. I think that it would be possible to do the projects within a traditional school schedule but it would take major coordination among teachers and administration. Staff would also have to 'buy into' the concept. If I was doing 1 & DONE projects in a large school I would suggest implementing them four times per year and do them grade by grade (with each grade participating one day). Perhaps if we ever manage to revise our traditional school schedule (which I think would be a good idea), full day projects would be more practical. One of the reasons that off-campus programs have a high percentage of indigenous learners is that they do not function well in the traditional school system (Kanu, 2006).

A second question that I found interesting was, "if the project extended over 2 days, would that not encourage better attendance?" I thought about this for awhile and, although it might be motivating, I am not sure it would be fair to my students. My students indicate that sometimes when they do not attend school it is for reasons other than they did not 'want' to attend. For example, students tell me that police raid their buildings and they are not permitted to leave whether they want to go to school or not. Other family crisis (funerals, injuries, breakings) or situations (a babysitter for a sibling is needed) also prevent my students from attending on a consistent basis.

A final question that I want to respond to is, "How do I provide feedback to the students for their 1 & DONE activities?" I should have discussed this in my presentation! During 1 & DONE, I am constantly circulating and providing feedback to my students. As students complete their projects they come to me and we discuss what grade they feel they should get and what I think they should get. We come to a consensus on their final grade and have a discussion about how they could improve their project if they were to do it again. Specifically, for Clue Seekers, I use checklists with the skills delineated. I am constantly checking with students for understanding.

Inquiry:

My inquiry questions revolved around understanding how to successfully support my unique, transient, multi-level, high-risk indigenous students. I wanted to know how to incorporate curricular outcomes in a meaningful way while still attending to their cultural and social-emotional needs. It was good for me to do the presentation for my peers and to receive feedback.

After going through this process, I understand how short a period thirty minutes is to explain the *Crush Curriculum*: 1 & DONE concept! If I was to do this again, I may try to do an even shorter version of the PowerPoint and spend more time on the activity. I feel badly that my peers did not have the opportunity to actually participate in the Clue Seekers game because it is amazing! I really wish that time permitted me to go through a whole 1 & DONE project.

As I reflect, I keep thinking about the extreme difficulty of implementing 1 & DONE activities in our Canadian high schools. A project such as Clue Seekers can integrate outcomes from several curricular areas and the outcomes can be specified to the students' academic levels which is important for many learners (Katz, 2013). Kanu's (2002) research found factors such as providing learning scaffolds, learning by observation/modelling, use of talking/problem solving circles, and use of visual sensory modalities specifically support indigenous learners. All of these areas are addressed in Clue Seekers. Unfortunately, our school system is not structured to be conducive to this practice which is so beneficial for our indigenous learners. In fact, our school systems are quite large and inflexible so that even to implement a 1 & DONE quarterly would take a great deal of negotiation and work. I think of Dakin, Eatough and Turchon's (2011) project where three different subject area teachers worked together to focus on personal connections to the land in their classes. It was a successful project but required a great deal of collaboration and planning. It was not 'typical' but beneficial to the students. I think that if we were to implement 1 & DONE in a high school we would also probably need to begin with a few motivated teachers.

In conclusion, I believe we need to make progress towards better supporting our indigenous learners through research based successful practices. We must change our school systems to support our full student population. Many of the stories in Sinclair's (2012) *Manitowapow* discuss the overall health of our indigenous population prior to them joining any formal school setting. These people were strong and sound of mind. We need to implement practices that counter the negative impact of residential schooling and help our indigenous students get back to being the healthy strong people that they are capable of being (Julien, 2016).

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doi:10.7202/1025776a

Handout

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Project # 15 CLUE SEEKERS

Objective: To review students understandings and skills taught in previous lessons. To work on predicting skills, community building and collaboration.

Subject area: All

Materials: Envelopes, food prize, classroom or area

Timeframe: Half to full day depending on number of clues

Activity description:

This is a game that is easily adapted to cover various topics and differentiated to support students at their individual levels. The core of this game is to have students working on predicting skills, building community, and encourage student participation. This game works with all age groups but needs to be adapted to the skill level of the students.

How it works

Teacher is to bring in a healthy food prize for the class. It is preferable that the food is something many of the students haven't had the opportunity to try before (such as a Mango). I typically start by saying, "I brought in some delicious mango for you guys to try this morning but as I was setting up our day someone must have snuck into our room and stole the mangos. Thankfully, they left us some clues on where it could be hidden."

Clues are a short list of 3-5 hints to where the next set of clues are hidden. The clue list is inside an envelope. Each envelope can only be opened once the students complete a task as a whole class or individuals. You read the clues until a student raises their hand to guess where it could be if they are right they can go search the area and if they find it bring it to the teacher. Teacher then assigns a task to be completed such as working in small groups, you must solve these word problems, or as a class we need to answer these 5 trivia questions, or unscramble the word on the board etc. (a full example of the game is available below). Some of my tasks are always related to indigenous culture. For example, if I do trivia, I may ask students to name indigenous groups living in Canada or the types of foods certain groups would traditionally eat.

Tips:

Be sure to remind the students that reading is like being a detective, good reader's use the information from the text to figure out what is going to happen and why things happened earlier in the text.

Link to themes: Physical activity, social emotional, indigenous culture, nutrition

CLUE SEEKER SAMPLE

Envelope #1: Will be taped somewhere where the students can see it easily.

Task one – In order to open this envelope, you must answer the following questions as a class

- How did indigenous people travel prior to European contact?
- What are some foods that indigenous people planted prior to European contact?
- What is the name of the indigenous people living in Northern Canada

Once the questions are successfully answered, the envelope is opened with the clues pointing to where the next envelope is located/hidden. For example, “This has 4 legs. It is brown in colour. There are twenty of these in the classroom. This one belongs to a student with long dark hair and who is wearing a blue shirt.”

*Some students will figure out really quickly that I am referring to a desk. It is important to remind them that it is a desk but which desk as there are twenty of them in the classroom. They need to listen to all of the clues before they guess which desk. They need to use all of the information provided to make an accurate prediction. Once the envelope is found, Task two will be written on the back of it.

Envelope #2: Found taped underneath a specific desk.

In order to open the envelope, again the students must unscramble a word (you can use any word relevant to your program/students). One that I use frequently is “relationship”. The word is scrambled on a white board or chart paper. The students, as a class, need to make 10 (or 20) words using the letters provided and find the one word that uses all of the letters provided.

“sonleratiahip” is “relationship” scrambled and it can be made into many words such as “ship”, “it”, “on”, “son”, “late”, “later” and so on.

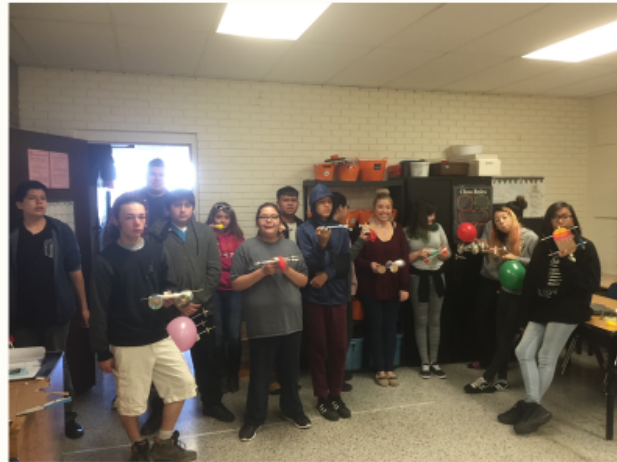
Once students have made their 10 words as a class and unscrambled the large word, they get their clues to find the next envelope (the clues are inside the current envelope).

*Generally 8 envelopes/clues lasts the course of a morning depending on length of your activities. This activity can encompass all subject areas or can be used to reinforce specific skills (such as mathematics). If you are doing one subject area, all tasks would be around that subject. It can be used as a fun review for an exam, as a precursor to a new theme or as a reinforcement of cross curricular learning. It is a highly successful, adaptable activity that I use frequently and my students enjoy. One of my student teachers told me, “I can’t believe the buy in from these students. They are so motivated by this activity.”

POWERPOINT PRESENTATION



Off Campus Program



Crush Curriculum: **1 & DONE!**



What is Crush Curriculum 1 & DONE?

A *Crush Curriculum: 1 & DONE!* project is an activity that crosses and integrates subject areas and is completed, start to finish, within one day. It is introduced at the beginning of the day and conducted throughout the day with a 'final product' that is evaluated at the end of the day. The activity may last a half day or a full day but it must be completed within the day.



Who is 1 & DONE for?

- 1 & DONE projects were developed for my indigenous 'at risk' students
- However like we have seen with Differentiated instruction and Universal Design I feel that it will become something that can be used to support a wide variety of students



Why does 1 & DONE make sense?

- The students can complete them, learn, and feel a true sense of accomplishment!
- One of the most important notes about working with this group of students is understanding that their lives change quickly.
- They tend to be highly transient and task completion has often been challenging
- It is hard for many of these students to see long term results or consequences.
- Engagement over a long period of time is difficult for many of these students.
- These Project also serves to provide a level playing field.



Why is 1 & DONE good for teachers?

- Task completion is high
- You have evidence that you can use to provide grades which are necessary in our school system and extremely difficult for students who do not complete tasks.
- They are highly engaging for staff and students



Examples of 1 & DONE

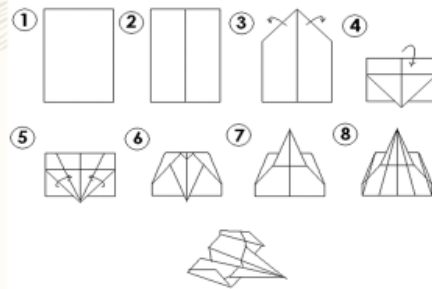
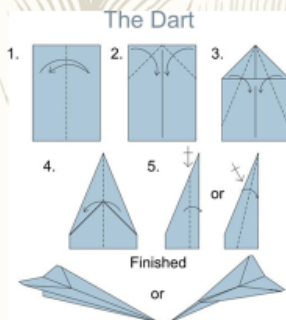
North America 3D Map



Objective

-To learn about and show the diversity of the different cultural groups that lived in North America prior to European contact. To demonstrate that the political lines that are currently in place do not fit with the groups of indigenous people who lived here for thousands of years.

Supply Planes (i.e. paper planes)



Objective:

- To have students learn to measure distance and what tools are appropriate for measuring different lengths; in a fun way they should also develop an understanding of gliding and aero dynamics. The students decorate their planes with indigenous drawings and can name them accordingly

Who AM I? (full body picture)



Objective:

- To have students develop an understanding of who they are and start looking towards the future. To also explore their rights as a student, person, and citizen of Canada

Baby moccasins



Objective:

To have the students create something they can give to someone else. Learning about sharing and showing generosity.



Implementing 1 & Done

- Projects are intended to be completed in no more than one full school day.
- You should cover many outcomes from across all curriculum areas.
- When the students come into the classroom you need to be ready to move.
- You will need to have all of the materials ready and understand the activity.
- The projects are highly engaging, hands on, with individualized academic outcomes from several curricular areas.
- You and your students will be exhausted and be filled with a sense of accomplishment.
- Should be used in conjunction with your regular classroom routines.
- Use this method of teaching and exploring curriculum on a weekly or bi-weekly basis.
- Use projects you already do and just adapt them



Clue Seekers

Teaching Demonstration: Place Based Writing and Mindfulness

Teacher: Janessa Roy

Rationale: “Children often cope with several problems at once, and suffer from chronic stress - with consequences that can be disastrous for their learning and their lives” (The MindUp Curriculum, 2011, p. 7). I am dedicated to the belief that the student who learns how their brain works can then better monitor his/her senses and feelings. They can then be more aware and better understand how to respond to the world *reflectively* instead of *reflexively*.

In other words, I want to help our kids learn how to “think about”, instead of reacting without thinking, which is often facilitated by journal writing (especially in nature!).

Once a week, each student will spend time paying attention to their place, recording each outing in a nature journal, using multiple senses: sound, smell, sight, touch, and if they bring a snack, taste. They are permitted to write in *any* form and the place will not necessarily remain the same all year. Some examples of form would be writing a rap, drawing a cartoon, writing a traditional journal entry, etc. The parks are in Niverville would definitely be a primary place, however to accommodate others, the place might occasionally be the baseball diamonds, the soccer field, etc.

As I have discovered in this course, place can inspire for even the most stuck writers. When tapping into our senses, it is remarkable what memories, thoughts, and emotions can be evoked.

As Teachers and Learners (Affective Response):

As teachers, we see many ways that we can use this in our classroom, no matter what the course topic is. We loved the talk about healthy eating and how that needs to be centered in our teaching as well, and how that affects much of the health of our bodies and brains. Your passion for the subject is transferred to your teaching and to your audience. We can see how this would be very useful for us and knowing how we can take care of our body and that can take care of mental wellbeing as well.

Also, we can completely visualize you in the classroom – your passion for mindfulness is obvious. You had a good command of your content and brought forth some interesting and thought provoking ideas on topics that relate to all of us. You led us on a unique path that we haven't seen in this course yet.

Promising Teaching Practices:

* Builds empathy in students.

- * Well organized, clear instructions, good voice, and kept a good pace
- * Cross Curricular / Could be used in any context
- * Helps students take care of their own mental health and the importance of it
- * Used different modes of teaching (tapping into the sense) which makes this topic approachable for all students
- * Good use of resources
- * Books on mindfulness were helpful
- * Allowed for creativity
- * Easily adaptable

Curriculum Connections:

- * Power and Agency
 - Learners are exploring multiple perspectives, points of view, and interpretations.
 - the freedom of the assignment allowed for creativity and flexibility
- * Exploration and Design
 - Learners are tapping into and combining experiences with ideas, images, and sounds from various sources to create something new.
- * Sense making
 - Learners are monitoring, reflecting on, and discussing processes for engaging in practices and making sense of and creating texts.
 - The Mind-Up curriculum and the health curriculum are connected.
 - you gave the students opportunities to create a piece with a lot of individual memories in order to make sense of context as well as share memories.

Extensions and Adaptations:

- * Add the taste, touch, and sight senses, or a combination of senses.
- * Is there yoga that is specific for athletic boys? Joga – look it up! Kimberly found it!
- * Using role models (ie. Jets goalie) to help the boys tune in.
- * Start small and build. Maybe start with a vision board or goal setting.
- *This activity could link to creative writing in a variety of contexts and locations.
- *This could be adapted for any grade level.
- *When set up in the classroom, students can take this practice as far as they feel comfortable doing.
- *Meditation and mindfulness can be linked to a positive mindset.

Questions Arisen:

- * How would we assess students in their mindfulness writing practice?
- * Could we consider building more physical activity (mini-circuits) into this practice?

- * How could we encourage our students to participate in this outside of the classroom?
- * How do you address students who are not engaged in mindfulness?
- * Do you address the student who goes too deep and gets caught up in the activity?
- * How would we deal with parents who are not board with this type of learning?

Inquiry: I was concerned about the feedback that I was going to get, but now that I have presented and have received the feedback, I am feeling even more motivated to try this in my classroom next year. My thoughts on this topic have changed because I have learned that I tend to get easily discouraged. It is absolutely possible to *slowly* implement this in my classroom. The different strategies and suggestions on introducing mindfulness writing in my classroom was very helpful. I especially love the idea of finding famous athletes, or asking the gym teacher to come in and try a mindfulness writing practice. My boys tend to be easily influenced - although this can be a challenge, I believe that with some creativity, I can find ways to get them influenced to actually try this and to take it seriously.

Assessment is an interesting point that I have not put too much thought into yet, and because of this, I am glad that this was raised in question. Because I will be quite liberal in what students will put in their journals, I think that overall, I will look at their efforts.

A four-point scale based on effort might be something that I'd consider but I will have to investigate this more throughout the summer.

- 4- Effort Exceed the requirements of the assignment and have care and effort.
- 3- Fulfill all of the requirements of the assignment.
- 2- Fulfill some of the requirements of the assignment.
- 1- Fulfill few of the requirements of the assignment.

This being said, I can also see myself partially grading them on their ability to take risks. For example, if a student does wonderful drawings all year of their experience in place, that is great, but what would be even better, is if I can encourage them to step out of their comfort zone to try something new other than drawing.

I do not particularly like the idea of grading them on mechanics or flow for their entries, because as I personally know, journal writing can be very messy. Because this isn't a formal writing piece, I would not expect them to edit, rearrange paragraphs, etc. As long as there's effort, I will be a very happy teacher.

Another question just arose: for those who have severely messy handwriting, would I allow them to record entries into a device? Would I allow them to use "voice to text"? I will have to think more about this....

Samples and References:

The MindUp Curriculum. (2011). Brain-Focused Strategies for Learning and Living. Grades 6-8. Scholastic.

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Inquiry into Practice: Historical Ballads

Matthew Stacey

University of Manitoba

Rationale

This teaching demonstration is designed with the intention of exploring how students can be given an opportunity to develop their historical thinking, analytical and writing skills, while also focusing on issues of empathy, social justice, and human rights. Ostensibly, I wish to marry the *Grade 11 History of Canada* (2014) curriculum with the *Draft English Language Arts Document to Support Initial Implementation* (2017), so as to take a creative approach to historical writing that will be engaging for students, and which will lead students to produce a piece of literature, in the form of a ballad, that students can share both in class and online through the class website. Additionally, the aim is to teach students about ordinary people from history, while allowing students to engage in inquiry learning.

Initially, historical thinking skills, which are foundational to the *Grade 11 History of Canada* (2014) curriculum, are the focus of this teaching demonstration. The following three historical thinking skills are of particular focus: “Select and identify diverse primary and secondary sources of information [...] Identify, analyze, and record information from primary and secondary sources [...] Construct and communicate historical narratives, explanations, arguments, or other interpretations of the past using a variety of media” (p. 23). These skills are essential to understanding history as a discipline, and are sometimes overlooked if the instructional emphasis is upon historical content.

This inquiry into practice is founded upon a constructivist approach, and aims to have students create their own knowledge through historical research, via online sources, written texts, and possibly interviews; eventually, students will synthesize their research to write original ballads, telling the stories of the people they researched. The *Grade 11 History of Canada* (2014) curriculum, is founded on a constructivist approach to teaching history; additionally, the *Draft English Language Arts Document to Support Initial Implementation* (2017) has the same pedagogical emphasis. The *Grade 11 History of Canada* (2014) document cites Osbourne (1999) who argued “that students are active meaning makers in their own right and that the task of teaching is to provide the environment and the direction so that they can actively make sense of what they are expected to learn” (part I, p. 15). It is my intention to provide such a learning environment through this activity, allowing students to engage in self-directed research with the opportunity for choosing whom they wish to learn about. Additional support for this approach to pedagogy is found in the *Draft English Language Arts Document to Support Initial Implementation* (2017), which states that “[...] co-creating meaningful and rich contexts or experiences in English language arts can provide a focus for language learning [...]” (p. 9).

The aim of this assignment is to address issues of equity, diversity, social justice, power, and place through the integration of the often unheard perspectives of disenfranchised peoples, such as indigenous peoples, immigrants of non-European heritage, and women, is supported by the *Grade 11 History of Canada* (2014) document, which states “The integration of diverse perspectives in the humanities is more than a study of the contributions of various cultural and social communities [...] It is especially an approach that results in the transformation of values, intercultural dialogue, and social action” (part I, p.15). It is also hoped that this activity might encourage students to advocate for social action and change for the betterment of Canadian society. In support of this aim, Christensen (2015) believes that students can learn “insight and empathy” through the writing of poetry that requires students “to get inside the head of another human being” (p. 18). She advocates for the writing of persona poetry, which while not the same

as the ballad form, requires the same processes of learning the stories of others and hopefully empathising with their situation while writing about it. I share Christensen's (2015) desire that students can use "[...] poetry to cross boundaries of race, nationality, class, and gender to find their common humanity with people whose history and literature we study" (p.19). The aims of social justice are also supported by the *Draft English Language Arts Document to Support Initial Implementation* (2017), which identifies the importance of "Language as Power and Agency" and outlines the following band descriptors, which are particularly applicable to this project, stating that students should "recognize and analyze inequities, viewpoints, and bias in texts and ideas" and that "Learners are collaborating to investigate challenging social issues, moral dilemmas, and possibilities for social justice" (p. 25).

Through this learning experience, it is also hoped that students will come to empathise with their subjects, and others like them, experiencing a similar transformation to Coleman (2017), who stated that "once I know that one life intimately, I have a better chance of caring about others like it" (p. 236).

Demonstration

The following teaching demonstration is written as a lesson plan, with statements directed towards students, to illustrate how the activity could be repeated.

Task – You will research primary and secondary historical documents about an everyday person who lived through, and was affected by, a major historical event, such as the Red River Rebellion, or residential schools. You will write a ballad, which is a poem/song, about this person's experience.

Intent -You will do this so that you can learn how to read historical documents created by and about regular people, and understand, and hopefully empathize with, their perspectives of historical events. Also, you will be learning how to write what is essentially a song, which is kind of cool, and maybe even some of you can put them to music. Ultimately, these ballads would be placed on the class website for current and future students to read or hear.

Criteria - First you will watch a short video, to get a bit of background knowledge about an example ballad written by Margaret Atwood. Then, you will look at Margaret Atwood's ballad and discuss how to structure your own ballad writing. We will write a short ballad together to ensure you are clear about how they work. Next, you will be given a reading about a residential school survivor's experience, and, in groups, you will turn this account into a short, practice ballad before going away and conducting research to write a longer ballad of your own.

Listen and discuss – Watch the mini-documentary, *The Thomas Kinnear Murder* (TownRichmondHill, 2016):

<https://www.youtube.com/watch?v=9mKSoN4KmaM>

- Briefly discuss students' understanding of the topic and time period.

Dramatic Reading and discussion in groups – Student volunteers will read an excerpt from the poem "The Murders of Thomas Kinnear, Esq. and of his housekeeper Nancy Montgomery [...]"

by Margaret Atwood (1997). With a partner, students will discuss how the poem is structured. They should pay attention to the number of lines, rhythm (syllables), rhyme, and voice.

Brainstorm whole class – Discuss, as a class, students’ observations about ballad structure. Then, give out *Ballad Structure Sheet* (Appendix A), and explain it. Pay particular attention to the following: the number of lines in each stanza; the pattern of eight syllables followed by six syllable lines, which is repeated throughout; the ABCB rhyme scheme, and how the voice changes several times throughout the ballad.

Model – Demonstrate how to write a quick ballad about our visit to King’s Park using the *Ballad Structure Sheet* (Appendix A).

Reading – Read pp. 122-123 of *Manitowapow*, “Residential School Burns, May 29, 1945” by Beardy (2011).

Group writing – Briefly outline the main elements of the story using the *Story Outline Sheet* (Appendix B), and then retell the story of Donald Beardy in ballad form, using *Ballad Structure Sheet 2* (Appendix C).

Share poems and give feedback– Groups read their ballads, or sing them if they wish, to each other. They can use this sharing to give positive feedback and suggestions for improvement using Perl and Schwartz’s (2014) *Workshopping a Draft* method.

Research and writing – Students will conduct independent research for their own, longer, ballad. The process for this is not within this lesson’s remit. However, on the writing of the ballad, the length of the piece would be determined by the student’s level of research, and commitment to writing it.

The Why of the Lesson

The lesson was begun with an overview of the activity using the task, intent, criteria model, as promoted by the Winnipeg School Division through their *The Principles for Learning* document (2017). In my experience, clearly stating task, intent and criteria to students before and during an assignment helps with the following: with student engagement, as students know what they are doing; motivation, as students understand the purpose of their work; and it also eliminates some behavioural issues, as weaker students have a clear idea of how to successfully complete the task. Additionally, the entire structure of the lesson is predicated upon the gradual release method of teaching, as advocated for by Fisher and Frey (2013).

The section on Margaret Atwood’s (1997) ballad “The Murders of Thomas Kinnear, Esq. and of his housekeeper Nancy Montgomery [...]” is intended to give students a brief background into the history behind the main historical figure in the ballad, Grace Marks, and to provide an example ballad for students to learn the ballad structure from, in a more constructivist manner, rather than just handing out a sheet with the instructions. Students are more than capable, when working in groups, of deciphering poetic structure, especially when given some hints, and weaker students can be supported by their peers when this is done as a group and as a whole class afterwards. I decided to have students engage in a choral reading of the ballad as the voice changes several times, and a number of characters are introduced. Experience has shown me that this can be confusing, and that dramatizing the reading also helps students to visualize the

historical figures more clearly and remember who they are; it can also be fun, which is important too.

The modelling of ballad writing with class participation was undertaken so as to scaffold students into the task of writing their own ballads, which for some would no doubt be a daunting task. It is also meant to reinforce students' understanding of the ballad structure before they write their own.

The final section of the lesson is intended to give students practice of writing in the ballad form while still receiving the support of their peers. The reading "Residential School Burns, May 29, 1945" by Beardy (2011) was selected from *Manitowapow* as a reading as it is short and contains all the story elements needed to write a ballad. It also models the type of ordinary person that students should be researching when they come to inquire into their own person from history. Furthermore, the reading contains issues of social justice which might inspire and motivate students in their research, as the treatment of the protagonist, Donald Beardy, is clearly unfair. Having students use Perl and Schwartz's (2014) *Workshopping a draft* methodology for editing, is also meant to model how the later ballads, written after students do their own research, will be revised and shared publically. In my experience, when students know that they will have an audience for their work, beyond the teacher, they are far more motivated to write and to produce better quality work.

As Teachers and Learners

There was a consensus in that teachers enjoyed the use of humour in the lesson, while acting out the ballad. It was felt that this made the story of Grace Marks, the protagonist, easier to engage with. This points to the fact that as history teachers, we need to attempt to bring the stories of the past to life and make them engaging for all learners. We can do better than simply reading stories from a dry textbook. Also, teachers appreciated being exposed to an unfamiliar type of writing, the ballad, in an accessible way, which was aided by the adaptations I provided in the lesson in the form of template sheets and modeled writing.

Promising Practices

The clear focus on historical skills was identified by teachers experiencing the lesson. This is significant, as these skills are of primary importance when teaching history, and I noted in the rationale that they are sometimes overlooked in the teaching of history. Teachers also appreciated the scaffolding sheets that were provided, and the modelling of writing activities, which they believed made a difficult text and large historical topic more approachable. Teachers also acknowledged the benefit of allowing for collaboration during thinking and writing tasks, and for the allowance of a flexible and creative end product.

Curriculum Connections

It was acknowledged that the lesson hit on all the historical thinking skills in the *Grade 11 History of Canada* (2014) curriculum. Also, teachers appreciated that the lesson combined history and ELA curricula. Teachers identified the lesson's connection to several of the *Draft English Language Arts Document to Support Initial Implementation* (2017) band descriptors. The connection to the "Language as Power and Agency" was clear to teachers, and they felt that the lesson allowed for collaborative investigation into issues of social justice, while exploring multiple perspectives and points of view. Teachers also felt the lesson enabled learners to

advocate for a cause. The link to “Language as System” was made through the lesson’s use of a poetic form, the ballad, and the investigation of poetic structure, including rhythm, rhyme and voice. Finally, the relationship to “Language as Sense Making” was highlighted, as the lesson as learners combined thinking processes to make sense and create.

Extensions and Adaptations

The potential for including technology in this lesson was identified as an exciting way to extend the activity. The opportunity for students to record their ballads, via video or podcast, was suggested. Some groups also saw the potential for having students act out their final ballads. I would like to combine the two, and have students act out their ballads, as was done with Margaret Atwood’s example ballad, and record this performance to place online for future students to see as a model. The acting out of the ballad was actually an adaptation I made at the last minute, as I thought it would spice things up a bit, so I am happy that it worked out relatively well. Lastly, some teachers felt that the ballad writing had the potential to lead into other forms of song writing, such as hip-hop and rap. I think that these genres would certainly be motivating for some students; in my experience, this has been especially true for the weaker students.

Questions Arisen

The recurring questions that this lesson prompted was how the activity might be adapted for EAL learners, weaker students, and younger learners. The scaffolding that was provided for the lesson is meant to cater to the needs of students who struggle with writing, as is the emphasis on group work and the modelling of activities. However, for the final ballad, where students research their own figure from history, I would have EAL learners and weaker students write these collaboratively too. I think the ballad writing itself allows for differentiation by outcome, as the ballads can be as complex and long as students are capable of producing. Additionally, where appropriate, the requirement for rhyme could be dropped, or students could use online resources that provide lists of rhyming words. I have found EAL learners more than willing to engage with poetry and rhyming activities, so I do not see the form as being an issue. Nevertheless, Margaret Atwood’s example ballad would need to be replaced with something easier for weaker readers; there are plenty of examples of ballads online, or teachers could write their own exemplars geared towards the class level. This lesson could easily be adapted for younger learners, who are often more willing to engage in poetry than teenagers. At the elementary level, I would have the whole class research and write a class ballad together, giving all students an opportunity to contribute to writing and recording the song, depending upon their strengths and weaknesses.

Inquiry

Overall, I am pleased with the lesson as I feel that it fulfills its remit of teaching historical thinking and writing skills, while also teaching for social justice and human rights. I do not, however, think that all of my objectives can be met in a short lesson, and a great deal of pre-teaching of the historical issues, of the poetic form, and of the research process would be needed first, and students would need time to actually write the ballads—but this was something I was aware of at the onset. I will be using the essence of this lesson in my classroom this fall, and think that planning for the research process will be the most labour intensive, and important, part of enacting this lesson; I am aware that student research at the high school level needs to be scaffolded, and one of the things I will be doing prior to starting the project is researching

appropriate textual and online sources for students to access. I am also thinking about whether students' ballads can be set to music in a collaboration with our music, or choir teacher, as I have no musical background. Also, we have a poetry slam at our school, so ballads could be performed there.

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Appendix A

Ballad Structure Sheet

Structure – Ballads can have as many stanzas as you wish. You will be writing a **two stanza ballad** to practice the form. Each stanza will have four lines. Lines can be repeated, if you wish.

The first line should introduce the main character.

Rhythm – Ballads were originally written as songs, and sometimes still are. Therefore, ballads have a distinct and repetitive rhythm, created by the number of beats (or syllables) it takes to say each line. In our ballads, **lines will alternate between 8 and 6 syllables.**

Rhyme – Our ballad will follow an **abcb rhyme pattern.**

Let's practice one together:

Syllables	Rhyme
8	A
6	B
8	C
6	B

The easy way to start, is to write the first two lines, and then make a list of words to rhyme with the last word of the first B line. You can then aim to use one of these in the second B line.

Appendix B

Story Outline Sheet

Beginning – Introduce the protagonist and the conflict they face.

Middle – Move the action towards the climax.

End – How is the problem resolved, or is it unresolved?

UNESCO and Moral Literacy

Dale Tanner

University of Manitoba

Inquiry Into Practice: Teaching Demonstration

Rationale

I designed this demonstration to incorporate writing pieces related to human rights and social justice that I feel are meaningful and relevant to my practice as a grade 3/4 teacher.

Teaching moral literacy skills such as generosity, courage, kindness, compassion, demonstrating citizenship, respecting the environment, resolving conflicts peacefully, honesty and trustworthiness was one of my focuses of attention for the previous school year in relation to human rights education and will continue to be this upcoming year also. I believe these skills are important for everyone to possess and my job as a grade 3/4 educator is to do my part in helping instill these values into my students so they can become socially responsible globally minded citizens who want to make the world around them a better place.

I am a grade 3/4 teacher in a multi-age classroom at Beausejour Early Years School. As of 2016, Beausejour Early Years School became a UNESCO member school. As outlined in the Canadian Commission for UNESCO (2016), our aim is to “establish a culture of peace, and promote democracy, human rights, solidarity and mutual understanding through curricular and extra-curricular projects related to world concerns and the role of the United Nations, human rights and democracy, intercultural learning and environmental issues.”

As a UNESCO school, there are four main pillars that help shape our school goals and philosophies. These four pillars as stated on their website are “learning to live together, learning to be, learning to know and learning to do.” Alongside these four pillars are the four main themes of study, “intercultural learning, peace and human rights, education for sustainable development and UN priorities.” UNESCO’s goal is to motivate students to “take on active roles locally and globally to resolve global challenges and contribute proactively to a more just, peaceful, inclusive, secure and sustainable world.”

Last year I was the student team leader for our UNESCO team. One of our goals was to create a meaningful and relevant writing and learning package that would help students reflect upon and learn more about themselves and the actions they take based on the UNESCO philosophy. I will discuss the writing package in greater detail in the next section.

Demonstration

Firstly, I was going to explain in the demonstration what the start of the year would look like in my classroom based on this project. When the school year begins, we will be creating posters as a class on what we would like to see, hear, feel and do in our ideal classroom. This will involve students working together in groups to collaborate on how they would like their school year to look like, what they would like to see, hear, feel and do in their dream classroom. We will then share our ideas and as a group finalize our classroom posters and have an agreement of how we want our year to look. I forgot to say this.

I spoke about what our goal as a UNESCO school was and how we planned to teach moral literacy, using a powerpoint as a tool.

Next, I explained about our Intergenerational Program that our class does each year at the local senior citizens home. My grade 3/4 class along with another grade 1/2 class work with the senior citizens’ home, East Gate Lodge, in Beausejour once a month during the school year. Our classes divide themselves up amongst the seniors, many of whom often do not have family members come and visit. Our students help the seniors’ complete activities, arts and crafts and have snacks and juice with them while providing companionship. At the completion of our time at the home, students help push the seniors back to their rooms. This was relevant to mention as this program encompasses much of what our school is trying to achieve.

As the UNESCO student team leader, I wanted to create an easy to use resource to help teach moral literacy. The package I created and implemented last year along with a colleague includes activity pages, resource pages for each topic and simple writing prompts for older students and drawing prompts for younger students or students on individualized education plans on the following 8 topics.

1. Peace. What does peace mean to you?
2. Standing up for the rights of others
3. Resolving conflicts peacefully
4. Honesty and trustworthiness
5. Kindness
6. Courage
7. Demonstrating citizenship
8. Respecting the environment

The 8 topics are based on UNESCO's themes and pillars of learning that I noted earlier. The resources page for each skill will include activities such as story books, child friendly articles, you tube and other videos, critical thinking and discussion questions, pictures, word splashes, posters, role plays, task cards, journal prompts, examples of community involvement opportunities for students, cross grade activities such as school gardening, poems, websites, among other ideas to be determined. This is a work in progress and I am sure many ideas will be added or taken out of this package through time.

All of the activities pertaining to moral literacy that our class participates in have direct links to the Manitoba curriculum for both English Language Arts and Social Studies at the grade 3 and 4 level.

After explaining what the writing package included, I passed around a self-assessment/teacher assessment/goal setting rubric based on the UNESCO themes and pillars that I used the previous year three times, once at the end of each term. I have included a copy of the rubric on the last page. The purpose of this rubric is to provide and set ongoing goals for personal and academic growth. This rubric helps provide teachers with evidence for reporting. It will also show areas in which their students feel they are strong in and what areas or skills they may need to spend more time teaching their students about. We discussed the rubric, going over how to give yourself an assessment which is based on the Manitoba Provincial Report Card.

Upon completion of the rubric, we had a discussion about how they graded themselves and if they felt there were any surprises. The conversation was rich. I was surprised by how much conversation time was used to talk about the rubrics. I also showed a chart of a class compilation of all the scores the students gave themselves. This would allow myself to plan accordingly and see as a class profile where their strengths and weaknesses are.

I had brought two sample packages from my grade 3 students for others to have a look at. Both samples were different. One of the samples had the student directly answer the questions and provide examples about the topic. The other sample showed the student creating a fictitious story around that topic or idea. An example of both is included at the end of this writing piece.

As Teachers and Learners

The feedback I received from my colleagues following the demonstration was useful and insightful. I was appreciative to have received such positive and insightful feedback. I have included the feedback below.

We really appreciate how nurturing and kind you are. You clearly are a good fit for early year's education. You made us stop and question how socially responsible of citizens we are, and what it means to be a socially responsible citizen.

As learners, we felt you were very calm, friendly and straight-forward. You were very warm and made us feel close and wanting to participate in the learning. We appreciated the fact that you allowed us to self-reflect and then gave us the opportunity to discuss our self-reflection with others. As teachers, we felt you clearly laid out what the expectations were and that your pacing was appropriate. You gave us a lot to reflect upon, not only professionally, but personally as well.

This was a unique and needed take on literacy that we have not learned before. You are right, it is so needed in our classes, with our students. Your approach was enthusiastic and heart-felt. You have obviously spent much of your time developing this unit.

My ultimate goal and belief as an elementary school educator is to create a safe and comfortable learning environment where learners can take risks and grow as learners. I felt that these comments reflected my beliefs. The feedback reminded me of how important it is to always be conscious that nurture and kindness can go a long way when teaching and that building positive relationships is the basis of good teaching.

Promising Practices

The letters I received identified many promising practices for effective instruction based on my teaching demonstration. The positive feedback was much appreciated. Some practices identified as positive based on the demonstration and unit plan are listed below.

- You offer the opportunity for monthly reflections so students can develop their writing.
- You provided support through your supportive and friendly demeanor.
- We see you as a guide, not just a teacher.
- You made good use of the data you collected and were able to utilize it to direct your teaching and next steps. It was also a great visual for students.
- You used common language with your self-assessment and your report cards.
- Students had an opportunity to self-assess.
- You provided us time to think and talk with partners.
- There was an element of student voice throughout your lessons. The students have an opportunity to help direct their own learning.
- You provided choice in writing forms.
- You had exemplars to show the students.

Curriculum Connections

During my lesson I briefly touched upon the curricular connections in ELA and social studies at the grade 3 and 4 level. My colleagues selected references based on the new ELA curriculum that linked to the demonstration and the unit plan I laid out. The curriculum connections are useful and I will incorporate these thoughts into my writing package as I modify and build upon what I already have.

Language as Sense Making

- Using and talking about a variety of strategies and processes to understand and create texts.
- Learners are enhancing meaning through dialogue, reflection, and revision.

Language as System

- Learners are choosing and using multiple styles of communication for clarity and effect.

Language as Exploration and Design

- Students manage information and ideas.
- Students invent, take risks, and reflect to create possibilities.
- Learners are contributing to communities to share and build knowledge.

Language as Power and Agency

- Investigate complex moral and ethical issues and conflicts.
- Contemplate the actions that can be taken, and consider alternative viewpoints, and contribute other perspectives.

Extensions and Adaptations

My colleagues suggested many important ideas about adapting and extending the lesson and unit. This is important as I believe this unit plan along with the behaviour rubric could be used in any grade level when adapted. I will be considering some of these extensions and adaptations as I continue to work on improving the writing package. Some suggestions were provided below.

- We could use a 5-point scale to provide more depth to their answers (instead of the 4 'learning behaviors').
- Students could write a social responsibility project (examples: make commercials, posters, pamphlets, YouTube videos, etc).
- Students could investigate organizations that look at social issues.
- Extension – multimodal representation (ie. Video about what peace means to me).
- Extension – multi-generational project could also involve younger students so that the grade 3s are seen as “elders”.
- To support their moral literacy learning, bringing in mentor texts would add to the richness of ideas raised in discussion and writing.
- The addition of “what if”, or “what would you do” scenarios would give students something to base their ideas on.

Questions Arisen

I received a strong list of questions from my colleagues. Positive insights into my teaching practice were revealed and many questions arose as a result of these questions.

- How can we expand to use this at the high school level?
- How often should we remind the students to revisit their goal and reflect on their progress?
- How do we push kids further if they are already consistently responsible citizens?
- What are students doing with elders during the multi-generational project?
- Have you considered having students focus on one of the themes and go deep rather than have them focus on many themes broadly?
- What kind of pre-teaching have the students received for the choice of form? Do they understand the structure of numerous forms?
- Have you consider integrating the 7 teachings for aboriginal perspectives?

Inquiry

When creating this teaching demonstration, I wanted to receive feedback and insight on the idea of how to make the students that I teach morally literate and socially responsible citizens through writing. This was a passion of mine as a UNESCO team leader and also as a firm believer that if people are inherently kind, caring and compassionate that problems and conflicts at all levels can be solved.

One of my main takeaways from doing this demonstration was that regardless of the age level or group of students, it is important to be teaching moral literacy in some fashion. Many great questions arose that I will need to think about deeply as I expand this project next year and in future years. It was a huge help to receive the new ELA curriculum connections from my colleagues. I am wondering whether I should expand the writing component of this moral literacy project or if I should go deeper on the topics already created? I am also curious whether to include a Seven Teachings aspect to the writing project, or maybe create a separate project for the Seven Teachings, even though there is much overlap between UNESCO values and the Seven Teachings.

I will be using this project next year and for years to come and I will be updating the resources page with new ideas as they are presented. I believe moral literacy skills are important for everyone to possess and this teaching demonstration confirmed that I need to help instill these values into my students so they can become socially responsible globally minded citizens who want to make the world around them a better place.

Samples

This first sample is from a grade 3 student who answered the question directly. The question was “What does peace mean to you?”

Peace to me means being kind, including new kids, no wars, playing with everyone, smiling, getting along with everyone, listening, making new friends, not laughing at each other, respecting others and going to church. In Canada it is peaceful.

This second sample was answered by a grade 3 student who decided to make a fictitious story about being honest and trustworthy.

Amy and her friend Thea were playing together and Thea was showing her one of her toys. Amy told Thea she had the same toy. Thea asked if Amy could bring the toy to school tomorrow. Thea said ok. The next day Amy came to school and Thea asked where the toy was. Amy said that she lied about having the toy. Amy asked Thea if they were still friends? Thea said yes. Just promise that you won't lie again. Amy said she wouldn't lie and until this day they are still friends.

Socially Responsible Citizen Rubric

C	Consistently – almost all or all the time
U	Usually – more than half the time
S	Sometimes – less than half the time
R	Rarely – almost never or never

Name: _____

Date: _____

UNESCO Themes	Student	Teacher
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I respect the environment.		
I resolve conflicts peacefully.		
I demonstrate citizenship.		
I stand up for the rights of others.		
I am honest and trustworthy.		
I demonstrate kindness.		
I demonstrate courage.		
Active Democratic Citizenship		
I collaborate with others to share ideas, decisions and responsibilities in groups.		
I participate in class activities.		
I contribute in a positive way to my community.		
I use class time effectively and complete assignments on time.		
I am polite to all students and teachers.		
I work well independently.		

My goal for this term

My teacher’s goal for me this term

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Rambling Autobiography

Leanne J. Warkentin

Rationale

One of the primary goals I have in my classroom is to build an environment where students recognize that their voice and their stories are valuable. This activity builds students' capacity to tell the stories that are part of their life, particularly in the form of a memoir. It gives them an opportunity to talk about the things that are important to them and the memories that are part of their story. Though some of the activities can be "get to know you" in nature, I find that they actually work better once a community has been created in the classroom and students are more willing to be vulnerable in their writing. Linda Christensen (2009) states the following:

When we create writing assignments that call students' memories into the classroom, we honor their heritage and their stories as worthy of study. . . . I create opportunities to celebrate the joy of my students' daily lives. This writing is a transformative act where they build their literacy skills at the same time as they build a place for themselves in the world. (p. 4-5)

Christensen does a great job of explaining why this kind of writing is valuable to students in their development as writers, and their development as humans in a very complex world. The demonstration and writing activities I presented fit into the writing assignments Christensen describes.

The questions that drive my inquiry into this practice of building in students the capacity to tell the stories that are part of their life and use their writing to navigate where their place is in this world are rather simple in nature, but large to unpack. While planning this lesson, I wanted to explore the following two questions: What strategies would be most useful for my students to learn and understand that their stories are in fact worthy of study and exploration? Furthermore, is this something worth spending time on in my middle years classroom?

Demonstration

Please Note: The times listed are how I organized my 30-minute presentation. I would give students much more time to complete the tasks.

1. Map of My Heart (7 minutes)
 - Show students a sample of a "Map of My Heart". Create a sample of your own if possible. (Printout of heart can be found in Samples and References)
 - The things in your heart can be anything from things you like, to memories you have, to moments that have changed you. What makes you, you.
 - Think about size of text, design, how much of your heart each part takes up, etc.

- Encourage students to be creative, designing, adding colour, etc. (I would give more time than 7 minutes, but that is all I will give the class today).
 - Introduce “Snap-Type” – for student with Cerebral Palsy, so she can do the activity with complete independence.
2. Explain the activity (7 minutes)
- The “Map of My Heart” activity is working towards a Rambling Autobiography.
 - Middle school kids like to talk about themselves, so it is something that most students can manage since they have prior knowledge.
 - Mentor Texts (Linda Rief as the primary mentor text, as well as students samples for discussion, see Samples and References)
 - Linda Rief has numerous books about reading and writing, many from the 2003-2006. Recently, she published “The Quickwrite Handbook – 100 Mentor Texts” that was published less than a month ago.
 - Read the mentor text (and maybe some student samples) aloud to students.
3. Write Rambling Autobiography (10 minutes)
- Students will have the opportunity to draft their own Rambling Autobiography.
 - If stumped, use some of the sentence starters from Linda Rief’s example.
 - Remember, each sentence should have a different idea.
 - Look at the “Map of My Heart” that you created for ideas as well if needed.
4. Sharing time (5 minutes)
- Is anyone willing to share? Are there questions that you have about the person following their autobiography? I would give students time to ask questions about the autobiographies that they listen to, for each of the sentences could potentially be starting points for the writer to draft a memoir that provides the details of that sentence and tells the larger story.

As Teachers and Learners

As teachers, my colleagues shared that they felt I listen to my students’ stories, pay attention to their vulnerabilities, and protect them. They shared that they could visualize me bringing organization, energy, and an easygoing nature to my classroom. They appreciated that I created a safe and caring learning environment for them, and can see I would do the same for my students, where learners are willing to share and all can succeed.

As students, my colleagues shared that they felt encouraged to share their personal stories during my presentation. They appreciated the heart activity and the exemplars provided sufficient scaffolding for them as writers and provided them with confidence to approach the writing task. My colleagues noticed that I took risks in my own teaching by sharing my own writing, which made it easier for them as learners to take risks when sharing their own work as well.

Promising Practices

When striving towards a learning environment where students are able to recognize that their voice and their stories are valuable and that they have the capability to tell these stories, there

are some important promising teaching practices my colleagues addressed in the CRTD letters I received. Some of these promising teaching practices include:

- Providing a personal example (giving students the permission to get personal as well)
- Demonstrating a confident, friendly demeanor (making the space comfortable for writers to explore the text and be creative)
- Scaffolding the activities to make it more manageable and achievable for all levels, one task scaffolding the next, working towards a memoir writing piece.
- Provide alternate medium for students with special needs to engage in the tasks (particularly the app SnapType for students that struggle with dexterity in writing)
- Clear and objective when giving instructions, providing examples that clarified the learning task.

Curriculum Connections

Some ways in which these activities connect to the New Manitoba ELA Curriculum:

- Language as Sense Making
 - Learners are monitoring and reflecting on processes for engaging in creating texts
 - Learners are given a form that they are free to explore while doing self-exploration
 - Learners are given the opportunity to create a piece with a lot of individual memories in order to make sense of context as well as share memories
- Language as System
 - Learners are using their understanding of a range of text structures and features to understand and communicate
 - Learners are invited to explore different genres, given the opportunity to write an autobiography and memoir
- Language as Exploration and Design
 - Learners are extending creative processes for design
 - Learners are invited to be creative and design their texts through different modes. For example, they are asked to try different styles in the heart writing process
- Language as Power and Agency
 - Learners are exploring their own voices to tell and transform their own “stories” and identities
 - Learners are invited to think about their own identities, and see how time and context influence their ways of building their identity

Extensions and Adaptations

Many exciting extensions and adaptations can add to or expand on the activities in the demonstration. Some of these include:

- Essay writing based on a few of the details given in their Rambling Autobiography
- Multimodal product – rather than writing, learners could do video, podcast, collage, etc.
- The assignment could be extended into short stories

- Teacher could model the writing of the Rambling Autobiography in front of learners so they can see the process.
- Instead of writing about themselves, they could write about a hero, family, athlete, famous people – anyone! Other ideas include using this format for a character study, a concept in science, historical people, or events in history
- Can be adapted to work for stronger or weaker learners and all grade levels

Questions Arisen

Some questions that my colleagues had following my presentation include:

- Would the heart activity naturally lead students only to write things that they like? How could we bridge this gap?
- Would we address the student that goes too deep and doesn't understand the format of each sentence in the Rambling Autobiography being its own idea?
- Could we consider adding an art component to this? Or possibly a drama content?
- Instead of a person, can we make this activity work with an inanimate object?
- How would we support students with traumatic stories?

Inquiry

My inquiry questions were as follows: What strategies would be most useful for my students to learn and understand that their stories are in fact worthy of study and exploration? Furthermore, is this something worth spending time on in my middle years classroom?

Deep down, I do believe that students' stories are valuable, and actually essential to the ELA classroom, as well as to all other courses. However, I feel in the past few years of teaching I have shied away from this, or forgotten that this is good practice and is something that I should continue to include in my classroom. The feedback from my peers affirmed to me that I should continue to do more of these kinds of writing activities, activities that help students bring their personal stories and their lives to the forefront, and stories that are meaningful to them.

When looking at the New Manitoba ELA Curriculum for the first time last year, I thought that Power and Agency had only to do with addressing global issues, working towards helping other people in the world, and being a voice for the voiceless. Through this activity, I have realized that if students do not engage in their own story and tell it, they become voiceless. They need to explore their narrative in order to understand the narratives of those around them.

I have discovered that there are many strategies that are useful for students to learn and understand their stories are in fact worthy of exploration. Any opportunity for students to tell their story and engage with it are valuable. Some of my colleagues asked if we should address the student that goes too deep and doesn't understand the format of the Rambling Autobiography, and I would say no, not initially at least. That student finds it necessary to elaborate on that story at that moment, and I think that is perfectly okay. If we were working on a polished piece in a particular form and really focusing on revising it that would be the moment I would bring that up. As a quick write where I am asking students to get their ideas down and not create a piece for publication, I would let the students explore, showing them

that their story, however it is that the way to tell it at that moment, is worthy of study and exploration. Shutting down or forcing revisions too early on could be detrimental.

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Samples of Writing

I was born at the height of World War II just as Anne Frank was forced into Bergen-Belsen by the Nazis. I adore Brigham's vanilla ice cream in a sugar cone and dipped in chocolate. I bought my favorite jacket for a dime at the Methodist Church rummage sale. I have lied to my parents. I never read a book for pleasure until I was 38 years old. One of my students once leaned in to me in an interview and said, "My mother's having a baby; this is the one she wants." When I was 12 I set the organdy curtains in our bathroom on fire, playing with matches. My favorite place to hide was high in the maple tree in our front yard where I could spy on neighbors. I can still smell wet white sheets pulled through the ringer washer when I think of Grammy Mac. I dated Edmundo in high school because it angered my father. I fainted when I heard the sound of the zipper as the mortician closed the body bag holding my mother. I gave birth to twin sons. I once had dinner with Judy Blume. I am a teacher who writes. I want to be a writer who teaches...

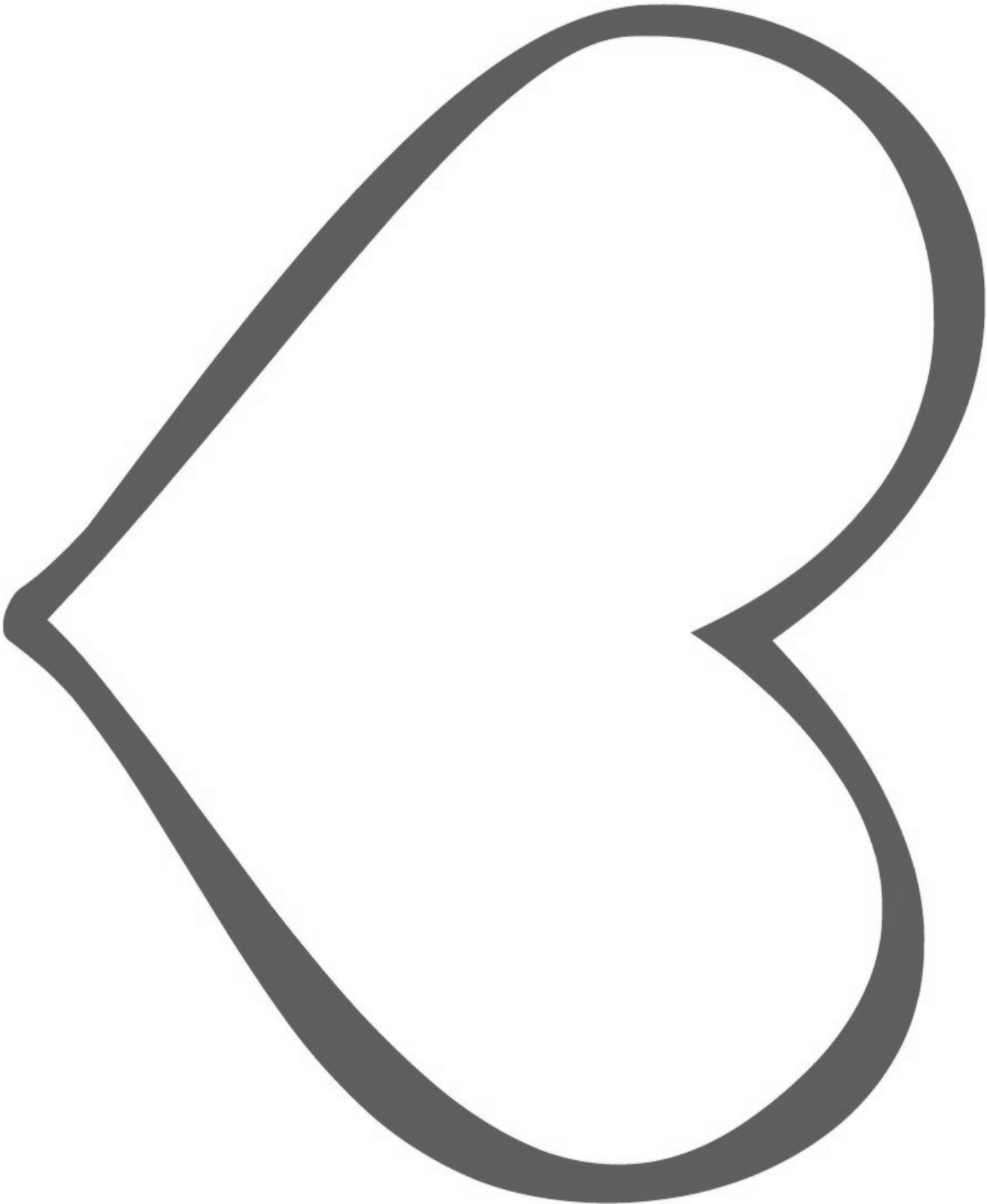
- Linda Rief

I was born the year that Nelson Mandela was released from prison. I love cereal to the extent that I can't keep it in my house. I am energized on Monday's but live for Friday's. When I was 15, I drove our lawnmower into my dad's truck. My favourite feeling is mud squishing between my toes in a freshly tilled garden. I am an introvert that can act like an extrovert. I have only ever kissed one boy, though multiple times. My firefighter dad once confided in me after a particularly horrible accident he attended. I own a house, but live out of my car. I want to be a mother someday. I am growing to enjoy running, but would still prefer lifting weights. I have been to more live concerts than I can count. I am a teacher who loves to learn, and a learner who loves to teach.

-Leanne Warkentin

I was born in the year the Japan tsunami happened. My close family lives in Canada, while the rest live in the Philippines. Drawing and Imagining are my hobbies. I don't like horror movies, but I like horror stories. I'm hungry 60% of the time. Whenever somebody asks me, "What is your favourite colour?" I always reply with, "I don't have one". My inspiration for improving my drawing skills came from this stranger that showed me one of his art pieces while I was waiting for my mom to pick me up from school. "Okay" is my favourite word. My favourite school subjects are science and art. My parents want me to become a doctor, but I'm not sure if that's what I want to be. I only came to Canada when I was 5 years old. I hope to stop worrying about pointless things in the future.

- A Grade 6 Student



The House that Crack Built: Cause and Effect Writing

Kimberly Zealand

University of Manitoba

Rationale

A dear friend and colleague of mine has been educating herself for the last few years on Indigenous People and their history, including the history of Residential Schools. She came to me, as the Learning Support teacher, and shared with me that she finally felt ready to teach a unit in Social Studies next year to her grade 7 class, focusing on the history of Residential Schools. Her struggle was deciding what type of final piece or project to do with the class to really showcase their new understanding of the topic. My inquiry was how to best demonstrate the understanding of Residential Schools through a final assignment or project.

Before I entered the role of Learning Support, I was a classroom teacher, strictly middle years, for close to a decade. In my own classroom, I often used picture books to teach, develop, and support students' understanding of topics in every subject. Early in my career I came upon Ruth Culham's book, *Using Picture Books to Teach Writing with the Traits* (2004). Before she offers an annotated bibliography of more than 200 picture book titles and lessons developed and tested by teachers, Culham offers insight into her own discovery of the use of picture books. "Discovering the traits in picture books breathed new life into our writing endeavors" (introduction) and continues by saying, "Finding that picture books could be used to teach writing to students of any age was one of my greatest, most delightful discoveries" (introduction).

Supporting the idea of using picture books in the middle years classroom are numerous studies and scholarly articles. Brame (2000) exposes the unique needs of our middle years' students in her article, suggesting that the visual format of picture books appeals to adolescents, who today are exposed to various visual media, including television, videogames, and computers. Neal and Moore (1992) would most likely agree, as they discuss how picture books, which employ visual images to convey ideas, are ideal instructional aids for today's youth. Finally, Vacca & Vacca support my personal belief with using picture books with middle years students by stating, "A picture book has the potential to act as a magnifying glass that enlarges and enhances the reader's personal interactions with a subject" (2005, p.161).

Learning and writing about the history of Residential Schools has the potential of being a very sensitive and emotional task for many students. They are, potentially, living with some of the effects learned about during the unit. Dutro's (2008) article, *Writing Wounded: Trauma, Testimony, and Critical Witness in Literacy Classrooms*, awakens the reader to the realization that students enter our classrooms daily, with their own difficult experiences. In her article, Dutro questions, "how difficult experiences, as they enter the public spaces of schools and classrooms, might foster the kinds of relationships and stances necessary to challenge entrenched inequities and privileged assumptions about Others' lives and facilitate engagement and risk-taking for students and teachers" (2008, p.4). Acknowledging the importance of including this type of writing and learning in the classroom, Dutro also explains, "We must both connect deeply to students' experiences and be highly cognizant of the differing consequences they bear" (2008, p.25-26). Moving forward with this unit and this final writing piece, the teacher whom I developed this activity, must be aware of the sensitive nature and stay in tune with the students social emotional well-being throughout the process.

Demonstration

Three-quarters of the way through the teacher's Social Studies unit on the history of Residential Schools, I, as the Learning Support teacher would join her ELA class. I would teach a formal lesson on the text structure of cause and effect, including the exploration of signal words. Signal words are words used between the cause and effect such as since, thus, because, and as a result. After the formal lesson, I would have the students take part in a sequence of activities to help their understanding of the text structure, cause and effect. This sequence of activities will depend on the strengths and needs of the students in the class. There will be various types of activities, including paper/pencil tasks, movement, and games, that build confidence in their understanding of cause and effect, as well as develop independence in creating cause and effect examples. The following are the potential activities that could be used.

Hamster Cause & Effect- Read the story. Then fill in the chart of causes and effects.

Cause and Effect Movement Strips- Using strips of paper that have teacher generated cause or effect, students have to find their cause and effect partner and stand beside each other. Ex: The person whose paper reads, "The puppy was rolling around in the muddy puddles" should find the person whose paper reads, "The puppy was very dirty". Once the students have found their partner and shared with the class their cause and effect, teachers could use the other side of the paper, labeled "B" with more difficult cause and effect statements. Ex: The person whose paper reads, "Kate woke up very late this morning" should find the person whose paper reads a more vague effect such as, "She missed her bus to school". Once again, partners can share their cause and effect statements with the entire class to offer more examples to the larger group.

Cause and Effect- Determine the cause and effect in the following sentences.

Cause and Effect Mind Map- Teachers can either offer their students a cause to which they need to generate multiple effects of the cause, or have the students generate both the cause and multiple effects of their cause.

Cause and Effect Flip- Students flip a coin. If the coin lands on heads, they have to tell a cause and their partner tells an effect to the cause. If the coin lands on tails, their partner tells a cause and the coin flipper tells the effect to the cause. One or both students can document their causes and effects on the recording sheet provided. After 3-4 minutes, students can switch partners. Have students switch partners 3-4 times. To support students who are still having difficulty with cause and effect, provide a list on the board for them to reference, until they become more comfortable.

Once the formal lesson and supportive activities on cause and effect are complete, and once the classroom teacher's unit on Residential Schools is complete, it is time for the final piece of writing. Read the book, *The House That Crack Built* (Taylor, 1992). After reading this very powerful piece of writing, discuss the book, including the cause and effect text structure it followed. Have the students take notice that the author works his way through a series of cause and effects, similar to a dominos effect. A teacher can read the book again or return to the final page and read it once again to demonstrate the chain of cause and effect.

Invite students to create their own cause and effect story based on the information they have learned regarding the history of Residential Schools.

Depending on what is known about the strengths and needs of the class, there are various levels of support that can be offered. First, a picture of the last page of the book that shows how the author chained the cause and effects together could be up on the board for referencing. Secondly, a paper/pencil template of cause and effect could be offered to help with organizing their thoughts. Thirdly, teachers could offer any student needing added support, the chance to discuss ideas or elaborate directions with the teacher and other students in need, at the back of the classroom. Finally, for those students who find the writing task fairly easy, teachers could invite students to reverse their thinking and write a cause and effect story of reconciliation. In other words, to get to reconciliation, what are the series of cause and effects that need to take place?

As Teachers and Learners

According to my classmates, my demonstration was fun, engaging and motivated them to write. They could see my passion for the subject and teaching, and appreciated my organization, pace, calmness, and enthusiastic teaching manner. They felt as though I demonstrated an authentic interest in their thoughts and opinions, and felt supported in their writing throughout the demonstration. Finally, as teachers specifically, one group appreciated the relevance of my lesson and the fact that this is something that I will be using this upcoming school year. They saw great potential in the format of the lessons and the flexibility of the theme.

Promising Practices

As a Learning Support teacher, I focus a lot of my efforts making sure every student in the classroom can participate in lessons and activities. I was happy to receive feedback from my classmates, acknowledging this level of support in my demonstration. A few promising teaching practices they mentioned include the following:

- Providing low risk activities to provide a safe environment and success for students.
- The use of useful and thoughtful handouts.
- The use of purposeful games to make it engaging.
- Activities that got gradually difficult and independent.
- Individual conferencing available for students as they write.
- The book was challenging, and brought good connections with the theme.

Curriculum Connections

My classmates offered their opinion on the various curricular connections my demonstration offered. These connections include the following:

- Cross curricular connections between ELA and Social Studies, specifically, Human rights: Aboriginal voices grade 7 Social Studies and Grade 10 ELA.
- Grade bands support teacher teams, individual teachers and multilevel teachers in making a more longitudinal view of learning and planning for learning.

- Learners are tapping into and combining experiences with ideas, images, and sounds from various sources to create something new.
- Using language as agency to allow students to invent, take risks and reflect on their learning to create new learning.
- For language as power and agency, the cause and effect story allowed students to recognize that one's identities are influenced by various factors and change over time and contexts.
- The interdisciplinary design helped enhance the personal lens allowing students to share their ideas and ways of knowing with the historical lens of the study of Residential Schools.
- The language system, cause and effect was clear and focused, and embedded in a broader context.

Extensions and Adaptations

I chose these activities to help this particular classroom end their unit on the history of Residential Schools and use writing to create a final piece, demonstrating their understanding of the topic. As I have yet to approach my colleague with this idea, I was particularly interested in the extensions and adaptations from my classmates, in order to potentially tweak areas before presenting it to her. The following are a few of the extensions and adaptations made by my classmates.

- This activity can extend to other Social Studies topics, Science, or any other subject area.
- This activity can also be used at any grade level for all learners, with adaptations for younger, older, weaker, and stronger learners.
- Have students create personal calls to action, next step, etc.
- Have Elders available for those students who need it.
- Have the students write the language on cue cards so that they can play with the language and the sequence of the story.
- Have students illustrate their stories and share them with an authentic audience.
- Connect the lesson and particularly the book with hip-hop and urban music.

Questions Arisen

The following is a list of questions generated by my classmates that I hadn't thought of and appreciated them bringing up.

- We wonder about the social emotional support side for students and families?
- We wonder what a culminating activity or celebration would look like?
- How can we consider having an Elder or a leader from the Indigenous community to come and talk to students?
- How can we consider exploring the story of the book "The House That Crack Built" with the kids?

Inquiry

Originally, my inquiry began by wondering how I would help a classroom teacher end her unit on the history of Residential Schools through a single piece or project. My love of using picture books in the classroom influenced my motivation to incorporate Taylor's book, *The House That Crack Built* (1992), and using the book's text formation of cause and effect to have students write their own cause and effect writing on the topic of Residential Schools. This piece of writing has the potential to be a very powerful demonstration of students' learning, but through the feedback of my classmates, I have a few ideas to improve the assignment before presenting the package to my colleague. The first thing I would suggest, would be to have an Elder come in during her teaching of the unit, but also have the Elder come back to help guide the final piece of writing and potentially help with students struggling with the social emotional component of the topic. Secondly, I wonder how many other teachers in my building could use this package to end a unit on various themes, in various subjects, and in multiple grade levels. Perhaps I will see how everything goes initially and offer it to more or all of my colleagues. Finally, something that I began to wonder, while reflecting on my demonstration, is the book selection. The book that I chose deals with the very sensitive issue of drugs. I am only using it for the text structure, but would some students need and want more discussion revolved around the topic of drugs? I feel, as though, this particular question of mine will not be answered until I get to know the students of the classroom better. If the classroom teacher ultimately chooses to use, *The House That Crack Built* (1992), perhaps a well planned visit from our guidance counsellor to read the book and discuss the topic of drugs will take place first, before using it again for Social Studies. By doing this, the students will already have been exposed to the text structure before they are asked to write a similar piece, potentially making it more successful for all students.

Samples

Hamster Cause & Effect- <https://www.havefunteaching.com/wp-content/uploads/2013/06/cause-effect-worksheet-3.jpg>

Cause and Effect- <http://www.theteachersguide.com/causeandeffect/causeandeffecttwo-001-001.jpg>

Cause and Effect Mind Map- http://www.gridgit.com/postpic/2015/07/cause-and-effect-graphic-organizer-template_1313987.png

Cause and Effect Flip- <https://i.pinimg.com/564x/34/e1/ba/34e1bac57f8fd607f1b34acd3acdbcc8.jpg>

https://3.bp.blogspot.com/-eUn5qnrYRuQ/Vyt11_qLKrI/AAAAAAAAALQA/xgPjJ9f8XrkzhoEwWKB0tXu-sJC5oQrdQCLcB/s320/Slide3.jpg

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Coming Together as One: Promising Practices for the Teaching of Writing

Who we are:

We are a diverse group of educators ranging from classroom teachers, student services and administration. We are all pursuing post-secondary education at the post-baccalaureate or Masters level. We represent nursery to adult education, in urban and rural settings. We are currently situated in Manitoba working with an English based context. However, our teaching environments are inclusive of learners who are multilingual, multicultural, and come from a variety of global contexts and socio-economic backgrounds.

What we did:

Over the course of our ten day program, we demonstrated ways that writing can be used in our school environments. Some of us took up the invitation to try new lessons in our demonstrations, while others drew from prior experiences. All demonstrations were created through the lens of place-based writing and social justice initiatives. Each lesson incorporated writing in various forms that were designed for various curricular areas and contexts. We believe all these lessons could be applied across disciplines and grade levels with some creative adaptations.

Why we did this:

Our demonstrations were inspired by a variety of inquiry questions.

- How can place-based learning help foster an empathic community?
- How can place teach us from a variety of perspectives?
- How can we help students bond with a place so they may feel a call to action?
- How do writers become adept at language to gain a clearer understanding of themselves and better express themselves?
- How can visual literacy and media creation evoke emotion, empathy, and deeper connections?
- How can emotion and inquiry be used to inspire meaningful writing?
- How can we validate artifactual storytelling as a form of literacy?
- How can we use a historical perspective to deepen our own historical consciousness?
- How can we explore the unheard voices of the past to challenge the dominant narrative?
- How can we continue to build on a foundation of understanding of Indigenous perspectives for staff through novel study?
- How can we evoke a genuine interest in Chinese learning and writing by connecting personal and unique perspectives to language and social issues?
- How can we advocate for all voices?
- How does writing about the natural world help learners describe, analyze, and shape the world around them?
- How do we invite writers to believe in their own creativity and to experience how writing can go beyond the academic through a variety of modalities?

We invited our colleagues to engage as writers in these experiences. Our learning occurred in a variety of places, in a traditional classroom as well as outdoor spaces.

CRTD Process

This process provided a space for collaborative reflection that was supportive and constructive. We benefitted from the multiple perspectives of our colleagues who provided feedback through a range of lenses. The responses of our peers are embedded in our reflective pieces.

**We are diverse educators,
Teachers, student services, and administrators.
Multicultural in background,
Multilingual by tongue,
Here our social issue lesson plans,
come together as one.**

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Hands On Lake Winnipeg

Esther Hazendonk

Rationale

I wanted to find an activity in which I could teach the writing trait of word choice in a hands-on engaging way that helps students connect to and hopefully care about Lake Winnipeg.

I chose to use the lens of writing traits to teach writing, since in the school division I in which I work, assessment of students' writing uses this perspective. I strongly believe that we should assess what we teach and therefore I believe that I should teach writing using this lens.

Although I have embraced using this lens, it is not the only lens I use when teaching writing. To help give me some ideas of how to approach teaching from the writing traits perspective I used Ruth Culham's book 6+1 Traits of Writing I chose to focus on the trait of word choice since I felt it was particularly applicable to poetry and I had some ideas for teaching poetry. Culham proposes that the trait of word choice "is about the use of rich, colorful, precise language that communicates not just in a functional way, but also in a way that moves and enlightens the reader" (Culham, 2003, p. 142). She suggests that "understanding word choice means learning to write clearly, powerfully, and beautifully" (Culham, 2003, p. 142). In order to do so she believes writers should use "lively verbs, precise nouns, and accurate modifiers" (Culham, 2003, p. 158), "focus on details", (Culham, 2003, p. 160) and "look for the unusual" (Culham, 2003, p. 160). She also encourages writer not to "settle too fast" and to look for the "just right" word (Culham, 2003, p. 175). These then are ideas that I would try to integrate into my practice of teaching word choice in writing. In my teaching of writing I would use the traits, as well a writing process and other elements as guiding ideas. To me this means I would focus on these ideas many times in a variety of both writing and reading lessons, and that even when it is not the specific focus of instruction I would remind students of it as they are writing and point out examples during our writing and reading times. They would also be part of how I would teach students to self assess, provide feedback to peers, and how I would assess.

Terry Hermsen's Poetry of Place was another text that gave me lots of ideas for teaching writing. Although his area of writing is poetry, I feel that many of his ideas would help deepen writing skills generally regardless of the genre. His ideas inspired the form of my teaching demo activity. On pages 79-80 he describes some writing he would do in a science room using science specimens. From this I took the idea of gathering and using natural artifacts as prompts for writing. Throughout the book there are examples of collective writing and again I used this in my demo.

I was also inspired by Hermsen's theoretical ideas. Hermsen suggests that our "deepest thoughts and emotions grow out of...experience in the world" (Hermsen, 2009, p.19). I interpreted this to mean that writing has a sensory, physical base that has universal elements that allows the reader to connect and imagine the writer's experiences drawing on his/her own experiences in the physical world. Because of this focus on real experiences and the physical dimension of knowledge I wanted to make sure that the task I designed had students use their senses and language that related to the senses in their writing

Another idea of Hermsen's that resonated with me was the importance of play. He states play is "essential to the teaching and writing of poetry" (Hermsen, 2009, p.53) and I would suggest that it is so to all writing. He also says that play "flips language on its head" and "helps us revisualize the world" (Hermsen, 2009, p.54). This playful way of looking at the world helps writers be creative in their work. Again, I hoped that using artifacts would invite the students to manipulate and "play" with them and that this would come out in their writing. As an extension to the activity I did I might design a writing activity that would engage in play and playful writing more explicitly.

In several of the writings I read for this course the authors either implicitly or explicitly stated that in order to inspire students to environmental activism not only do they need to understand the issues, but that they need to connect to natural places in a strong emotional way. They need to love a place to fight to save it. This is implicit in all of Coleman's Yardwork, and he states it explicitly when he says, "the answer to Randle Reef or carbon monoxide in the air we breathe (environmental issues) is, finally, love" (Coleman, 2017, p. 245). And for him this is a love of place and all of life within that place. In Elliot Jacobs' *Re(Place) Your Typical Writing Assignment: An Argument for Placed Based Writing*, he endorses a similar idea. Jacobs quotes Stephen Jay Gould who tells us that we should forge "an emotional bond between ourselves and nature...for we will not fight to save what we do not love" (Jacobs, 2011, p.52). He also supports the view of Adamson who he quotes as saying that writers may be able to reawaken "a sense of the beauty of local places, and as a result, reactivate a sense of care for the environment" (Jacobs, 2011, p.53). Jacobs also suggests that "commitment is fostered both through exposure to place and meaningful reflection about place" (Jacobs, 2011, p.52). In my task I hoped that working hands on with natural artifacts from Lake Winnipeg would help those who had been to there to recall their experiences and the associated positive feelings, and for those who had never been there to imagine more concretely what it would be like and thus inspire positive feelings for the beaches and the lake. This activity would only be one experience in a set of experiences that I would work into this unit. At some point, if possible, preferably early on, taking a field trip to the beach that includes some specific focussed tasks like finding five beach treasures to talk about, share and write about would also be part of the unit.

Demonstration

As I suggested during my demonstration, this is very much a single lesson/activity that would be part of a much larger unit. When I was coming up with ideas I realized that as much as this was a writing lesson, it would be part of a unit that would include, reading, writing, speaking, listening, and viewing and representing. Before teaching this unit I would find a large variety of texts such as the video I took on the day I gathered the artifacts from Patricia Beach, a physical map of Manitoba and North America, newspaper stories particularly from the Winnipeg Free Press about Lake Winnipeg, science books and videos on algae, beach ecosystems, process of eutrophication, rocks, fish, water fowl, wetlands, websites particularly the Lake Winnipeg Foundation website, and poems and stories about spending time at the beach.

Before the lesson started I gave the students a chart about elements that related to the senses so they could use this chart as they were trying to come up with words to use in the activity. In a

classroom this would be part of a previous lesson where we would have collectively come up with this chart using beach poems and artifacts.

Senses – Dimensions Reference Chart

Sense	Dimensions
sight	size, shape, colour, texture, position, light source
touch	texture, temperature, material, density, mass
smell/ taste	salty, sweet, bitter, sour, rancid, clean
sound	volume, pitch, pattern, natural

I shared with the students some ideas of the how to chose interesting words while writing. In my classroom I would have had previous lessons and discussions about word choice using texts we would have worked with in class, particularly the poems I would have used in the lesson above.

In this activity the students were divided into groups. Each group started at one of in this case three stations (but for a larger class I could have used 5 stations). Each station had a group of related artifacts from the beach. There was a rock station, a shell station, and a driftwood station. The other two stations would have been a sand station and a water station. I tried to find an interesting variety of artifacts for each group.



Shells



Driftwood



Rocks



Sand



Water

At each station the students were encouraged to look carefully at the objects on the table and to explore and touch them. Then they were asked to think about some words and phrases they could use to describe the artifacts. It was suggested that they should use sensory language and that the chart provided could help them with this. They were invited to discuss their ideas with others at their table but were asked to each write down their words and phrases on an index card. They were given about three minutes to do this. In a classroom I would give them just a bit more time, about five minutes, but it is meant to be a quick, brainstorming task. Once they had written their words they were asked to leave their index card at the station, and then move to the next station. They then repeated this process at the next station. Because of time restraints the students only wrote words for two of the stations, but in a classroom setting I would have had all the students visit, discuss and write at each station.

At their last station, when they were finished writing their words, students were asked to read all the index cards with all the words. They were given a large piece of paper and some markers and asked to use the words and phrases to write a poem or do a free write collectively. At the end of the lesson each group shared their writing. If I were to do this lesson again, especially if I were to do so with primary students, I would ask them to write about 5-6 words or phrases on the card and I would give them some templates for writing the poem that they could use if they wished. Looking at all the cards after only two groups had gone, I realized reading through them all and taking ideas from them might be a much larger and more challenging task than I had imagined due to the sheer volume of material. The adult teachers in this group of learner had no particular difficulty coming up with a form to use in their writing, but as I was watching them work I realized that students might have needed more support with this part of the activity.

As Teachers and Learners

As students my peers liked the tactile and kinesthetic nature of the lesson. As I had hoped one group commented that “students will have fun because there is an element of play when touching and describing these objects. They also appreciated the collective and interactive approach. They felt that the beach artifacts were “a great starting point to share ideas, talk at the table with each other and see different perspectives”. As well, they liked how I monitored the groups and checked in with them as they worked.

From a teacher perspective my peers remarked on how thoroughly I had prepared for the lesson, how clear and concise the directions were and how obviously passionate I was about the topic. They also suggested that they appreciated “that this is a local issue and will help students become global citizens”.

Promising Practices

Below I organized the feedback I received from my peers into four categories; teacher preparation, student support and classroom management, writing/ language arts instruction, applications beyond the classroom.

Teacher Preparation

- You clearly identified the focus on word choice in the lesson
- You clearly gave your theoretical rationale for this lesson
- We appreciate your range of artifacts, and the preparation you must have done to get this lesson classroom ready
- You designed a learning experience that facilitated interaction with nature and with each other

Student Support and Classroom Management

- Your assignment appealed to kinesthetic, visual, and auditory learners.
- Greatly benefit from the table talk and sharing of the ideas
- Given the time to have individual and collaborative work, a very nice blend
- Multiple entry points for kids allowed for students of all skills levels to participate
- Warm, pleasant and thoughtful dialogue, encouraging everyone to share
- You managed the classroom activity in an engaging way by interacting with each group
- Instruction was clear, concise, calm and encouraging

Writing/ Language Arts Instruction

- Reinforcement of key words, and presentation of *Senses* chart to guide our writing
- You invited us to play with words encouraging us to explore language
- You provided a chart to support our thinking
- You provided us with props/artifacts to prompt our thinking

Applications Beyond the Classroom

- You extended the activity beyond the classroom to a “real world” connection (i.e. Lake Winnipeg)

Overall the feedback in this section was overwhelmingly positive and extensive. Some of the feedback really affirmed that I was teaching what I was planning to teach. As well, I was touched to read about the many positive ways in which I supported students and managed the classroom. In my role as a clinician I do not often have the opportunity to teach full classes of students and my peers’ feedback suggested that what I did with them was effective.

Curriculum Connections

My peers gave me feedback on the different literacy practices outlined in the new provincial ELA curriculum. They found examples of practices within all four areas of practice described in the curriculum. They gave the following feedback.

Language as Sense Making:

- Learners are using and talking about a variety of strategies and processes to understand and create texts.
- Learners are becoming more adept at communicating more effectively through language (considering word choice)

Language as System:

- Through engaging in word study learners are developing effective ways to communicate
- Learners are choosing and using multiple styles of communication for clarity and effect (writing a poem)

Language as Exploration and Design

- Learners use language to learn about the world (Lake Winnipeg)
- Learners use resources to explore ideas and deepen and extend thinking (touching and handling artifacts, brainstorming descriptors, writing collaborator)
- Through using the words collected and created together, as well as through sensory information, students manage information and ideas.
- Students are able to invent, take risks, and reflect to create their own poem.
- Through using the words collected and created together, as well as through sensory information, students manage information and ideas.

Language as Power and Agency

- Learners are exploring the decision making of text creators (working collaboratively to write a poem)
- Through the exploration of objects from Lake Winnipeg, and collecting descriptive words, students learned to identify with this lake.

- Students are encouraged to springboard the activity to lay the foundation and set the stage to investigate complex moral and ethical issues around the concerns with Lake Winnipeg.

Again, I was heartened to note that my peers felt I was using practices from all four categories of language arts practices. As well, I was relieved that some of the particular goals I had around language arts learning especially in the areas of language as sense making (considering word choice) and language as power and agency (investigating the moral and ethical issues around the concerns with Lake Winnipeg) were evident to my peers.

Extensions and Adaptations

For this section my peers gave me feedback about extensions and adaptations and I categorized them into three groups extensions to do with environmental issues, extensions for writing instruction, and supports for students.

Extensions to do with Environmental Issues

- This could be extended to move into environmental concerns about Lake Winnipeg.
- Students could campaign for saving Lake Winnipeg.
- Activism in the community of students, letter writing campaign, awareness raising digital PSAs, interview local residents new and old
- Research current events
- Guest speaker via Skype

Extensions for Writing/ Language Arts Instruction

- Tell a story from the perspective of an artifact, ie. From the point-of-view of a rock.
- This could be extended into a descriptive paragraph about the beach.
- Activism in the community of students, letter writing campaign, awareness raising digital PSAs, interview local residents new and old

Supports for Students

- Generate a word bank with your students who require additional adaptations such as EAL learners as prompts to get students started (keywords and definitions)
- A picture or tactile bank would help students who are learning English
- Adapt for EAL learners by allowing them to do this in their own language first then use a translator.
- Provide visual images of Lake Winnipeg where the artifacts are from.
- Drawing for visual representation, or the use the technology for those who struggle with writing. Sequencing moments, picture stories, or label it with key words.
- The teacher can model the process

Other ideas

- Organize a field trip to Lake Winnipeg
- This activity would be great to do in a cross disciplinary way with Science. Grade 8 curriculum studies the topic of water or Grade 7 Geography.

Many of the ideas that my peers suggested for extensions, especially the ones in the environmental category, were ones that I had already considered putting into the unit that this lesson would be part of. However, I had not thought about interviewing local residents, nor had I considered looking for guest speakers, although both would fit well into the unit. In the writing/ language arts I thought the idea of writing from the point of view of one of the objects was very creative. I also loved the idea of having tactile word bank for English language learners.

Questions Arisen

My peers asked me the following questions about my lesson and the unit it would fit in.

- Would you take students on a field trip to the beach?
- What media would you use to get students interested in Lake Winnipeg (news footage, articles, photos etc.)?
- Would you connect this to science with an experiment showing how algae grows?
- How would you ensure all students are actively engaged and all voices are heard, and not one voice is dominating the conversation?
- What provisions can be implement for students who are resistant to the writing process?
- How could we incorporate other parts of speech? This activity focused on descriptors, could it possibly be opened up to other types of parts of speech?
- Could you explore different types of poetry as a pre-lesson?

I thought these questions were very helpful. The answers to some are found in other sections of this paper, particularly the following one. I especially like the idea of the doing the science experiment about the algae, since the issue of algae blooms is so central to the environmental concerns of the lake.

Inquiry

My goals of the unit of study in which my lesson would be found were two fold, both to improve students' writing using the ideas of writing traits particularly and the ideas of the importance of physicality and play from the work of Hermsen, and to incite them to social action on behalf of Lake Winnipeg. In this unit I would like to explore writing poems and personal narrative stories about natural places that are important to students. I would like to invite students to write from the perspective of an object or animal that lives in or near lake Winnipeg, since I found this such a good suggestion. I would like to explore how to use the free press archives and archived television materials to learn more about the environmental issues pertaining to Lake Winnipeg and the history there of. As well, I would like to help students explore what activist writing/

composing looks like in this digital age by perhaps having them start a petition on line, create a website, digital story or video to share their ideas of what should be done to save Lake Winnipeg.

For me, learning about the scientific reasons behind what is happening to Lake Winnipeg, what citizen and governments can do about pollutants that end up in Lake Winnipeg, learning how to access and use newspaper archives and archived television newscasts and documentaries, as well as learning how to write in new digital forms would all be new learning for me.

Samples and References

Senses – Dimensions Reference Chart

Sense	Dimensions
sight	size, shape, colour, texture, position, light source
touch	texture, temperature, material, density, mass
smell/ taste	salty, sweet, bitter, sour, rancid, clean
sound	volume, pitch, pattern, natural

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Teaching Demonstration 1

Artefactual Literacy: Family Memory Boxes

Kandyce Jaska

Teaching Demonstration 2

Rationale

For my teaching demonstration, I chose a lesson that I have done in the past with students. Even though this lesson has worked well with multiple students of varied backgrounds, skill levels and that were in grade seven and grade eight, I wanted to discover how using artifacts and stories within an inquiry model can inspire meaningful writing? I also wanted to look into the literacy research to see if artifacts and stories are considered valid forms of literacy within the academic field.

Indigenous education advocates for the use of artifacts and stories, much of their history has been passed down through oral traditions and collective stories. Even though this is prevalent in their culture, “scientists have just begun to recognize the potential of Indigenous knowledge,” (Battiste, 2013) and their belief system. “In my life, the stories I have heard from my family, my friends, my community, and from willing strangers all over the world have been the true source of my education,” (Near, 2014). The power of stories for education is powerful.

From my experience teaching middle school students, they enjoy and engage when they are able to discover and learn through hands-on experiences. In the Draft English Language Arts Document (ELA) (Manitoba Education and Curriculum, 2017), one of the goals of ELA is for “students to make meaning of information received, while engaging us in inquiry learning” and in my lesson this was done with the use of artifacts mystery boxes. The idea of solving a mystery and discovering brings excitement and purpose to the lesson that engages students.

Throughout the task, students will have the opportunity to work independently, but also collaborate with others. This appeals to all students at some point, being able to work independently and collaboratively are life long learning and social skills. Most middle school students love to talk. There are plenty of opportunities to speak with each other and talk about what you are discovering.

Demonstration

Review of activities and skills that students experiences before today’s lesson

These experiences are important because they introduce and teach the skills the students will use in the demonstration lesson

- Community Building & Identity - I Am Poem, Rambling Autobiography
- Character Traits - Sometimes I Feel Like A Fox by Danielle Daniels, Physical vs Character Traits, Inside & Outside Personal Character Trait Masks
- Inferring from Photographs (artifacts) - First Impression Activity with a focus on supporting opinions for critical thinking
- Canadian Soldier Biographies as an introduction to Remembrance Day

Teaching Demonstration 3

For the demonstration lesson “Who Are They?” students will not only need to work together but they will collaborate with others. This is very important as they are life long social skills. The purpose of this lesson is for students to experience artifacts and stories as educational and valid forms of literacy.

Steps for Artifact Inquiry

*give students the hand out first (see handout in samples section)

1. In your group, you will receive an artifact box that represents one person (owner)
*use a box with a lid, students have the opportunity/feeling of discovering what is inside
2. As a group or in pairs, carefully look at the artifacts
3. Discuss any ideas you have about what the objects are and how they represent or connect with the owner
4. Fill in the section on the handout for your box
5. After about 10 minutes, you will switch boxes with the other group and repeat steps 1-4
6. When you have completed looking at both boxes or time is up, please return to your own seat

Steps for Writing

1. **Pre-Writing:** Turn and talk to a partner about what you noticed while looking at the artifacts and how they represent their owner. Try talking about
 - Physical Traits (gender, statue, hair/eye/skin colour, height)
 - About their lives (name, occupation, location/place, life experiences, hobbies)
 - Character Traits (strong, weak, determined, content, confident shy)Writing Prompt: I think _____ because_____ (evidence using the artifacts)
2. **Writing Task:** Using the ideas you have discovered with the artifacts, written on your handout and during your turn and talk Write a “biography” about the person the box represents, answer the question “who are they?” for the owner of one of the boxes
3. **Sharing:** ask if any students would like to share who they believe was the owner of one of the boxes

Story Time

1. Spend some time telling the story of who the owners of the boxes are
* for my demonstration, each box represents one of my grandparents who survived World War II in forced labour camps. I tell their stories in a specific way to cause suspense and not give away who they are immediately. Since the mystery boxes are just that, a mystery. This is a good effect for the engagement of students

As Teacher and Learners

As Teachers

Teaching Demonstration 4

- We appreciated the inclusion of primary sources as artifacts
- We appreciate the corresponding worksheets, prompts and detailed context
- We appreciate your teaching approach that was grounded in literacy pedagogy and sited references/texts.
- We appreciated the use of a personal story and a real life connection.
- We appreciated an applicable strategy throughout a variety of contexts and age levels
- We appreciated the scaffolding from previous knowledge and skills

As Learners

- We appreciated “solving a mystery” and adventure elements of this lesson
- The personal nature of the activity inspired us to connect to our own personal stories of our ancestors. You connected with us as well
- We appreciated the authentic artifacts you brought in, these told the story of two immigrants in a concrete way
 - The artifacts used evoked a rich history and points for discussion, engagement and curiosity

Promising Practices

- Very engaging and enthusiasm in the lesson with your personal connections
- You made interdisciplinary connections between English Language Arts and Social Studies.
- You invited us to engage in inquiry with the use of artifacts
- Props for the props! Awesome kinesthetic/tactile approach to making the lesson “hands-on” approach to learning
- You pre-taught strategies of defending ideas with facts such as making inferences from artifacts
- You activated background information on lessons that you have already taught your students before giving the lesson
- You scaffolded the assignment and provided a handout
- You gave clear, concise and detailed directions.
- You gave us an opportunity to collaborate but also reflect individually
- You thoughtfully included the opportunity for students from other cultures and speaking other languages to have special expertise on the subject area.

Teaching Demonstration 5

Curriculum Connections

- You appreciated us as learners who are competent in constructing knowledge.
- You helped us make meaning of information received, while engaging us in inquiry learning with the artifacts/mystery boxes
- You set meaningful context for teaching and learning by including connections to students experiences, knowledge, and personal and cultural identity by emphasizing the power of story
- Students made meaning of ideas and information received when viewing, listening, and reading as they took the role of historical researcher in this activity
- You encouraged us to create meaning for ourselves while writing the biography.
- You help students actively seek to understand the world around them and to learn about life and language when they attempted to explain how the artifacts were connected
- You interpreted and integrated information and ideas from multiple sources and texts by having the group discuss and write about information that we inferred from the artifacts
- Learners are expressing and supporting opinions and judgements by having to make their own inferences from observing the artifacts.
- Language as Sense Making
 - You encouraged us to use a variety of thinking processes, we needed to be imaginative, creative and critical
 - You encouraged us to integrate networks of background knowledge, language, and cultural resources, and sources of information purposefully to make sense of increasing varied and complex text
 - Learners are strategically selecting and applying strategies and process for making sense of/and creating texts for different purposes and audiences by writing the biography
- Language as a System
 - You encouraged us to use individual pieces (artifacts) to create a whole story
- Language as Exploration and Design
 - You encouraged us to select and assess different texts (artifacts) to create a biography
- Language as Power and Agency
 - You encouraged us to understand how our identities are influenced by a variety of factors

Teaching Demonstration 6

- You encouraged us to explore our own voices to tell and transform stories and identities and to critically view their own and others' texts

Extensions and Adaptations

Extensions

- Students can make their own mystery box, whether it relates to their own families or other areas they wish to explore
- Students can bring artifacts and have others play a guessing game to figure out who the artifacts belong to
- Students can create a play, drama or radio play on the mystery boxes.
- Facilitate a display for Remembrance Day with boxes/biographies.
- Connect this story to the current refugee crisis in Canada. What are the push/pull factors today

Adaptations

- Adaptations for younger students, can include additional pre-teaching on background migration information and historical clues
- Provide a skeleton/frame for a biography
- Allow each group to have a specific number of clues they can request if they are stuck

Questions Arisen

- How would you be sensitive to children in care, people who do not know their stories, or stories that may be painful to recall (such as refugees)? (Addressing trauma)
- How would you adapt this lesson, depending on the demographic of the classroom (ex. Indigenous students, inner city students)?
- What provisions can be implemented for students who are resistant to the writing process or struggle to get started?
- How could we create mystery boxes that include additional cultural experiences of the era (Japanese internment camps)?
- How can we explore the artifacts through additional lenses, such as race, culture, ethnicity, gender?
- How would you support students who are passionate and want to further their understanding of military history/refugee crisis?

Teaching Demonstration 7

Inquiry

I learned the term artifactual critical literacy which “is an approach that combines a focus on objects, and the stories attached to them, with an understanding of how different stories have different purchase in particular locations” (Pahl & Rowsell, 2011). This approach validates the use of artifacts and stories as forms of literacy in my teaching.

I learned that artifacts and the stories associated with them evoke strong connections and emotions. When a learner is able to have an emotional experience, they are able to use those emotions, memories and connections to not only engaged in the task but also are useful spring boards for meaningful writing. “Objects can be biographical (Hoskins, 1998) and evoke powerful emotions and relationships (Csikszentimihalyi & Rochberg-Halton, 1981)” this is cited in Pahl and Rowsell’s work. In my demonstration, both artifacts and stories were used to write biographies of the people who the students thought the boxes represented. Throughout the lesson, my colleagues who represented students were fully engaged to the point they struggled to stop engaging with each other than through on-topic conversation.

During this experience, my use of artifacts in my teaching as a way to engage students was validated. I will continue to use this approach in my teaching. I have discovered a new way to incorporate writing inspired by the inquiry of/with artifacts. I am still wondering how I could incorporate more meaningful writing when predicting information before actually being able to see artifacts or hear stories.

Samples and References

Handout provided

Who Are They?

1. Your group will be given a box of artifacts that represent one person (owner)
2. Spend some time looking carefully at the artifacts, discuss any ideas you have about what the objects are and how it represents the person who owned them
3. Fill in the section below for your box, focus on using the artifacts as evidence

Artifact Box #1

What items are in the box?

What items are clues to interests/hobbies?

Teaching Demonstration 8

How old is this person? What items are clues?

Does it represent a male or female? What items are clues?

What item is the most interesting and why?

Artifact Box #2

What items are in the box?

What items are clues to interests/hobbies?

How old is this person? What items are clues?

Does it represent a male or female? What items are clues?

What item is the most interesting and why?

Teaching Demonstration 9

Battiste, M. (2013). *Nourishing the Learning Spirit*. Education Canada: Canadian Education Association, p. 14-18.

Ditkoff, M. (2014). 25 Quotes on the Power of Story, Retrieved from http://www.idealchampions.com/weblogs/archives/2014/02/_the_world_is_n.shtml

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Warren Klassen's Anthropomorphic Poems Teaching Demo

Rationale:

I chose the topic of anthropomorphic poems because I felt like it was a genre that lends itself both to humor and to covering the serious topics about social issues and human rights. I wanted to teach it in such a way that the writing process was highlighted as well as using Reggie Routman's optimal learning (explicit teaching) model.¹ I had used this lesson previously only for humor, so I wanted to know if it could be successfully applied to social issues as well. I was curious if my peers would know of other texts (beside the one I used) which could be used as mentor texts. I also wondered if my lesson had enough modelling in it before students were asked to try the writing on their own.

Demonstration:

I began by introducing the topic of anthropomorphic poems. I explained what the context of my own classroom was (they are grade 8 students during a thematic poetry unit about "unheard voices").

I then posed the question of why should people care about anthropomorphic poems and what it is that anthropomorphic poems allow a writer to do. I then outlined that these poems:

- Giving human-like qualities to an animal, item, or place allows us to step outside of ourselves and instead give voice to something that can't normally speak.
- Can reveal a deeper understanding of a situation.
- Can reveal a deeper understanding about yourself.
- Can also be used for humor.
- Can be used as an advocate.

We then listened to the song *Plea from a Cat named Virtute* by John K. Samson of the band *The Weakerthans*. Lyrics for the song were up on the powerpoint. The song is available on youtube. The lyrics for the song are attached as a hand-out.

We discussed the following questions:

- What makes this song anthropomorphic?
- What are words/expressions/ideas that a cat might say instead of a human?
- What advice is the cat giving his owner?

I then showed the class the writing process. I said, "We start with pre-writing. This takes up to 85% of time. We then write a first draft or puke draft. Just getting any version of your writing down is fine. Afterwards we spend a large amount of time rewriting, revising, and editing. We rewrite to make better word choices. We rewrite to add poetic techniques. We rewrite to improve the actual ideas in our writing. We also edit for spelling/grammar."

I took the students through a poem I made with a previous class of grade 8 students (please see the attached *Wisdom from the Whiteboard*). It showed how they brainstormed the poem, how we collaborated to create a first draft, and how I took two hours to personally revise the poem into a much better piece. This demonstrated the writing process.

Next, I had the class brainstorm for their own anthropomorphic poems in small groups. They were told the object they would give human-like traits to would be the Bell MTS Centre jumbotron. They had five minutes to brainstorm using the following questions:

¹ Reggie Routman, *Teaching Essentials: Expecting the most and getting the best from every learner*, (Portsmouth: Heinemann, 2007) 88-94

- What does your thing see? Hear? Feel? Smell? Taste?
- What advice would it have to give to people? What advice would it specifically give to you?
- Are there any words/phrases that would be unique to this thing?

Afterwards, students used their brainstorms to individually write out four lines for a poem. They had one minute. This is called the “puke draft.” This was the writing stage of the process.

Students then had two minutes to improve their four lines. This was to demonstrate the “re-writing” stage of the process. Students were able to share their four lines with their group after.

Finally, students were given the chance to use the writing process to create their own anthropomorphic poem on a topic of their choice. Some possible ideas were given on the powerpoint:

- | | |
|--|---|
| <ul style="list-style-type: none"> ▀ Your favorite article of clothing ▀ Lake Winnipeg ▀ Your cell phone, laptop, or TV ▀ Your favorite store ▀ A tire swing ▀ A table at a Starbucks ▀ Your pet ▀ A tin foil blanket in an ICE cell ▀ A styrofoam cup ▀ A clock | <ul style="list-style-type: none"> ▀ Your favorite toy when you were a kid ▀ Your car ▀ A ballot box ▀ A certain day of the year ▀ Dandelion ▀ Bee ▀ Sunglasses ▀ A burger ▀ Your running shoe |
|--|---|

As Teachers and Learners:

As learners, my peers appreciated the lesson’s humor and new insights into the world around us. The lesson allowed them to think about familiar objects (a chair, cat, etc.) in a new way. As students, they appreciated the step-by-step process, instructions, and the scaffolding of the “I do, we do, you do”. As teachers, they appreciated the use of mentor texts in a unique way.

Promising Practices:

- The lesson scaffolded the process of pre-write/write/re-write.
- Effectively utilizing Reggie Routman’s optimal learning model of “I do, we do, you do.”
- The lesson motivated students by answering the question “Why should we care?”
- The lesson made great use of examples, modeling the process.

Curriculum Connections:

- The lesson helped learners to actively seek to understand the world around them and to learn about life and language.
- Learners were recognizing viewpoints in texts and ideas by taking on the viewpoint of an object and instilling empathy development including multiple perspectives, points of view and interpretations.
- The lesson encouraged learners to strategically select and apply strategies and processes for making sense of and creating different types of text for different purposes and audiences

Extensions and Adaptations:

- Facilitate a pre-discussion and brainstorm a list of objects that may not have a voice.
- Use this assignment in cross-curricular projects (Science, History, Math etc.).
- Use poems as advertisements (poem from the perspective of a trash can to encourage recycling).

- Students can create an anthology or book as an artefact of writing, or a visual such as a bulletin board.
- One adaptation for younger students can be to start with a shorter, simpler text or even a visual of an object.
- As an extension, have students play a "Guess Who" game where students take on the identity of an anthropomorphized object and other students have to guess what they are.

Questions Arisen:

- Are there possibilities for indigenous perspectives as examples in the process?
- What criteria would be factored into your assessment?
- How would you support students who want to actively participate in changes based on their social justice topics?

Inquiry:

I have done an assignment like this the last three years with my class, but we generally took a humorous angle with it. After looking over the comments by my peers and discussing it with them after presentation, this type of writing does seem able to lend itself to advocating for social issues or human rights.

Based on the responses, it seems like there was enough modelling of the genre of writing for people to be successful at writing it on their own.

Unfortunately, I haven't heard (through discussing with my peers) or read about any other possible mentor texts that I could use with my class. I'll have to continue to search for these on my own. It would be nice to have a very serious mentor text that advocates for human rights to balance out the topics in the current mentor texts.

This leaves me with the opportunity to try out this style of writing with my students again next year. Perhaps some of their texts could be used as future exemplars advocating for social issues or human rights.

References:

- Christensen, L. (2015). Other people's lives: Persona poems teach insight and empathy. *Rethinking Schools*, 18-21.
- Murray, D. M. (1972). Teach writing as a process not product. *The Leaflet* (11-14).
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Samples/Hand-outs:

Initial Class Brainstorm:

- Stop picking your nose
- Smelly egg and tuna sandwich behind the binders
- Leapfrog the desks
- Be brave and say your ideas out loud
- The teacher writes your thoughts on his face
- Your gym clothes smell
- Stop being so loud
- Don't break the meter sticks!
- Writing on the board tickles his nose.
- The work isn't that hard, just do it.

Wisdom from the Whiteboard

By 8WK and Warren Klassen

First Draft (10 min)

I see you picking your nose!
I see that note you passed!
I smell your gym clothes.
Stop sleeping! It's time for class.

Your yells echo in my ears
Meter-stick sword fights at lunch
At break you leapfrog the desks

Stop fighting your friends and
instead fight off that homework.

That egg and tuna sandwich that,
You threw behind the books in fall,
Has sprung to life with mold,
Has walked all the way to the mall.

Be brave and say your ideas out loud

The teacher writes your thoughts on my face
Your ideas tickle my nose.

The work is easy, just do it.
As you try your hand at poetry.

Final Draft (After 2 hours of rewriting)

I see you picking your nose!
I see that note you passed!
Paper warfare, and smelly gym clothes.
Wake-up! It's time for class.

Your yells echo in my ear
Meter-stick sword fights at lunch
You leapfrog the desks all year,
As the books inside go CRUNCH.

Let your friend out of that headlock and
Wrestle your math homework instead.
Put that word problem in a sleeper hold and
Finally learn to handwrite "zed".

That egg and tuna sandwich that,
You threw behind the desk last fall,
Has sprung to life with mold,
Across the floor it's began to crawl.

To the students in 8WK:
Be brave and raise your hand!
Let the class hear what you have to say
Be as creative as I know you can.

The teacher writes your thoughts on my face
Your ideas tickle my nose.
Across the loose leaf your pens race
As you try your hand at poetry and prose.

Spill your imagination across the page
Put your faith in yourself this time.
Release your creativity from its cage.
Your poems don't even have to rhyme.

Inquiry Into Practice: Teaching Demonstration
Lesson: Listening to the Land
Lisa McLellan-Bowes

Rationale:

The rationale for this lesson stemmed from a place-based theoretical framework. Place-based learning is experiential in nature and provides opportunity for students to connect with their local surroundings. Students are invited to examine a local place in terms of its unique history, environment and culture. In the words of Coleman "... the first step to caring about a place is as simple as being willing to pay attention – to start noticing" (Coleman, 2017, pg. 245). Once we start to listen and learn from the land under foot, "our understandings of perspectives, discourses and environment will be enriched. This is important if we are to consider that "context is crucial... local, place-based literacies play a key role in how national place-based literacies are approached and challenged" (Cooney, 2014, pg.58). As Battiste notes, "we come to know ourselves in place, and by its depth of beauty, abundance, and gifts, we learn to respect and honour that place" (2010, pg. 14). As educators, we must begin to recognize the potential of Indigenous knowledges "dynamic capacity to help solve contemporary problems" (Battiste, 2010, pg. 16). Place based learning asks students "...to stop and take note, ... to dampen outside noise and focus in" (Coleman, 2017, pg. 17).

Place based learning invites the educator to explore different ways of designing curriculum and different ways of incorporating focus on learning from and with the land. The informal nature that place-based learning offers is embraced when lessons are held outdoors. Additionally, this supports the notion that a classroom can be anywhere learning takes place. In consideration of Truth and Reconciliation and our collective call to action in this regard, place based education should also include Indigenous education. Along with issues of environmental awareness, habitat conservation, social justice, human rights, economics, politics; Indigenous histories, perspectives and issues need to have a central place in place-based curriculum.

Demonstrations:

This thirty-minute lesson took place outdoors in King's Park, located next to the University of Manitoba campus. In the spirit of Truth and Reconciliation the lesson began by acknowledging that King's Park and the University of Manitoba are located on original lands of Anishinaabe, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation. After summarizing the goals and rationale of the lesson, learners were guided through the following steps (see Appendix A for handout):

1. Find 3-5 artifacts from the park. Choose artifacts which speak to you. Please stay close. You may collect them or take a picture of them. You have *6 minutes* to complete this task.
2. Return to group area. Take *1 minute* to silently examine your artifact. Decide on which one speaks to you the most. This will be the artifact your writing will focus on.
3. Turn to the person next to you and take *2 minutes each* to discuss your artifact. Explain why you chose it. What does it tell you? What is its history? How does it make you feel?
4. For the next *10 minutes* you will free write about your artifact.

5. Highlight 5-10 words or short phrases from your writing that move you or create a mental picture. You have *2 minutes* for this task.
6. Turn to a *new* partner and for *1 minute each*, identify your artifact and read your 10 words or short phrases.

The intent of this lesson was two-fold; introduce educators and students to place-based learning as well as to create a community of writers. Learners were encouraged to take notice of their surroundings, share their connections from the land with peers, and engage in a free writing process about the connection.

Affective Responses:

Highlights from my colleagues:

As learners we:

- appreciated how open-ended the assignment was so we could unleash our creativity
- found the 10-minute writing time restorative
- appreciated the opportunity to explore nature
- liked the opportunity to find our own artifacts as inspiration
- appreciated the clear directions on the handout and this process allowed us to know where we were going with the assignment

As teachers we appreciated:

- how this lesson can be used with students of all ages
- the structure and organization of the lesson
- the ease in which we could apply this to our own classroom
- the acknowledgement of treaty land

Promising Teaching Practices:

Colleagues noted the following:

- handout gave us parameters to work within in clear instructions (verbal and visual, time frames)
- honouring the treaty set the tone for place-based learning
- good balance of writing and sharing the writing
- opportunity to work with different people (“share with someone different”)
- opportunity to move around, embracing kinesthetic and tactile exploration and learning
- connections to your lesson with middle-years students or with staff (what you’d do differently with each group)
- good progression and flowed from activity to reflecting to writing to sharing.
- sharing your background, your rationale, and how this fits with your current practice and perspectives
- flexible to various forms of writing and encouraged our own creativity
- included a multi-entry point. (anyone could participate regardless of their writing level)
- included a digital option where we could take a picture instead of carrying the artifact.
- allowed us to turn and talk with each other to unpack our ideas.

- Culminating activity invited us to share our work with the whole group.

Curriculum Connections:

In connection to the Manitoba Education and Training *Draft English Language Arts Document to Support Initial Implementation* (2017) document, my colleagues made the following connections:

- appreciated us as learners who are competent in constructing knowledge (by the choices we were given)
- encouraged us to seek to understand the world around us and learn about life and language
- set meaningful and relevant context for teachers including our own identity, experiences and knowledge (by being on the land, choosing our artifact)
- created meaning for ourselves and others through ideas/information (artifacts)
- helped us engage in inquiry as we searched for meaningful artifacts
- encouraged us to create personal meaning by connecting our artifacts to ourselves and starting point for reflective writing
- recognized language as a central role of language in communicating, thinking, and learning
- engaged us to have an active role in learning rather than passive learning such as work sheets or books.
- provided a lesson that fostered student voice, by allowing students to write whatever they wished to focus on and helping them focus in on the important words on their writing

Language as Sense Making

- Learners are making decisions about how to communicate
- Learners are using and integrating networks of background knowledge, language and cultural resources, and sources of information purposefully to make sense of increasingly varied text (nature)

Language as Exploration and Design

- manage ideas by choosing words with significance.
- invented, took risks and reflected
- took an artifact and turned it into a writing piece
- learners tapping into and combined experiences with ideas, images, and sounds from various sources (artifacts) to create something new (text)

Language as Power and Agency

- learners are exploring their own voices to tell their own stories and transform their own identities
- learners are making connections to the land and their community, both local and global.
- recognizing that one's identities are influenced by various factors and change over time and contexts (connection to the artifact)

Extensions and Adaptations:

Suggestions provided by my colleagues for extending and adapting this lesson include:

Extensions:

- students display their collective works as a public art piece
- older students buddy with younger students to complete the activity to build community
- students to write from the perspective of the artifact
- inclusion of augmented reality where the audience can be encounter the writing through AR apps
- create a guessing game with the objects (students read each other's work and see if they can identify which object it is)
- create a classroom anthology with all the pieces
- create a "Treasure Map" with the locations

Adaptations:

- show students an exemplar, so they know what is expected
- younger grades might benefit from working in pairs
- for younger students can be a cloze procedure, for example students fill in the blanks or prompts like "I found my artifact at _____; it reminds me of _____, etc.
- group walk, where everyone walks together to encourage ongoing dialogue of types of artifacts
- provide a selection of items for the class to choose from
- scavenger hunt list of objects, prompts and labels for students who are unsure where to start/names of objects
- students use a computer/smart phone for their free write

Questions Arisen:

Some questions which my colleagues raised:

1. Other than the park, in which other school-friendly environments would this work?
2. How could this activity be used in other subject areas?
3. How could you support students who could not sustain a long free-write?
4. What provisions can be implement for students who are resistant to the writing process?
5. In addition to the treaty acknowledgement, what ways can we include indigenous perspectives and contexts to encourage connections to the land?
6. How would you take this writing into a different context, such as for students not close to a park?
7. How do you adapt for students who are averse to nature? (allergies, fears, discomfort etc.)
8. How do you adapt this lesson for winter?

Inquiry Questions:

My initial inquiry questions were:

1. How can students better understand a local place?
2. How can we create a safe and inviting way for students to begin to take notice of the land around them?
3. How can the writing process be incorporated into place-based learning?
4. How can we create opportunity for the land speak to us?
5. How does place inform our knowledge, understanding and relationship with the land and with each other?
6. How can Indigenous perspectives inform our understanding of place?

In reviewing the feedback from lesson participants, I believe they paused, took notice, discussed and wrote about a local place. This is an important first step towards place-based learning and ultimately deeper understanding and caring for our local lands.

I am however, still left with many wonderings. To start with, what would be a meaningful next step for these learners? How could I be more inclusive of Indigenous knowledges? Whose voices were not heard in this lesson? What writing activity would provide a foundation for deeper place-based lessons and learnings? How can I build a community of place-based educators? It is my hope that as I embark on this journey of listening, learning and connecting to place, I will move closer to answering some of the questions with greater clarity alongside a community of educators who strive to build a new awareness of the place where we live.

Appendix

The handout below was distributed to all lesson participants.

Listening to the Land

Lisa McLellan-Bowes



In the words of Daniel Coleman, “...the first step to caring about a place is as simple as being willing to pay attention – to start noticing” (Coleman, 2017, p. 245).”

Steps:

7. Find 3-5 artifacts from the park. Please stay close. You may collect them or take a picture of them. You have *6 minutes* to complete this task.
8. Return to group area. Take *1 minute* to silently examine your artifact. Decide on which one speaks to you the most. This will be the artifact your writing will focus on.
9. Turn to the person next to you and take *2 minutes each* to discuss your artifact. Explain why you chose it. What does it tell you? What is its history? How does it make you feel?
10. For the next *10 minutes* you will free write about your artifact.
11. Highlight 5-10 words from your writing that move you or create an unforgettable mental picture. You have *2 minutes* for this task.
12. Turn to a *new partner* and for *1 minute each*, identify your artifact and read your 10 words.

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VISUAL STORYTELLING THROUGH JUXTAPOSITION

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INQUIRY INTO PRACTICE: VISUAL STORYTELLING THROUGH JUXTAPOSITION

Rationale: Why understanding juxtaposition in visuals is now more important than ever?

According to recent a poll from the Pew Research Centre, 95% of teens have access to a smartphone to which almost half say they are online constantly (Anderson & Jiang, 2018). Students connect and express themselves in a world of communication that is highly visual.

The three platforms that students use the most are Instagram, YouTube and Snapchat (Anderson & Jiang, 2018). All three mediums are visual mediums that are a conduit for a staggering amount of user-created content. Since the launch of Instagram, the popular photo-sharing cite has published over 40 billion pictures, with over 95 million added daily (Asiam, 2018). According to YouTube, 300 hours of video are uploaded each minute, and almost 5 billion videos are viewed every day (Asiam, 2018). In that same day, there are more that 400 million Snapchat stories created with more that 20,000 photos shared every second. (Asiam, 2018).

More than ever, visual literacy is a critical tool for students for both media deconstruction and text creation, and understanding effective visual storytelling is a key component.

The core of storytelling through images is relational meaning between shots and sequences. The things we see are important, however, how we see them creates context and meaning. This concept is known as ‘montage theory’ and is based on the work of early Russian filmmakers from the Moscow Film School, founded in 1919. Unlike digital technology of today, capturing footage with celluloid film was expensive, so much of what was initially explored at the school was through the re-editing of already completed movies. Through this inquiry into editing, diverging thoughts emerged. However, at the foundation of each theory is when shots are assembled there is relational meaning. Sergei Eisenstein believed this could be explosive. A shot of a person matched with a rainstorm suggests the internal struggle of a character. Lev Kuleshov believed it can be contextual, as demonstrated through his film experiments of just three shots. He started with a medium shot of a character, then a cutaway to their point-of-view (POV), and then back to the original character for a reaction shot. For his experiment, now known as the *Kuleshov Effect*, he edited in different POV shots. Audiences reacted differently to the character, despite that each time the establishing and reaction shots were identical. Alfred Hitchcock referred to this type of concept as ‘pure cinematics’. He explains this idea in an episode of CBC’s *Telescope* entitled *A Talk with Hitchcock* (Telescope, 1964). A clip can be found on YouTube <https://www.youtube.com/watch?v=TNVf1N34-io> (DeVegas, 2009).

The concept of relational meaning or juxtaposition sets film apart from most other mediums. Students can use it to wield powerful stories that connect with viewers in an emotional way as the audience must negotiate and invest in meaning. It is relatable to Hemingway’s legendary *6-word story*, in the sense of utilizing a *show, don’t tell* economy narrative engine. To fully explore this concept, my demonstration focused on what I call two-panel storytelling. In two panel storytelling, we focus on the meaning when the two panels/frames/shots are juxtaposed together. This is the core of visual storytelling through cinema. Once the dynamic is established, the story rests in the assembly of ongoing series of relational meanings through additional shots and sequences. Once students grasp the concept of before and after nature of juxtaposition of a two-panel story (and thusly a cinematic edit), the next theory to explore in a follow-up lesson would be the impact of the *Kuleshov Effect*.

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Demonstration: Visual storytelling through juxtaposition – two panel texts.

My demonstration consisted of contextualizing visual literacy within three activities, each building to a more distinct use of juxtaposition as a construct for storytelling. Ideally, this demonstration would follow a series of lessons on deconstructing visuals, specifically with a critical eye on videos, and lead to the overarching unit on storytelling through the creation of media texts.

Check out *Appendix 1: Extended Demonstration* for additional background information and supplemental ideas for incorporating these activities into the classroom.

Demonstration Activity 1: Deconstructing messages from a video text



Figure 1: Still from 'Puppy Love', a Budweiser ad from 2014.

For the purposes of the demonstration, this activity was quickly touched on as a means to contextualize where the lesson would be situated within the larger concept of visual storytelling. In order to tell visual stories, we must first deconstruct media texts for understanding and demystify the process.

The video, *Puppy Love* is a Budweiser ad that premiered during the Super Bowl in 2014. Interesting discussions can be generated with this video, from how the technical elements evoke emotion, to the messaging and branding of the commercial.

In the demonstration, we viewed the video and had a brief conversation on the story, technical elements to support the story as well as messages and values implied. In *Appendix 1: Extended Demonstration*, there is information on the how to approach this video from a media literacy critical analysis viewpoint by asking questions specifically relating to audience, production and text.

Demonstration Activity 2: Warming up with juxtaposition in a single image



Figure 2: Image from the 'Ice Cream' by VVL BBDO for the WWF (<https://www.adforum.com/creative-work/ad/player/49872/ice-cream/wwf>)

In this activity, participants explored the concept of juxtaposition of two ideas in a single image with the WWF ad *Ice Cream*. In this image, the earth is depicted as a scoop of melting ice cream in a cone. The juxtaposition of these two ideas implies a message of global warming.

The wonderful context of this juxtaposition is the possibility of an additional implicit messages that students uncover as they spend more time with the image. Some of the concepts I heard from participants during this demonstration include:

- the earth as a commodity for consumption, people devouring it like a playground treat

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- disparity between southern (melting first) and northern countries
- loss of innocence (melting ice cream) and peoples' stubbornness to make changes (the cone not transforming)

During this activity *Ice Cream* was projected onto a screen for learners to observe for 20 seconds. During this time, participants generated a word bank of what they saw, felt and included anything that came to mind. Next, learners visualized the image and shared their word bank with their neighbour(s). Following their conversation, learners observe the image again and discussed the main message of the image and any secondary or supplemental messages that was being implied. Participants shared their observations.

As an extension, participants added to the narrative by applying an existing slogan to make satirical comment. The prompts *Taste the Rainbow*, and *Got Milk* were suggested.

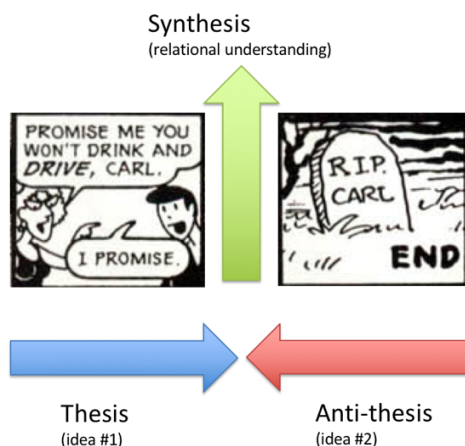
Demonstration Activity 3: Two-Panel Storytelling



In this activity, participants started with the example of formulating meaning through the juxtaposition of two panels from Scott McCloud's *Understanding Comics*. The first is of a woman, presumably Carl's mom, asking Carl not to drink and drive, and Carl promises he will not do it. The second panel is Carl's headstone. From this example participants could see the relational dynamic between the two panels. Even though, we don't see Carl drinking, nor do we see him driving, nor do we see an accident, we negotiate a connection between the two panels to mean that he died from drinking and driving.



Figure 3: Cover of 'Understanding Comics' by Scott McCloud



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The two ideas are presented and create relational meaning. As long as the audience trusts the narrative, this is how the audience understands the story. Essentially, this is the engine of visual storytelling, is constant perpetual motion of relational understanding of sequential images.

Following our example, I gave participants the handout *Appendix 2: Two-Panel Storytelling* to which they created their own two-panel stories. After students completed their panels, they shared their creations in small groups.

As Teachers and Learners

Participants of my demonstration identified that as teachers, they appreciated the depth of knowledge and expertise that was brought to the subject of media literacy. They appreciated the integration of experts and technology within the lesson, as well as the theory behind the Russian filmmaker's approach to editing. Also, as teachers they appreciated the dynamic and adaptable nature of this lesson.

As students, participants appreciated the visuals, storytelling and engaging discussion. They also appreciated the examples utilized and the contextualization within a film context that was presented. The topic was accessible for all learners by breaking down the concepts into easily understandable pieces. The use of the opening video in the first activity invited learners to think about the intention of visual media and participants felt the enthusiasm and passion behind for the craft of digital storytelling, which was contagious.

Promising Practices

Participants highlighted how the demonstration was able to take a very broad topic and bring it down to its essence of visual storytelling and launch from a natural starting point. The concept of "show, don't tell" was designed within the demonstration itself through the use of images and videos, appealing to viewers emotions to establish ideas and hooking them into activities. Techniques such as activation, brainstorming, think-pair-share, and applying knowledge lead to thoughtful class discussion connected to social justice to create a safe writing place where all voices were validated, and analytical and critical thinking were encouraged.

The demonstration included a clear handout of the assignment, including prompts for each activity. The use of exemplar comic showed learners a good model of what to write and draw, incorporating choice in the assignment, giving participants multiple two-panel comics to select from to complete.

Curriculum Connections

- Students are encouraged to understand the world around them and learn about life and language and are allowed to construct their own meaning and deep understanding through viewing visual images and videos.
- Students are given meaningful and relevant context including their own identity, experiences and knowledge by representing story through film.

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- A variety of strategies are implemented to help learners have metacognitive conversations with one another.
- Recognize and analyze inequities, viewpoints, and bias in media by deconstructing film making techniques and strategies.
- Introduced is a new form of literacy and allows for learners to reflect on it.

Language as Sense Making

- Learners are aware of how we engage with different forms of text through examples of images and film
- Learners are using and integrating networks of background knowledge, language and cultural resources, and sources of information purposefully to make sense of increasingly varied texts such as image and film

Language as a System

- Learners are using their understanding of a range of text structures and features to understand and communicate clearly and effectively by creating meaning through the structure of two-panel comics and through analysis of choosing words purposefully when deconstructing visuals.
- Learners identified, analyzed and applied understanding of whole-part-whole relationships when he showed us the thesis and anti-thesis relationship.

Language as Exploration and Design

- Learners are encouraged to invent, take risks and create new possibilities through creating and sharing their two panel comics.
- Learners are participating in, extending, and discussing creative processes for designing through adding narratives and creating stories.

Language as Power and Agency

- Learners are exploring multiple perspectives, points of view, and interpretations by looking at images from different points of view, interpretations of facial expressions and their meanings
- Learners worked on investigated ethical issues and challenging social issues, moral dilemmas, and possibilities for social justice by encouraging students to deconstruct visual imagery.

Extensions and Adaptations

Adaptations

- Pre-teaching of idioms and popular culture for students not aware of the cultural nuances.
- Include an improvisation activity to activate creativity, collaboration and taking risks.
- Students who struggle with art could use a Google image search to fulfil the art side of the assignment (Activity 3).

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- Students can provide an alternative to the second panel such as taking a photo of their thoughts or can perform such as a physical tableau (Activity 3).

Extensions

- An extension can be to create an image to go along with a given slogan, the reverse of the last part of the assignment (Activity 2).
- Students can create their own first panels, then exchange the comics and have a different student finish the comic (Activity 3).
- A fun extension would be to have students start with only a middle panel and then fill in the first and third panels (Activity 3).
- Students can write stories or scripts based on their two panels (Activity 3).
- Students can analyze commercials critically using their new awareness and understandings as well as apply their critical thinking to media from other cultures, for example, Anime and Manga, a commercial from China.
- Students can deconstruct a popular film and make panels from it.
- Students can make their own video or Claymation for a viewing party of their films/work.

Questions Arisen

- How would you adapt this lesson for students or communities with limited access to technology or where technology is not available?
- How would you adapt this for students who struggle with fine motor skills?
- How would you adapt lesson for EAL learners? How do we help students develop the prior knowledge if they have a different media cultural background?
- Have you considered students bringing in their own images for discussion?
- What would the rubrics look like that assess the process and the product? What would be the assessment criteria? If it doesn't need assessment, how would you know that students have grown in the way think about imagery?
- How would you foster community amongst a group of students who have various restrictions on their published work? (Ex. What happens when there are publication bans on a specific child/child's work?)

Inquiry

In reflection of the demonstration, I was very pleased in the conversations it has generated, not only in the classroom, but as an extension to follow-up days in the writing institute. The dialogue was very rich in utilizing other media texts, perspectives on digital literacy as well as other projects. Some of the conversations was in context on how to make the lesson accessible to students who are newcomers or may have a different media culture background. For me, the next step would be interested in working with it to make it as accessible for as wide a range of students and educators as possible.

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Inquiry into Practice: Teaching Demonstration
Summer Writing Institute
Writing for/ as Human Rights and Social Justice
and
Curriculum Development: Writing for/as Human Rights
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Inquiry into Practice

Rationale

A firm belief I hold about teaching is that students learn when they feel that they belong to a safe and empathic community. As an educator, I aspire to create a space in which all learners feel connected to each other and therefore, secure. In order to create such a space, students need to have a sense of personal identity and be welcomed to share, with each other, pieces of themselves. It is my job to provide students with opportunities to explore personal identity and become part of a larger community by talking and writing about themselves as well as attentively listening to, and thoughtfully questioning, their peers.

One way learners can express who they are is by considering a place that holds personal significance. For my teaching demonstration, as part of inquiry into practice, I decided to supply learners with artefacts and artifacts to write about, in connection to place. I explored a big idea, and three essential questions. The big idea was: telling personal stories about place creates an empathic community. The essential questions include: how does a physical item connect people to place? How does the story of place help connect people to each other? How does writing about the significance of place provide individual learners, as well as groups of learners, with a sense of community? My intention was to see if learners would be able to write about a place that connected to a chosen artifact. I wondered if through sharing their writing, a connection to others would be created.

In Chrisholm and Trent's (2013) article, they discuss learners from Esposito's (2012) classroom. "The students in her place-based composition course demonstrated their understandings of how places were inextricably connected to the identities of persons and communities...". I extend this statement to include that if students feel connected to place and they share that with others, a trusting community will be fostered. Every learner I have met likes to feel as though they are knowledgeable. Writing about a familiar topic, such as place, could provide students with an understanding that they are an expert about something worth sharing. Jacobs (2011) states, "...place based writing affords students an opportunity to write meaningfully about themselves, grounded in a place they know." By taking what students know, a place, and giving them time to think, write and share, connections are made and a safe community is nurtured. I believe that my inquiry into practice plan is a way to use artifacts and place to connect students to their own identities, as well as the identities of others, which will lead to the building of an empathic community.

Demonstration

The teaching demonstration that I planned and implemented invited learners to create a piece of writing to share. Learners were taken through a process which encouraged personal reflection of connecting an item to a place and the place to an experience. I brought artifacts and artefacts, from which learners could choose, into the classroom. The reason that I brought items to class as opposed to having learners find something on their own was to limit anxiety and to expedite the process. I chose to take learners through a fairly structured procedure because this is how I would implement the lesson with my own students. Writing is not the first part of the lesson; I believe that having time to interact with the object, as well as with each other, allows deeper processing to occur. I also think that when learners are given structure they are not left questioning what to do and when it is time to write, they should be able to get to it quickly and with confidence. The handout that was provided during the demonstration is attached at the end of this reflection.

Below is the order of tasks that lead to a written composition.

1. Learners were asked to take a look at items that were on a table at the front of the room and choose one that connected them to a place.
2. Learners talked with someone at their table about their chosen item and the place to which it connected.
3. Learners wrote down the name of their item and jotted some notes about experiences they had in the place to which the item connected.
4. Learners were introduced to a type of writing called, “Mockingbird Moments”, from Hermsen (2009). Essentially the idea includes slowing things down and writing a “snapshot” of time that is filled with senses and honours the experience.
5. Learners listened to a sample poem, Stanford’s (1956), *The Blackberry Thicket*.
6. Learners wrote their experiences, in the format of, “Mockingbird Moments”, for about 10 minutes.
7. Learners were encouraged to share their writing with the group.
8. Learners were involved in dialogue about the process, including conversation regarding how the lesson could be used with a variety of students.

An aspect of the demonstration that should also be mentioned is that I responded to learner’s questions throughout the lesson. I also felt it important to interject ideas addressing how I would implement the lesson with students in my own classroom.

As Teachers and Learners

Through the Collaborative Response to Teaching Demonstration (CRTD) letters I received from my colleagues, I have been given insight into how my demonstration was received as both teachers and learners. A theme that occurred in the letters surrounded my gentle tone and approach; my colleagues suggested that this made them feel safe. I have learned how to stay calm and collected while teaching and was affirmed by my colleagues’ recognition of the positive impact of this approach. As learners, they enjoyed the nostalgia of the lesson and I assume that students I teach would also find relish the process. They mentioned that since I brought in the items, the anxiety that learners may encounter when having to bring their own item was eliminated.

Promising Teaching Practices

The letters provided by my colleagues pointed out some teaching practices they observed during the demonstration. One practice that was mentioned was that I gave a clear outline, in the form of a handout, for them to follow. I believe that students need to understand what they are doing and why they are doing it, so I appreciated that the outline helped address that. They valued the scaffolding of the lesson which provided choice, processing time on their own and with a partner, writing and sharing. My colleagues agreed that using an exemplar poem helped to clarify the individual writing of the task. Again, that feeling that a safe space to write and share was mentioned. I felt encouraged that the demonstration I shared with my peers could lead to a meaningful learning experience for students I will teach in fall.

Curriculum Connections

The focus of the letters my colleagues wrote regarding curriculum was on Grade Band Descriptors from the English Language Arts Document to Support Initial Implementation (2017, p. 25). All three letters mentioned Language as Sense Making, Language as Exploration and

Design as well as Language as Power and Agency (p. 25). Under the first descriptor, colleagues pointed out a few things such as sharing ideas, linking artifacts to text, reflecting on personal experiences and using a variety of processes such as imagining and interpreting. For example, in the lesson they were asked to dialogue with each other and interpret their own connections to place and making sense of language was necessary. In the Language as Exploration and Design band, managing information and taking risks by creating text was mentioned. They were asked to manage their thoughts connected an item to a place to an experience and take a risk with a new form of writing. In the third descriptor, colleagues indicated that the lesson encouraged discovery of personal identity, voice and point of view. As my colleagues considered the artifact they chose, they were able to use their own voice and point of view, as well as listen to others as they shared part of their personal identity, which could provide a sense of power and agency.

Reading the CRTD letters my colleagues kindly wrote to me acknowledged that my lesson does, in fact, infuse many aspects of the English Language Arts Document to Support Initial Implementation (2017). My peers concentrated on the Grade Band Descriptors, specifically for Grades 6-8 (p. 25). I would like to add that the lesson also connects to the English Language Arts Conceptual Framework (p. 7). In the middle of the Conceptual Framework, which is represented by circles, are the words and phrases: competent, meaningful contexts, and communities. By writing and talking about place during the lesson, students were involved in something that is meaningful to them as they recognize identity and build community; the Conceptual Framework emphasizes the importance of these factors by placing them in the very middle of the circular organizer. The English Language Arts Document to Support Initial Implementation (2017), also states, “As educators and students build deeper understandings of their communities, languages and identities, they deepen their respect and value for diversity in classrooms, schools, and other communities and the multiple ways of coming to know within learning communities.” (p.9). I argue that writing and sharing about personal place creates a sense of identity and belonging, which fosters understanding of self and others, and therefore nurtures an empathic community.

Another aspect of the English Language Arts Document to Support Initial Implementation (2017), in which I see connections to my lesson is in a chart entitled, “What ELA Is”, (p. 4-5). Although not said in the CRTD letters, my colleagues allude to the point that this lesson sets meaningful and relevant contexts which includes connections to student identity. The lesson also touches on engaging in inquiry as well as appreciating children as active and competent learners. Each of these ideas is highlighted in the, “What ELA Is”, (p.4-5), chart.

There are further connections from my lesson to the skills cluster in the Grade 5 and 6 Social Studies Curriculum. Under Active Democratic Citizenship, the curriculum states:

“Citizenship skills enable students to develop good relations with others, to work in cooperative ways towards achieving common goals, and to collaborate with others for the well-being of their communities. These interpersonal skills focus on cooperation, conflict resolution, taking responsibility, accepting differences, building consensus, negotiation, collaborative decision making, and learning to deal with dissent and disagreement.”

I contest that writing and sharing about personal place can create community in any group of learners. When community is created, students are required to develop citizenship skills as they negotiate with their peers. After reading my colleagues responsive letters and thinking about curriculum, I recognize that both the ELA and Social Studies curricula support

my essential questions which, in turn, support my big idea that telling personal stories about place creates an empathic community.

Extensions and Adaptations

All three letters from colleagues suggested using strategies that would assist learners who do not have English language to independently complete this task. Their ideas included things like creating word banks, sentence starters or templates as well as using pictures instead of words. I appreciate these ideas, and understand what they mean, as adapting lessons is something I do for English language learners everyday. Another idea colleagues unanimously recommended was creating an anthology of poetry; this is something I have not done in a long time and take this recommendation to heart. I agree with their advice about students having a chance to bring in their own artifact; I think that once students have participated in this process with limited item choice provided by me, they could be given the option to bring their own artifact. One idea from the letters that intrigues me is the idea of finding an artifact that represents the class as a community of learners. I can see how this could change through the year; the item might alter as we all get to know each other better or the explanation of the item might evolve as students and I experiment with language.

Questions Arisen

Questions posed by colleagues have caused me to pause and consider possibilities. There is, as mentioned in the letters, the potential issue of having students who do not engage with the artifacts and therefore have nothing to write. In this case, I would counter that if a student is unable to connect the artifact to place, they could write a description of the item, or draw the item and label it with descriptive words. Regarding students who might experience triggers concerning trauma, I would be cognizant of reactions, both verbal and nonverbal, as students interact with artifacts. Students who are triggered would be given a chance to regroup and write later if they are able. The question about students being comfortable with sharing is something that, as an educator, I encounter numerous times. I agree with my colleagues that it is a relevant concern; some students may never want to share with the class. What I can say is, with careful and intentional building of community and a real expectation that sharing is part of how we communicate in class, most students, if not all, will share their ideas. Sometimes small group sharing, partner sharing and even a one-on-one sharing with me allows hesitant students to read their writing. To reinforce the sense of community that was fostered through the writing about place, I would have students ask each other questions about their writing and make personal connections to other's writing.

Inquiry

Circling back to my initial inquiry, I must ruminate on how this lesson has met and not yet met my big idea of how telling stories about place creates empathic community. I must also consider the essential questions: how does a physical item connect people to place? How does the story of place help connect people to each other? How does writing about the significance of place provide individual learners, as well as groups of learners, with a sense of community?

I do believe that students can connect an artifact to place and that writing and sharing about place will connect them to their peers. Jacobs (2011), says, "By asking students to double back on themselves – to speak of the past and their place – students, by definition, write from positions of authority. With this authority comes agency, and with that, the willingness to make

their voices heard...”. Jacob’s thoughts confirm for me that students who have confidence, who have a sense of agency through their writing, will be able to make connections by sharing their writing and listening to the writing of their peers.

My essential questions appear that they can be met through writing about places connected to artifacts. The big question, of course, is will student writing and sharing actually contribute to a sense of empathic community. I would like to believe that it will. That said, I know that this one writing task is not enough to maintain any sort of understanding and empathy. As mentioned in the, “Questions Arisen” section, I would have students ask each other questions about their places. Before students would get into questioning each other, I would model for them how to create and ask questions. We would use one student volunteer to offer their writing as a mentor text, look at the mentor text together, and come up with questions we would ask the author. The student volunteer would have a chance to respond to our class questions. Students would be put in groups of about three. Each member would read their writing to the small group and the listeners would ask questions. I can see this happening in more than one round so that students have a chance to listen to a number of their peers. Upon the completion of this process, students would then be asked what they heard in terms of similarities and differences between themselves and their group members. What I assume and hope will happen is that similarities are recognized among various students and that the similarities become a catalyst for connection. I also hope that differences are discovered as students honestly ask and answer questions. The discovered differences become a rich, authentic opportunity for conversation. I propose that my lesson regarding student writing and talking about a significant place is the initiation of a unified group and believe that with a heightened sense of awareness and understanding of self and others, the fostering of an empathic community begins.

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Using an Artefact or Artifact to Inspire Writing about Place – Camille Roth

Big Idea: Telling personal stories about place creates an empathic community.

Essential Questions:

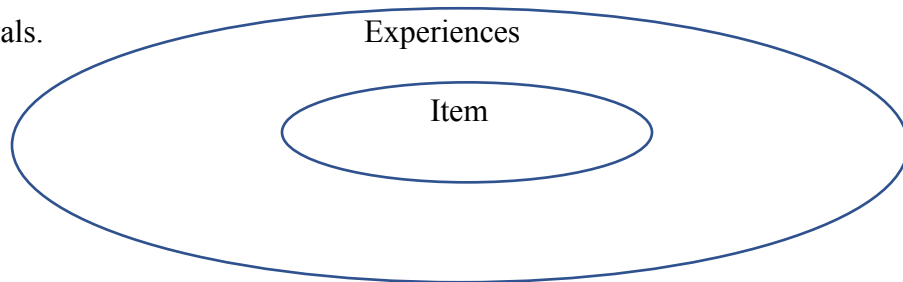
Social Studies: How does a physical item connect people to place?
How does the story of place help connect people to each other?

Writing: How does writing about the significance of place provide individual learners, as well as groups of learners, with a sense of community?

Tasks:

1. Take a look at the provided items. Choose one that reminds you of a significant place.

Fill in the ovals.



2. Talk about your item with a partner. Explain how the item connects to place.
3. Consider some experiences you had in the place that connects to the item you chose. Jot down a few words to remind yourself of those experiences.

For this writing, we will take the idea of Lesson # 18, Mockingbird Moments, from Hermesen, T. (2009). Essentially the idea is to slow things down and to be in a “snapshot” of time that is filled with senses which honour your experience.

Hermesen includes Stanford’s (1956) poem, *The Blackberry Thicket*, as inspiration for capturing moments. The first few lines of her poem are:

*I stand here in the ditch, my feet on a rock in the water.
Head-deep in a coppice of thorns,
Picking wild blackberries,
Watching the juice-dark rivulet run
Over my fingers, marking the lines and the whorls,*

4. Write an experience that connects to your chosen item.
5. Share with the group.

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Teacher Demonstration: Creative Writing Challenge

Aaron Russell

Rationale:

I chose this teaching demonstration because it is something I've done with students before and I wanted to get some feedback from colleagues. My question going in was more to do with assessment than the activity itself. The activity is part of a larger assignment titled, "Two Week Writing Challenge" (see Appendix A). In the assignment, inspired by a course I took two years ago instructed by Dr. Carl Leggo, *Creativity in Communication*, students are challenged to think and write creatively. They are open to many modes of expressing their creativity including, but not limited to, poetry, post card stories, life story, story, creative non-fiction, video, dance, drama, music, photography. They are asked at the end of the two weeks to submit a creative writing portfolio that includes a reflection about the process, a table of contents, and ten creative pieces with three chosen to receive feedback on.

Because of the context I teach in, students are rarely given the opportunity to produce creative texts. They often think of themselves as "not creative". In the two week challenge students are invited to participate in a variety of writing activities to help them recognize their creative ability and to learn that writing can be less about judgement of their ideas and more about discovery (Kittle, 2017, p. 44). We are all creative, but often that creativity is stunted, or we are not confident in our abilities, or perhaps feel vulnerable expressing our creativity. Further to this students may not understand the value of creative writing in their own personal development. This assignment offers students an opportunity to discover the benefits of writing beyond the academic.

There are two teaching approaches that are at play in this particular lesson and in all the writing activities offered for the larger assignment. The first is modeling writing. The teacher is writing when the students are writing. Penny Kittle, in her article, "On Joy, Teaching, and the Deep Satisfaction of Writing", published in *Voices in the Middle* states that students don't just need mentor texts that have already been laboured over to become the polished pieces they are to be inspired or learn how to write. They need a "model of getting writing started and [how to] work to organize and shape it" (p. 43). She goes on to state that students need to see how to find an idea in writing and expand on it and develop it. Essentially she is saying she believes in "show-don't-tell teaching" (p. 43). In this writing activity the teacher is thinking and writing at the same time students are. Teachers don't come to class with a prepared piece; they write and revise with students. Kittle also recommends putting work under a document camera so students can see the teacher struggle when she/he does, to show students that all writers struggle. The goal of this assignment and all the different writing activities offered is to show students that writing doesn't have to be scary. That writing can be rewarding. And that writing is a process.

The second approach to the creative writing challenge is offering student choice. In this particular lesson, students are asked to free write for a designated amount of time. They are offered two prompts, but more importantly, they are invited to write about whatever they chose. Offering choice and providing the openness to write about whatever they want encourages

students to understand that writing serves more than the purpose of the academic. Writing is about discovery and if there is something on a student's mind, writing can offer an opportunity to explore those ideas. Furthermore, giving students control of what they write about nurtures their independence as writers (Kittle, 2014, p. 3)

Demonstration:

In this demonstration I chose a free-write exercise. I asked students to write for a sustained period of time about either the topic of "community", the topic of "water" or to write about whatever they chose. I offered students three options so that those that need a prompt had two to choose from and those that feel restricted by prompts had the option to write about whatever was on their mind. I chose the topics of "community" and "water" because of the theme of human rights and social justice in this particular course. You can use any topics and the ones I used while teaching this in my classroom were "bread" and "cars." In this scenario I gave students 10 minutes. I often state a time, and then gauge whether students need more or less time and adjust accordingly. I also sat and wrote myself. As stated in the rationale for this assignment, it is important to model writing and the writing process for students. The importance of simply writing and letting the writing take you wherever it takes you is stressed before students begin writing. I share that often, during a free-write, I may start writing on one topic, but end up going in a completely different direction and that is o.k.

Once the 10 minutes are up I asked students to finish up their thought or sentence. I always give a minute or two for students to wrap up their thoughts so they don't feel cut off. At this time I asked students to read through what they wrote and highlight or underline the most important, powerful, or impactful words or phrases from their writing. I noted that they should try to avoid underlining full sentences. I again did this with my own writing. I gave student approximately 5 minutes to complete this task. I then asked students what they knew and thought about poetry. This conversation can include what types of forms of poetry they know as well as their feelings towards writing poetry. Once all students who wanted to have shared their thoughts on poetry I tell them that they are going to now write a poem. They are asked to pull out the words and phrases they have underlined and arrange them, in any order, into a poem.

At this point in the process students normally begin asking about the rules. The response is always, there are no rules in poetry. If you need to add words, add words. If it doesn't rhyme, it doesn't have to rhyme. If it doesn't have the same amount of syllables in each line, then it doesn't need to have the same amount of syllables in each line, etcetera. After giving students sufficient time to play with words and after arranging my own words into a poem I ask for volunteers to share their creations. I too offer to share mine to get the ball rolling if no one volunteers. I also reserve mine if many students want to share to open the space for their voices.

As Teachers and Learners:

Learners in this demonstration appreciated the intentional establishment of a safe writing space I created by focusing on the process, not the product, as well as expressing my own insecurities about writing creatively. They liked that I wrote along with them. They also appreciated the space provided to experiment with their own creativity by providing prompts, but also opening it up to writing about whatever they chose.

Teachers appreciated the clearly stated goals and expectations as it helped them feel confident in the assignment and the process. They also felt the free-write was a low risk activity that provided easy access for students of all skill and comfort levels.

Promising Practices:

- Promotion of student ownership and engagement by offering choices
- Participated alongside students to model the writing process and expected behaviour
- Invitation to pull key words to reinforce notion of word choice
- Invitation to play with language through revision
- Considered and respected student's attitude towards creative writing

Curriculum Connections:

Language as exploration and design:

- Students invented, took risks, and reflected to create possibilities when they wrote their own poems and shared them.
- Students managed information and ideas when they turned words and phrases from their own free-write into a poem.
- Students were encouraged to explore ideas, feelings and deepen their understanding to uncover new ways of thinking and doing

Language as a system

- Students identified, analyzed and applied understandings of whole-part-whole relationships as they wrote, deconstructed and revised their work.

Language as power and agency

- Students were encouraged to explore their own voice and critically view their work
- Students were exploring their own voices to tell and transform their own "stories" when they turned their free-write into a poem.

Language as sense making

- Students were given the opportunity to create text that required them to connect with prior knowledge, make connections, and synthesize information
- Students accessed, used, built and refined schema
- Students were aware of, and articulated the ways that one engages with text when they turned words and phrases from a free-write into a poem

Extensions and Adaptations:

Extensions

- Use another student's free write to create a poem
- Add a visual element to the poem
- Hold a "coffee house" to share work
- Create a class anthology

Adaptations

- Allow students who struggle to physically write to use a laptop
- Could be done as a whole class with younger students
- Generate a word bank prior to the free-write on the topics to support all abilities

Questions:

Some questions that were raised that are relevant and important for me were:

- How do I ensure that all learners are engaged in this assignment?
- How do I adapt this lesson for students with special needs?
- What provisions can be implemented for students who are resistant to the writing process?
- How can creative writing be contextualized for students as an important aspect in their development?

Inquiry:

Going into this demonstration my overall question was how to assess creative writing. Through my own reading and my participation in the Writers Workshop developed from Perl and Schwartz (2014) that we have engaged in, I have come to the conclusion that assessing the process is more valuable than the product in this situation. Conversations with students in writing workshops could serve as an assessment method, as well as observations of students engaged in writing workshops with peers. A reflection, or a submission of a piece at its various stages of development, could be evidence of participation in writing workshops along with teacher observation and conversations. Guiding and modeling the workshop in front of students would be critical. This could be done with my own writing and two or three volunteers in front of the

class. Participating in each student group once a week would be critical to keeping students accountable and to collect assessment data. This assessment model follows the work of Anne Davies. She emphasizes the triangulation method of assessment. Her belief is that we should assess not only product, but observation and conversations that we have with students as well in order to have a good set of data to report on.

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Two Week Creative Writing Challenge

Task: Compose a portfolio of narrative writing (for example, poetry, story, life writing, creative nonfiction), and/or compose narratives in a form other than written discourse (for example, video, dance, drama, and music, photography). The portfolio should be introduced with a **one-page personal reflection** on your upcoming journey of writing and a **table of contents**. When you complete your portfolio of a **minimum of 10 pieces**, **select 3 items** that you would like me to respond to specifically. One piece will be shared to the whole class on the last day.

Assessment is based on your commitment to writing and exploring a variety of narratives. Some of the writing will be begun and perhaps finished in class, while other writing will be completed outside of classes. The criteria for assessing the portfolio will include: creativity, risk-taking, self reflection and commitment to trying new approaches to interpreting and communicating your stories.

Success in this writing challenge is hinged on your attendance and participation in the writing tasks over the next 9 classes. I will guide you and provide you with prompts and instruct you in various narrative writing techniques at the start of every class. Class time will be given to trying out techniques and polishing work.

To start I challenge you to truly be in the moment for at least 20 minutes every day. Attend to the moment and engage yourself fully in it. This doesn't have to be in class, but could be when you are with friends, or family, or even watching a show on T.V. How often do you put your electronic device down and really be *in the moment*? It is in these times that we can often truly experience life. Take notice of your environment and let it sink in. When you are walking to your car or home from school, notice the things around you. Linger on what you might otherwise overlook. *Wander for Wonder*. These moments may spark some creativity and you may wish to write about them - either in that moment, or later in class.



INQUIRY INTO PRACTICE

A Teaching Demonstration

ABSTRACT

*Increasing awareness of Indigenous perspectives through fiction: *The Marrow Thieves*, written by Cherie Dimaline. A staff summer read.*

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July 16, 2018

Inquiry into Practice: Teaching Demonstration

***The Marrow Thieves* Staff Summer Read**

I

Rationale:

Inquiry Question: Will the inclusion of Indigenous perspectives into curriculum by non-Indigenous staff increase after more exposure to Indigenous materials?

The demonstration I selected is one that I intend to use in the upcoming semester with staff. It is my hope, then, as an administrator, that teachers will transfer these ideas into their own classrooms. For the last few years, our school has been working towards increasing the inclusion of Indigenous perspectives into all areas of curriculum. Our principal has provided opportunities to increase comfort level of staff with Indigenous issues (professional development, guest speaker, access to and information about Indigenous artefacts and other materials.) She has provided multiple opportunities for staff learning, and “as Piaget famously said, it involves *disequilibrium*. That is, learning occurs when there is an imbalance between what is understood and what is encountered,” (Nottingham, 2017, p. xvii). This year, our staff summer read included a choice of four texts that each address an Indigenous perspective: *The Marrow Thieves*, *The Inconvenient Indian*, *The Comeback*, and *Seven Fallen Feathers*. It is hoped that staff will be open to learning and finding their way through the disequilibrium so that growth occurs. My task will be to take approximately one-quarter of the staff, twenty-five to thirty individuals, and lead them through a discussion of *The Marrow Thieves*. The Indigenous lens is one that we must get better at including as a nation. Taking care of the land is an Indigenous perspective that we need to celebrate as “it is important that literacy teachers working with social studies and science teachers...provide students with tools to imagine and voice their need for change in policies for adaptation to and mitigation of the effect of climate change,” (Beach, 2015, p. 13). Education is a core component of the TRC’s calls to action, and with the Indigenous high school graduation rate falling far below that of the non-Indigenous, the time to act is now. Specifically, in Manitoba, the Indigenous population is the fastest growing segment of our population. It seems that if Canada can get this right, our overall standard of living will sky-rocket.

Demonstration:

Staff will have read the novel, *The Marrow Thieves*, before the demonstration begins. A week before this activity, staff will be asked to find at least two quotations from the novel that they connect to in some way. However, for the purposes of my teaching demonstration, the audience had not read the novel (and so the quotes were provided).

- Walk to King’s Park and set up for the demonstration on two picnic tables. As most of the novel takes place outside and concerns how humankind did not take care of the

land, it seemed like a good fit to have the demonstration outside as well. The group was asked to divide into two groups, one at each table.

- Introductory discussion regarding the novel and its' premise.
- Hand out quote strips to each group (1-2 quotes per person). I chose these quotes ahead of time, ones that I thought captured the essence of the novel and /or would provoke discussion.
- Each individual read/thought about quote silently for one minute.
- Each person shared their quote with their group and made a personal connection.
- One piece of poster board, post-it notes, and markers were supplied to each group.
- Each person was asked to write a significant word or phrase from their quote or from the group's discussion on the post-it notes.
- Then each group created a poem together using the post-it notes, arranging and re-arranging them on the poster board to make it work.
- The small groups shared their poems with the whole group. We debriefed as a class.
- I suggested to the group that for my staff, we would keep the poster boards up allowing staff to rearrange the post-its to create new pieces. Also, that each of the four staff novel reads could have a poetry board set up, leading to more conversations among staff.
- As a group we discussed the potential connections to subject area and curriculum for this novel, as well as possibilities for this activity with additional time.

As Teachers and Learners:

The follow text represents feedback and reflection from my peers:

As learners, we appreciated that you brought towels to dry the tables before we started!

As learners, we appreciated the opportunity to learn in nature. As learners, we could process our thoughts from the novel in a collaborative and engaging way. We appreciated the opportunity to individually reflect as well as listen and respond to the opinions of our group members.

As learners, we appreciated that you prepared a lesson that both those who read the book and those who hadn't could contribute to.

As learners, we felt that you created a safe and inviting place to share our work.

As teachers, we appreciated the clear and creative facilitation of the demonstration. As teachers, we also appreciated the honesty in the context in which this demonstration would be used in a real-life situation. We also appreciated the presentation of a new teaching strategy.

As teachers we appreciated that your lesson championed indigenous perspectives. It was easy to engage with the lesson. Even though some of us have not read the book we were still able to participate fully in the activity.

We felt safe to share our ideas and opinions about a sensitive topic and potentially divisive topic.

Promising Practices:

The following text represents feedback and reflection from my peers:

- You provided the pre-teaching and background knowledge necessary to perform the written task.
- You provided us with visual prompts (the quotes) and manipulatives (markers, sticky notes, poster paper).
- You allowed time for introspection and collaboration.
- You provided clear directions, circulated the groups and clarified directions as needed.
- You asked us to share our work and debriefed with us.
- You demonstrated that learning can occur experientially, outside the classroom.
- You were enthusiastic and passionate about the novel.
- You provided an extension for those who wanted to reflect on their own and create their own poems.
- Your demonstration had real life implications as you guided us to think about how the text impacts our own lives.
- You created an environment where students could take risks and explore the content.
- You provided the pre-teaching and background knowledge necessary to perform the written task.
- Each step was explained clearly and scaffolded slowly up to a whole piece of writing.
- You provided choice for the students when they could choose their quotes.
- You gave us the context of activity by sharing that the activity is something that you would plan for a staff to participate in during professional development time.
- Today we appreciated that you provided us with the quotes to use in the activity, but we see how the activity would be enriched if participants came prepared with their own selected quotes.

Curriculum Connection:

The following represents feedback and reflection from my peers:

- You appreciated us as learners who are competent in constructing knowledge.
- You set meaningful and relevant context for teachers including our own identity, experiences and knowledge
- You allowed learners to create meaning for themselves when they discussed quotes from the novel and listened to others present their ideas.
- You helped us recognize the importance of language as communication of thoughts and ideas via the novel's reflection on the value of personal story.

- **Language as Sense Making**

- You encouraged us to use a variety of thinking processes to make sense of the text (Think-Pair-Share - thinking personally, creatively and collaboratively with the quotes)

- **Language as Exploration and Design**

- You encouraged us to reconstruct, manipulate and remix text to create new text (refrigerator poetry).

- **Language as Power and Agency**

You encouraged us to understand how text is used to promote particular values and ideas. Learners explored multiple points of view and interpretations when they discussed quotes from the novel. You encouraged us to collaborate to investigate social issues. Learners collaborated to investigate challenging social issues, moral dilemmas, and possibilities for social justice when discussing the quotations.

- **Language as a System**

The development of quotes from a novel into a poem allows students to identify, analyze, and apply understandings of whole-part-whole relationships (discussion of novel as a whole, then significant ideas—or part—identified on sticky notes, finally, whole idea represented as a poem).

Extensions and Adaptations:

The following represents feedback and reflection from my peers:

- This lesson could be extended into a conversation with the staff about how teachers can incorporate what is learned in this novel into the classroom.
- This lesson could be extended into a conversation with staff about what other groups may be marginalized in Canadian society.
- An adaptation for this assignment could be to make purposeful groupings so that even those resistant to these kinds of discussions are in groups that have strong leaders. These leaders could have a preconference with you in advance.
- This idea is easily adaptable for multiple contexts and age groups.
- There are multiple entry points for participants in the activity.
- It would be possible to extend this activity by comparing this fictional novel to non-fiction accounts of Indigenous history or other atrocities.
- Create a follow-up discussion/PD on implementation strategies in the school.
- Ask a residential school survivor to come talk with the school.
- Ask indigenous graduates to come and discuss their experiences in school.

Questions Arisen:

The following represents feedback and reflection from my peers:

- How do we create a safe space to facilitate honest discussion? How could you get resistant staff members (those who have not read the novel or are cynical to the process) to buy into this writing process?
- How does the classroom and school environment change after this PD?
- Could a group be formed (outside of admin) to explore other books for staff to read?
- With this activity dealing with culturally sensitive topics, how would you handle conflict that may arise among participants (emotionally distraught or adamantly oppositional)?
- What else could you do with the quotations other than creating a poem with our responses?

Inquiry:

The learners in this demonstration made many personal connections to the quotations. A rich discussion followed, sometimes in conjunction with Indigenous issues and sometimes a more general observation about humanity. In an ideal situation, most of the participants will have read the novel which will enrich the discussion further. Many of my classmates came up after the lesson to ask additional questions regarding the novel, as they were now interested in using it in their classrooms—so I am hopeful that the quotations were chosen carefully—ones that I’d hoped would generate ideas and opinions. When implementing this activity in the fall, I will have these quotes available for those who “didn’t quite finish” the book, or who had trouble choosing a quotation to share, increasing participation. I will also encourage the groups to only write one word or idea on the post-it note as that will make the construction of the poem easier. Once teachers have participated in this lesson, I hope that they might see it as an accessible way to incorporate Indigenous viewpoints into their classrooms through fiction. I appreciate the suggestions from my peers regarding extension possibilities including purposeful groupings with strong leaders as well as bring in authentic Indigenous voices like a residential school survivor or an Indigenous graduate and an Indigenous former student who wasn’t successful. One common concern of my peers, and mine as well, is concerning staff that are resistant or cynical. And yes, this demonstration may result in some difficult conversations, but I believe that we must push through that as “we can choose to ignore our histories and our contemporary colonial relations and imperial projects in global curriculum moves or we can engage with the problematics they raise as a way to deepen our work,” (Haig-Brown, 2008, p. 18).

As an aside: Many of the ideas in the novel and in the supplied quotations had to do with the destruction of the environment. Holding the demonstration outside juxtaposed the horrors of climate change with a beautiful summer’s day in a park setting. We may have appreciated our location just a little bit more as “the first step to caring about a place is as simple as being willing to pay attention—to start noticing,” (Coleman, 2017, p. 245).

Samples:

Link to the quotations used in this demonstration:

[\OneDrive\Documents\Marrow Thieves Quotes.docx](#)

References:

Beach, R. (2015). Imagining a Future for the Planet Through Literature, Writing, Images, and Drama. *Journal of Adolescent & Adult Literacy*, 7-13.

Coleman, D. (2017). *Yardwork: A Biography of an Urban Place*. Hamilton: Wosak & Wynn.

Dimaline, C. (2017). *The Marrow Thieves*. Altona: Cormorant Books Inc.

Haig-Brown, C. (2008). Taking Indigenous Thought Seriously: A Rant on Globalization with Some Cautionary Notes. *Journal of the Canadian Association for Curriculum Studies*, 8-24.

Notttingham, J. (2017). *The Learning Challenge: How to Guide Your Students Through the Learning Pit to Achieve Deeper Understanding*. Thousand Oaks: Sage Publications, Ltd.

Rationale:

The rationale I had for selecting this teaching demonstration was based around three inquiry questions. The first question being, how can I incorporate indigenous perspectives into a lesson involving writing? Secondly, how can I attempt to engage reluctant writers in the writing process? Finally, how does writing about the natural world help learners describe, analyze, and shape the world around them?

I believe that this lesson incorporates indigenous perspectives by asking students to write about one of the four elements. The rationale for writing about one of the four elements can be tied into an understanding of the ancient Aboriginal symbol of the medicine wheel. According to the document, "Integrating Aboriginal Perspectives Into Curriculum" it states that, "The medicine wheel is an ancient symbol that reflects values, world views, and practices, and is used by many Aboriginal peoples today" (Manitoba Education and Youth, 2003, p.9). It also goes on to explain, "The medicine wheel is used to represent the interconnected relationships among aspects of life and to provide direction and meaning to individuals" (Manitoba Education and Youth, 2003, p.10). The medicine wheel includes four parts or quadrants with each one including one of the four elements. It emphasizes the power of balance in an individual's life and a connection to all living things.

My second inquiry question involved engaging reluctant writers in the writing process. I believe that this lesson addresses this by allowing students to tap into their own experiences as sources for their poems. I believe that allowing students to share ideas with each other and allowing them to write about their own life experiences engages them in the writing process.

Lastly, I wanted to explore how writing about the natural world helps students shape the world around them. In Daniel Coleman's excellent book, "Yardwork", he writes, "The first step to caring about a place is as simple as being willing to pay attention - to start noticing" (Coleman, 2017, p. 245). I think that having students write about their own experiences with the natural world helps foster a deeper connection to the environment and the place where they live.

Demonstration:

I began my demonstration by sharing about myself. I spoke about my teaching experience in various contexts. I then went on to speak about my rationale and inquiry questions that guided me in this assignment. My three inquiry questions were: how could we incorporate Indigenous perspectives into lessons involving writing? How can we engage reluctant learners in the writing process? And how does writing about the natural world help learners describe, analyze, and shape the world around them? I also spoke a little about my own Aboriginal heritage with my Grandmother being Métis, my own experience with reluctant learners in the

classroom, and how I believe that fostering a connection between students and the natural environment is important.

Next, I spoke about curriculum connections. There are curriculum connections to incorporating Indigenous perspectives with the medicine wheel and the Science curriculum when learning about environmental sustainability by exploring personal experience with the four elements.

I then moved on to discuss with the group how the four elements have been an important part of human life over centuries. For example, the earth was essential for farming and agriculture. Water has been important for transportation and sustaining aquatic life. Fire has been essential for providing warmth, protection, and for cooking (It has also been a destructive force as well). Air is also important by being a source of life for all living things.

After this, I shared the passage from the document, "Integrating Aboriginal Perspectives into Curricula: A Resource for Curriculum Developers, Teachers, and Administrators" about the medicine wheel and the significance of the four elements and the interconnectedness of all things.

Using the medicine wheel as a graphic organizer, I had learners make a list of moments they can recall that involve the four elements and I shared some examples on the smart board as well. We then added some ideas to the list and gave the opportunity for sharing with a partner and the whole group.

Next, I provided mentor texts to students from the book "Poetry of Place: Helping Students Write Their Worlds" by Terry Hermsen. I gave time for learners to read through them individually and gave the opportunity to share what they noticed about the poems.

Finally, I had learners write with the choice of three options. They could choose a memory of your own and write it out in poem form, write a dream about that element, or become that element writing from its voice. I gave students time to write. If I had more time, I would give students time to share their writing with a small group and with the whole group.

As Teachers and Learners:

- As learners, we enjoyed experiencing personal memories and making personal connections during this activity.
- As learners, we appreciated the time to share our memories with one another.
- As learners, we appreciated the time to individually reflect.
- As learners, we appreciated seeing the example of the medicine wheel and connecting to it with personal memories and examples from our own lives.
- As teachers, we appreciated the mentor texts and examples on the medicine wheel.
- As teachers, we appreciated seeing the Manitoba Education document for incorporating Indigenous perspectives.
- As teachers, we appreciated that you incorporated Indigenous perspectives in a non-token manner.

Promising Practices:

- You provided mentor texts for us to look at and reflect on.
- You provided a graphic organizer for us to communicate our thoughts.
- You gave clear and concise directions.
- You made a connection between abstract ideas (elements) to concrete experiences in our own lives.
- You engaged us with a personal connection to the material.
- There was time given for group members to discuss their ideas about the poems before it became a whole class conversation.
- You did an excellent job using Manitoba curriculum documents and pre-teaching the medicine wheel.
- You provided us with choice when we did our own independent writing.
- Integrating disciplines, multi-subjects such as Social Studies and English.
- Expanding on Hermsen's lesson of elements, and incorporating an indigenous perspective specifically utilizing the medicine wheel as a graphic organizer.
- You encouraged whole class, small group and individual reflections.
- You provided a straightforward, calm, and structured approach that builds towards writing.

Curriculum Connections:

- You appreciated us as active learners who are competent in constructing knowledge.
- You helped us actively seek to understand the world around us and learn about life by using the four elements.
- You set meaningful and relevant contexts for teaching and learning including connections to students' experiences, knowledge, and personal and cultural identity.
- You encouraged us to use a variety of thinking processes; we needed to be imaginative, creative and critical while analyzing the poems and creating our own.
- You encouraged us to integrate networks of background knowledge, language, and cultural resources, and sources of information purposefully to make sense of increasing varied and complex text (use our experiences to create text from an element or quadrant on the medicine wheel).
- You encouraged us to assess and understand challenging and unfamiliar text (with the mentor texts).
- You encouraged us to invent, take risks and reflect to create possibilities (brainstorming our connections to the elements, creating a poem, and then share).

- You encouraged us to tap into and combine experiences with ideas, images and sounds from various sources (combining personal experiences with mentor texts and assignment guidelines).
- You encouraged us to understand how our identities are influenced by a variety of factors.
- You encouraged us to understand that texts represent and promote particular beliefs, values, and ideas.
- You encouraged us to explore multiple perspectives, points of view, and interpretations.
- You encouraged us to explore our own voices to tell and transform our stories and identities and to critically view our own and others' texts.
- Through discussion, reading and writing, language was at the centre of communication.
- You helped learners create meaning for themselves when considering personal perspectives on the four elements.
- You help students actively seek to understand the world around them and to learn about life and language through connecting elements to memories.
- The lesson helped learners to actively seek to understand the world around them using the medicine wheel as a tool.

Extensions and Adaptations:

- Provide a handout/frame to help reluctant writers begin the activity.
- Provide a word/picture bank for each quadrant.
- Allow them to do shared write with another person to help them get started.
- Allow them to record their thoughts first and then write down later.
- Invite an elder to discuss the medicine wheel with the students.
- Bring in artifacts to represent each quadrant of the medicine wheel.
- Do a nature walk to observe the elements.
- Create a class medicine wheel that weaves in each student's story.
- Revisit this throughout the year and see other assignments, projects and theories throughout this lens.
- Another adaptation is to include a structure poem as reference for students who may be unsure on how to get started.
- This could be extended into students writing their own memories/autobiographies/scrapbooks.
- This could be extended into students placing their poems on a large medicine wheel on a bulletin board.
- This could be extended into a visual representation (such as a painting) that represents their writing.
- This could be adapted by using shorter or simpler mentor texts for students who don't have the background knowledge about Indigenous culture.

Questions Arisen:

- How do you ensure Indigenous perspectives are taught throughout the curriculum, not just in one lesson?
- How do you build community when there are students who are resistant to other worldviews?
- How do you relate indigenous worldviews to the worldviews of other cultures (non-Canadian)?
- Do you see this lesson as solely a writing lesson, or as something you would incorporate in other subjects such as a science or social studies lesson?
- Is there considerations or safety nets for students dealing with trauma, or traumatic experiences with connecting memories?
- Is there a possibility of including sensory elements, such as the sound of water or by touching of earth/rocks as a source to initiate ideas?
- Is there a way to use the four elements as a means to incorporate mindfulness, the fire of a candle, the mediation sounds of water?

Inquiry:

Through this process I have learned that this writing activity is a great way to incorporate Indigenous perspectives into the classroom but it doesn't have to stop there. This activity could be extended into larger inquiry process and could be used as a frame for future lessons across various subject areas. I've learned that there are strategies that could be used to help reluctant writers with the process such as word banks, frames, and visual representations. I believe that this activity could be enhanced by the use of sensory elements such as the sound of water, the fire of a candle, or the touching of earth/rocks to stimulate ideas.

Reference List:

Coleman, D. (2017). *Yardwork: A Biography of an Urban Place*. Wolsak & Wynn.

Hermsen, T. (2009). *Poetry of place: Helping students write their words*. National Council of Teachers of English.

Manitoba Education and Youth (2003). *Integrating Aboriginal Perspectives Into Curricula: A Resource for Curriculum Developers, Teachers, and Administrators*. Winnipeg, MB.

Using the Four Elements to Inspire a Connection to the World

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Inquiry Questions/Rationale:

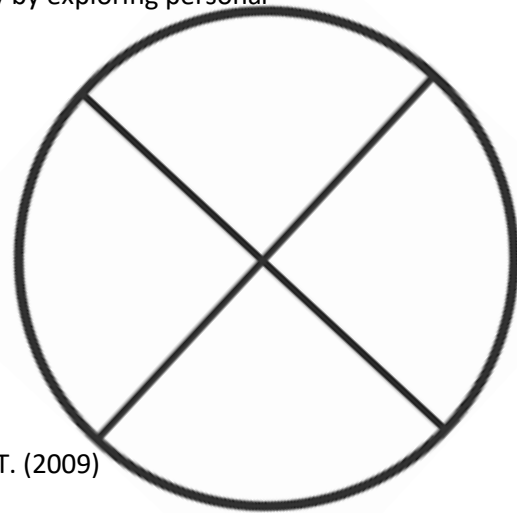
1. How can we incorporate indigenous perspectives into lessons involving writing?
2. How can we engage reluctant learners in the writing process?
3. How does writing about the natural world help learners describe, analyze, and shape the world around them?

Curriculum Connections:

- Indigenous Perspectives/Social Studies - How does writing about the four elements deepen our understanding of Indigenous Perspectives?
- Science- What can be learned about environmental sustainability by exploring personal experience with the four elements?

Materials Needed:

- Sample poems, mentor texts that emphasize the four elements.
- Medicine wheel template.



Plan: Adapted from Lesson #20 Earth Water Fire and Air from Hermsen, T. (2009)

1. Begin by brainstorming how the four elements (earth, water, fire and air) have been a part of human life over centuries (without them we would not have been able to survive)
2. Share the medicine wheel and the significance of the elements for Indigenous people.
3. Using the medicine wheel as a graphic organizer, have learners make a list of moments they can recall that involved earth, water, fire and air. Go over some examples together first and have learners share some of their lists after.
4. Provide learners with sample poems and mentor texts that emphasize the four elements. Allow for some silent reading time.
5. In partners, have learners notice the different elements of writing such as metaphor, physical detail, voice, etc.
6. Let's get writing! Give students a choice of 3 options. A) Choose a memory of your own and write it out in poem form. B) Write a dream of that element. C) Become the element, writing from its voice.

References:

Hermsen, T. (2009). *A poetry of place: Helping students write their words*. National Council of Teachers of English.

Childhood by Christopher Merrill

Newspapers scarred the stream;
Words swirled in the eddies;
Grey figures- a dead thief,
The President and his wife,
Two race horses- floated past
And sank...
Or snagged the rocks
Rippling the slow water
Until the sun, like a man
With a knife, cut them apart
So they could sail away.

...

On the last night, outside my tent, someone
Startled the woods: a flashlight fluttered; twigs,
Like small animals, crackled underfoot;
Mosquitoes buzzed the netting. I held my breath
To hear the hushed voices, a muffled cough,
A siren down the road . . .
A match was struck,
I crawled outside: my mother and my father,
Dressed in white, stood near the sumac, waving
Their hands of fire. They touched the trees, they
licked
Their palms, and rose above the burning woods.

*Below are sample Student Poems from
Hersmen(2009)
Lesson 20, pages 115-118*

The Lure

Planted like a tree on the edge of the bank
My box of traps is my accomplice
Ripples, clouds that come and linger
Shifty and uncertain, it moves along . . .
and comes back,
it is also my secret friend.

The light plays with my senses
My mind drifts and is consumed
The immaculate display of whim . . .
I am a willing captive.

Climbing a tree or a rope

\ I hold fast to the earth as
I move up through the air. Knowing
if I were to let go, the air
would pass right through me, & I'd
be back to where the air began.

Home

Wind gliding smoothly among pine tree and spruce
Feet pressing against the trail
Lit by moonlight
A shadow through the trees branches, leaves

I can see the stars
The untold stories
Forgotten by my people
Replaced, by the cross and the bible
Still this is my home

(Excerpt from the poem Home by Maeengan Linklater)

Building Our House

From the ground up we built it
The rocky earth was shifted, heaped and moved
Until we found its position satisfactory
At first it was just a hole in the ground
But later it would become much more

The summer rains turned it into the mud puddle of a
giant
Winter would bring icy winds
And freeze the earth solid

I can still hear the low hum then roar
Of the space heater
I can still smell the burning leaves.

The Fire

Sitting there glowing in the night,
How I got here I don't know
People standing all around me rubbing their hands
They're relying on me to keep them warm
I start to flicker and shrink
A man grabs a stick and starts to poke at me
Trying to stay strong for their sake,
I just don't have the power to
So slowly I start to die
As I feel I've disappointed them

Inquiry into Practice: Teaching Demonstration

Weipeng Wang

Rationale:

The reason why I choose love as my topic is also based on the notion that “love is an act of courage, not of fear, love is a commitment to others (Cited in Jacobs, 2011, p. 52).” All of the writings are intrinsically connected with a kind of love or emotion. Maybe it’s about a place, a person, or just nature.

The demo originates from an enthusiasm for Chinese teaching and a motivation to combine language learning with writing practices. The initial idea is to see that if students can learn Chinese character writing while making exploration of the theme of love via joining different writing tasks. The goal of the demo aims to evoke genuine interest in students about Chinese learning and let them understand that language can be (learned) played in a meaningful manner. By providing examples and prompts, encourage them to find connections between personal, physical, visual experiences and the meanings of the words. Finally, encourage them to express their interpretation of 爱 (love) in different languages, in different formats, individually and collaboratively.

The “four Interlocking Theories: Metaphor, Physicality, Visualization, and Play” (Hermsen, 2009, p, xix) are referred when designing the demo because they fit the context of basic Chinese learning and writing practice. Metaphor can connect all the abstract concepts to a physical presence (Ibid., p. 7) and encourage students to draw on experiences from their own memories to achieve personal writing which is closely linked to their inner world. Helping students to embrace the physical world by motivating students to observe their lives and find those small but visible love in order to let them experience that our thoughts are closely knitted with the physical world we inhabit (Ibid., p. 19). “Art can be a great instructor (Ibid., p. 37).” By using different art formats and inviting students to think from different perspectives can expand students’ understanding of 爱 and expect them to write for different voices. Also, “play, along with the metaphor, is one of the changer agents within life and language; a play that is not just ‘wild’ but instead operates between ‘what is set’ and ‘what might be’” (Hermsen, 2009, p, 54). By writing artfully and engaging in a mini competition to design the poster can spark students’ creative ideas and trigger more interests in writing.

In a nutshell, I want students with different nationalities can see the classroom as an equal and safe space to learn Chinese as well as get the inspiration of writing. By encouraging two groups of students to design their own 爱 (Love) themed poster to decorate the classroom.

Demonstration:

- First, I Introduced the rationale for the demo and explain the context of the class. This Chinese class is designed for learners of basic Chinese character; however, I do argue that this class can be rearranged to meet the requirements for advanced Chinese learners as well as English learners.
- Class preparation: I divided the students to two groups, prepare color markers, note sheet, one poster-size paper for each group. I told the class that each group will make a poster on the theme of the Chinese character we are going to learn today.
- Before started: I Showed the steps of this lesson so that students can have a clear idea about what we will do.
- Warm-up love: Student are invited to use one minute to reflect on their lives and craft an acronym poem of Love. I shared my own piece before I let students start the task.
- Write love in Chinese: I Encouraged students to share their poems and reward those who do so with a Chinese-scenery sticker to decorate their group poster.

- Write love in Chinese: Words are flexible and are unsteady (Coleman, 2017, p. 36). After “playing” with the English word, I invited students to use a kinesthetic view when they learn Chinese character. First I divided Chinese character “爱” into three constitute parts, invite students to imitate the strokes of each part and guess the connection between those parts and love. Prompts of actions, pictures and translations (they mean caress, hug and friendship) were used to facilitate the understanding and writing of this character. During the process, I connected the pronunciation of “爱” with English word “I” to help students practice the pronunciation. A picture was used to show how “友”(friendship) has gone through changes.
- Write together: everybody was asked to write “爱” on a paper sheet or their poster. Students can help each other and check the slide or ask me if they have questions about how to write the character.
- Feel and Think about “爱”: I showed a piece of commercial ad advocating respecting children by having a leveled eye-contact with them. This clip includes many kinds of love which can evoke discussion about the variety and the definition of love. While watching the clip, students were asked to jot down thoughts inspired by the video and they are given short period of time to discuss their feelings with neighbors.
- Draw/ Write about “爱”: for his part, I designed a writing practice called “Love is...”, students were asked to write 4 metaphor sentences about “爱”. Two examples have been given by me: 爱 is rainbow, it usually comes after a heavy rain. 爱 is an umbrella you friend shared with you during heavy rain. During this writing practice, students can use their own language or draw something speaking their understanding about love. Then they shared their pieces in group. Students volunteered to share in the class won stickers for their group.
- Show “爱”: students were given extra time to finish their group poster then celebrate their success in learning and writing about “爱” .
- Another kind of “爱”: I showed another short clip featuring a gay student being bullied in school and falls in love with another boy. I made this assignment to let students think about if this is also a kind of “爱”, why or why not? This aims to spark discussion to help students better think about gender issue and homophobia surrounding them, connecting classroom to society.
- Frey and Fisher (2010, p. 30)’s TARRGET framework exerted a great help when designing the demo: Task (Writing acronym poems), Aim(Learn to write 爱 and write about love), Recognition(get rewards and share pieces), Resource(markers, paper, sheet), Grouping(a mini-game between two groups), Evaluation(show each other’s writing and students can help each other with their writing) and Time(give them enough time for individual writing as well as group writing).

As Teachers and Learners: (Selected feedback from colleagues)

- As teachers, we think this is a playful, humor filled presentation. The demo is interactive, unique and we are impressed by the enthusiasm and warmth that resonated from you throughout the lesson. As teachers, we also appreciated the organization of the lesson, the tactile learning experience. The materials were present and ready for us to use.

- As learners, we appreciated how learning the Chinese language is very difficult and then you provided a structure that broke things down, specifically in three steps “caress”, “hugs” and “friendship” in a very memorable way. As learners, we appreciated learning something different and enjoyed the collaborative workspace with the chart paper and markers. We also appreciated the chunked and manageable steps in drawing the character - this prevented us from feeling overwhelmed. We loved the captivating video, it peaked our interest and emotions.
- We are greatly motivated with the incentive of stickers there was room for both serious and silly learning.

Promising Practices: (Selected feedback from colleagues)

- Your grounding for the rationale for the lesson that was provided at the beginning which gave clarity to the lesson.
- You provided a comprehensive and easy-to-follow lesson in creating the character.
- You encouraged learning with positive feedback and rewards, generating fun and playful discussions with a simple gesture of stickers.
- You used humor and kept us engaged.
- You gave clear and concise directions.
- You gave us an opportunity to reflect and write both individually and collaboratively.
- You used examples to help clarify meaning of each stroke and model each exercise.
- You integrated relevant issues with gender equality and human rights.
- The visuals in your presentation modelled how to create the Chinese character very well. The explanations of the three metaphors that make up the Chinese character of love helped us to think about what love means to us individually.
- The use of an acronym poem activated our thinking about the subject of love.
- The video that you shared with us helped to prompt our own thinking about the different types of love, which we then synthesized into our own poems.
- Revisiting the pronunciation of love (“I”) for memory.
- You were very engaging through your positive approach that created a safe learning environment.

Curriculum Connections:

(Selected feedback from colleagues and own reflection)

- You helped learners recognize the central role of language in communicating, thinking a learning when you showed us how to make the Chinese symbol for love step-by-step
- You helped us actively seek to understanding the world around us and to learn about life and language by breaking down the elements of the character to connect it to life and perspective.
- You appreciated us as active learners who are competent in constructing knowledge.
- You helped learners create meaning for themselves as they considered what love means for them as they wrote the acrostic poem.
- Language as Sense making:
 - Learners were aware of and articulated the ways in which they engaged with a text when they considered the different pieces of the Chinese character of love and their meanings.
 - You encouraged us to access, use, build, and refine our schema in the concept of love.
 - Learners used background knowledge and cultural resources to make sense of text when viewing the videos and writing about love.

- Language as System:
 - You helped the students identify, analyze and apply understandings through the use of whole/part/whole approach to learning how to draw the character of love.
 - You encouraged us to use individual pieces (strokes) to create a whole concept (love).
 - You encouraged us to learn new rules and conventions for a new language.
- Language as Exploration and Design: Learners extended and discussed creative process by looking at videos, examples and tutorial of the character writing.
- Language as Power and Agency:
 - You encouraged us to understand that texts represent and promote particular beliefs, values, ideas (the factors that make up the character of love)
 - Learners are exploring multiple perspectives, points of view, and interpretations through the video, and through our own perspective, conversation and writing.

Extensions and Adaptations:

(Selected feedback from colleagues and my own reflection)

- Include the same approach to other emotions. (As Chinese is very graphic, I deem this a great approach can be applied to many Chinese characters expressing mood.)
- Adaptations can include additional photo prompts, and writing “fill in the blanks” for newcomer students.
- Extensions can include students gaining agency through selecting the next word to research and learn
- Adaptations can include a kinesthetic approach through students creating characters by writing in sand, finger-painting or use their body to form the characters.
- Students can explore and research multiple ways and languages in which you can say “love”. They can write their own languages or any language they are learning.
- This could be made into an inquiry lesson by students making their own meaning of the different parts of the character as a part of the whole.
- Create your own character and explain the significance.
- Find multiple languages and representations of a common theme. (I believe that this idea will be very useful in review-class, students can find a theme shared by many Chinese characters they have learnt and then they can do writing practices by using those characters.)
- Create a classroom dictionary. (Students can anonymously write character they regard very difficult on the classroom notebook so that I can review. We can also decorate the classroom by using the Posters we made during writing classes.)
- Write a story about the elements of the character.
- Provide digital options for students with fine motor skill challenges. (This is an adaption I need to consider. Maybe I can let students choose a photo about “爱” from their photo albums then ask them explain why they think the photos remind them of love. This approach may also suit students who are adverse to poetry.)

Questions Arisen:

(Selected feedback from colleagues and my respond)

- What is your follow-up with the video that you introduced at the end of the lesson? (The intention of the video is only to spark a discussion about same sex love, I don't think I will interfere with students' opinions about this. Whoever don't feel like talking about the topic can choose a video about other kind of love and then write about it. Also, before showing the video in classroom, I will talk with faculty members and take into account the demographic situation in my class.)
- How could you incorporate this concept with languages that may not depend on such close relationship between the pieces that make the whole word in languages that are

not as symbolic? (My idea is that every language has a story behind it, what I need to understand it ahead. When it comes to different languages, teachers can use different ways to intrigue students' interest in writing and making connection between themselves and the word, just like the warm-up activity I did at first.)

- In your opinion, what would be the next word that you would teach to translate? (“美” which means beautiful, it constitutes of “sheep 羊” and “people 人”, in ancient, people think those who have a peaceful and gentle characteristic as sheep are beautiful and respectable.)
- How would you teach this lesson to someone who knows neither Mandarin or English? (When I design the class, I try to use graphic prompts which can stir students' imagination and help them to gain access to the character.)
- How would you take the elements learned today and apply them to something larger like a class anthology or school anthology? (Students are encouraged to keep their own writing notebook and we can have an exhibition at the end of the class.)
- How would you assess this exercise? (This varies with the goals of leaning Chinese. Standard Chinese tests are conducted in a regular manner for those who will attend Chinese proficiency examination.)
- How would you engage all learners in this exercise? (What about those students who feel uncomfortable discussing a topic?) (I doubt if I can engage all learners, however, I can try to let everyone learn some Chinese in my class by using their own ways. I want to give students options when I give writing task or assignments.)

Inquiry:

Thanks to summer writing institute, this demo presentation signifies a significant moment in both of my academic and professional learning. I was deeply touched and extensively benefited by all of the insightful, warm and full-of-爱 feedback from my colleagues in the classroom. By searching the initial ideas for the demo, designing the class, rehearsing the class, presenting the demo and reading feedback, I find a positive response to the question of my inquiry: If Chinese writing can be bridged to students' personal experiences? How can I turn a Chinese learning classroom into a place where students can both learn Chinese writing and personal writing? Can I turn seemly difficult Chinese to something emotion-provoking and make it easier for students to understand?

This whole process changed my notion that language is fixed and Chinese learning cannot be connected to creative writing practice. It also made me fully realize that “Writing, is never simply a skill, but is deeply constitutive of subjectivity. (Cited in Comber and Nixon, 2013, P.60). I should play the role of facilitator in the classroom setting and let students be the main character so that they can enjoy the “play”. Students should be encouraged to explore the writing process at their own pace, some may fast, some many slow (Murray, p.5). Learning Chinese and trying to incorporate it into their writing practice can be a challenging obstacle so I think as teachers, especially, writing teachers, patience and beliefs in students are of great importance. We should see ourselves as recipients waiting to get and read the gifts (writing) from students.

Though I am aware that it's an arduous task to design a full-fledged course catering for Chinese learners' interests in Chinese and writing, I deem my demo has set the first step. In the future, I plan to improve the writing lesson based on the extensions, adaptations as well as the abovementioned questions. Also, the group work (poster-making part) can be enhanced by considering the indicators of success-productive Group work (Frey and Fisher, 2010, p.32). The main tasks are the complexity of the task (the task should include basic Chinese writing as well as creative writing), joint attention to tasks or materials (students should have a chance to

talk with each other), language support (I want them to write their ideas, they can write in their own languages, ask for translation, or assistance from other students). Teacher's role (I only give instructions, language help and give back the freedom to students), Grouping (I should consider heterogeneously grouping the students so make sure at least each group has a student who can set a good example for other students). In a reflection, this course can also be adapted in TESL (Teaching English as Second Language) classroom. By first showing the structure of Chinese 爱, students find language itself can embody different interpretations. Then they can try to do the acronym poem, but the prerequisite is that students should have accumulated a certain amount of vocabularies before the practice.

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Resource:

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The first video I showed in class: https://www.youtube.com/watch?v=3rv9_SEq9cA

The second video I showed in class: https://www.youtube.com/watch?v=e_5pu5tggOg

EVOCATIVE WRITING

Inquiry into Practice: Teaching Demonstration

Deanna Wiebe for “Summer Writing Institute”, July 2018

Rationale

Inquiry Question:

How can writers become more adept at making language choices to express themselves more clearly in order to gain a clearer understanding of their own thinking and evoke a response in the reader?

Pedagogical Reasons:

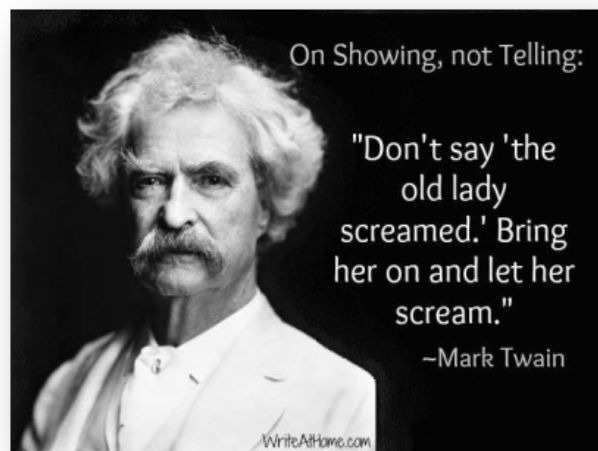
In my role as Grade 9-12 guidance counsellor I occasionally go into classrooms support the content area teachers by teaching on a subject that pertains to my field of expertise. For example, I will teach on the brain, the mind and mental health in a Physical Education Health classroom. I will teach on metacognition in a Reading is Thinking classroom or on making life choices in a Lifeworks classroom. In all of these classes I will use a form of personal writing as a way for students to explore their thinking and reflect on what is going on inside them.

I have found that most students lack the skill and control necessary to use language adeptly to communicate effectively. Even when they are expressing something very personal and real to them they still struggle to find the words. This is a problem, because without the ability to articulate what it is they are thinking, feeling and experiencing they are not able to process as powerfully as they need to so that they can arrive at a deeper self-awareness that will lead to freedom, healing or simply feeling heard.

For the purposes of this demonstration I chose to show how I have used lessons on evocative writing as a precursor for some of the other content area lessons that I teach. Depending on the age and ability of the students, and the time I am given by the classroom teacher, I will teach a shorter or more involved version of this lesson. In the demonstration for this course I chose to use a Google Slide format so that I could show how that technology can be used to allow students to respond directly onto a slide that can be shared with the class. It also allows me to share the readings and co-created criteria with students online rather than in paper format which allows students to access these resources from home when they do their own writing later on.

Theoretical Underpinnings:

Writing is a powerful and effective way to engage in self-discovery, and reframing thoughts and experiences even as we engage in the process of writing. Writing our emotions, memories and thoughts can be profoundly affecting (Philips et.al. 1999), but we need the powerful words and expressive



language to use as tools. Ruth Culham, in her book “6+1 Traits of Writing” (2003) presented the idea that good writing is made up of six traits one of which is word choice. She gives a practical definition of what good word choice looks like which is a helpful place to begin exploring language with students (Figure 1). In his book “Poetry of Place” Terry Hermsen (2009) shares his experiences teaching students to write poetry. He explains the significance of teaching students expressive language:

“Images matter because they are crossroads of knowledge, the points where the visual and verbal meet. To physicalize thought is to bring it onto the stage where we can see it as well as say it. Words abstract meaning from experience, but they can’t do so without setting up further experiences for us to enter – physically, visually and by means of sign... We allow students’ writing to get richer when we offer them the means to enter that process.” (p. xx)

For me, teaching students to express themselves more effectively is a social justice issue. If they have the words and the ways with words that they need to communicate clearly then their sense of self-efficacy will increase and they will be more able to advocate for themselves and for others. This is at the heart of the draft Manitoba English Language Arts Curriculum (2017): “...to give students opportunities to build a sense of self, identity, community and the world” (p.5).

Demonstration

I began the lesson by giving background information on the context and the rationale for this lesson.

I made sure that everyone who could had access to the Google Slide version of my presentation by having the link emailed to everyone in the group.

I gave everyone a paper copy of the mentor texts and had them follow along while I read. I asked them to annotate the text and make notes on what they were noticing the writers do with language in these pieces (Appendix A).

I then asked the participants to share their findings and I typed them into a slide. As a group we co-created criteria for evocative writing (Figure 1). This slide would serve as a guide for their writing and as a rubric for future assessment (in the case of an actual class of students).

I showed the group two examples of how to “show, don’t tell”:

Telling:

He was mad
He was out of shape.

Showing:

His mouth clamped shut in a bloodless gash.
He heaved and puffed. His face was covered with blossoms of oxygen deprived cells.

I asked the participants to collaborate on a “show, don’t tell” piece of writing together. They could choose two sentences: “I like the park.” or “The students were writing.” The groups had a bit of time to write. Some wrote on chart paper and some directly into the Google Slide presentation. In my classroom groups

Co-created Criteria for Evocative Language

Imagery – “scarlet steam engine”
Sounds - chattering, babble
Surreal pictures
Alliteration – affects the tone
Sensual – “scent of trees”
Personification
Anthropomorphism
Last line – “melancholy taste”
Descriptive details
Length of lines
Opposites
Commands - blunt
Metaphor
Simile

FIGURE 1

would write on a slide so that we could look at it together and so that I could later, when we read the pieces together, highlight the places in their writing in which they incorporated the language criteria.

I then had the groups share their writing with the whole group. I also asked them to reflect on the writing process they had just engaged in. What were they thinking as they made their choices for words and images? What was challenging? Etc.

Finally, I gave the participants a list of prompts to choose from and asked them to take some time to do their own version of evocative writing.

1. The bedroom is a mess.
2. I missed the bus.
3. The beach was fun.
4. I feel sick.
5. The assignment is hard.
6. My neighbor is nice.

Promising Practices

Here are the common promising practices in my demonstration that were identified by the participants:

1. **Use of Technology** – it was interactive and encouraged collaboration and participation.
2. **Scaffolded Process** – I do, We do, You do – this allowed students of all skill levels a place to join in and participate.
3. **Promoted Engagement** – I shared the value of these skills in an encouraging and enthusiastic way, was clear with my instructions and provided choice.
4. **Positive Environment** – I was positive, affirming, thoughtful, playful, calm and encouraging which created a safe environment for students to take risks and be creative.

Curricular Connections – New Manitoba ELA Curriculum

Here are the curricular connections in my demonstration that were identified by the participants:

Language as Sense Making:

- Learners are making decisions about how to communicate.
- Examples of mentor text made clear the effectiveness of language choice in creating imagery.
- Learners make sense of evocative language and create our own texts.
- You encouraged learners to interpret various texts and be creative in our own writing.
- Students recognized the central role of language in communicating emotion and feeling by focusing on how to communicate in writing effectively and evocatively.
- Students were given the opportunity to make connections, share ideas and synthesize information through purposeful writing.

Language as Exploration and Design

- Learners practiced using language to explore and uncover ideas within themselves. This could also be used to discuss and address mental health concerns.
- Learners are encouraged to invent and take risks in our use of evocative language. We were also invited to share our work.

- You set meaningful and relevant context for teaching and learning by connecting evocative writing to mental wellness and healthy expression of emotions
- You helped students co-construct a class generated list of criteria for evocative writing
- Students are encouraged to enhance meaning through dialogue, reflection and revision.
- Students were encouraged to explore ideas, reflect and take risks when to write freely about evocative writing to show not tell.

Language as a System

- Learners encouraged to apply our understanding of various words and phrases to further understand evocative language.
- Learners encouraged to explore word choice as a way to create text.

Language as Power and Agency

- As a complete process, students are encouraged to explore language in recognizing their own identities.

Extensions and Adaptations (suggested by participants)

- Provide a “word bank” baseline to give students a base line for evocative language.
- Provide a range of texts for students to identify with. An easier text may be less overwhelming for some students (ex. EAL etc.)
- Use current texts (novel studies) so students are familiar with the content.
- Use images to create evocative language.
- Provide a paragraph with “ricecake” words and have the students add the “salsa”.
- Pair with a younger class. Have students read their work and ask the younger students to draw what they imagine.
- Possibly predetermined grouping of students to facilitate the highest level of engagement and learning.
- Include student examples
- Extension activity, where students have to engage with descriptors. Give students titles and have them replace words to make evocative word choice. Example: A boy and his big fruit, for *James and the Giant Peach*, not that they have to guess what the title is, but rather think about how the words can evoke emotion.
- Challenge student to think about thematic music as companions to their writing
- Students could also collect their own mentor texts.

Questions Arisen (asked by participants)

- How do you include students who are learning a language to utilize that new language in an evocative way?
- How do you establish equity in the evaluation of creative process?
- How would you modify this assignment to include students with profound challenges to writing? (Ex. a student with dyslexia who struggles to write and communicate via text)
- What provisions can be implement for students who are resistant to the writing process?
- What considerations or provisions need to be made for students who utilize the activity as therapy or disclose a sensitive matter?

- How many of these literary techniques would have been taught before? For example, figurative language, anthropomorphism, onomatopoeia, alliteration, and metaphor, etc.
- Would you use more mentor texts with students?

Reflection and Connection to Course Readings

After I completed the demonstration I generally felt that things had gone well. I was especially happy that the technological piece was successful. It is always a risk to use technology, but I wanted teachers to experience Google Slides in action because they are such a useful tool especially in schools today when many students have their own devices (Chromebooks, iPads etc.). Demonstrating with such a warm and willing group was such a privilege. I am grateful for the feedback from my group of teachers.

I was especially glad to hear that the participants felt engaged as they interacted with the texts and activities. The mentor texts really seemed to resonate with them. One of my goals in creating lessons is to make things interesting and relevant to students who struggle in school (“inertia” kids who won’t write, LD kids who can’t write, and EAL kids who are learning to write in English). I was mindful of the advice from Frey and Fisher (2010) who assert that motivation and engagement increase for students when they are involved in a meaningful task that allows them opportunity to interact with each other and are given autonomy in a learning experience that is tailored to their developmental, social and interest needs.

My group posed the question: how would I engage those students who hate writing? That is a constant concern for me when I teach writing as a tool. If students can’t or won’t write why would they take part in my instructional activities? My “sell” is that it is a tool that is useful to them personally, not just a school requirement. I encourage them to write about things that matter to them. And most of them enjoy telling their own stories and writing about their own feelings and opinions. I don’t always get very long pieces and some must be done using assisted devices or scribing, but those pieces have equal validity as expressions of what is going on inside of the student. I also try and increase engagement by choosing mentor texts that appeal to the interests represented in the class that I am teaching. Also, using choice is a powerful way to make students feel an ownership in the activities.

I was also happy to be told that I created a positive, affirming atmosphere in the classroom. Writing as part of a community is important for the most valuable learning to take place (Dean & Warren, 2012, p. 50) so I spend time at the beginning of my sessions with the students building that safe place. Safety is important to me especially as I get students to explore intimate topics about themselves when I am teaching them to use writing as a means to mental wellness. Lance Ozier (2011) talks about the importance of creating a space in which students feel safe and comfortable because it allows them the opportunity to experience both risk and success which leads to “more creative, meaningfully engaging products” (p. 100). A concern expressed by my group was what I would do if students decided to use these activities as therapy. In fact, I welcome students to use this opportunity to go deeper. However, I make sure that I preface my lessons by saying that all their writing in their writer’s notebook is private and that they never have to share anything that they don’t want to. They will have to write a piece to publish, but they can choose how much they reveal about themselves in that public piece. If students do share openly about emotional memories and experiences (and it does happen especially if a student has experienced the death of a loved one and those memories come up). There are sometimes tears as kids read their pieces out loud. I never process what has been shared in front of the class. I thank them for sharing so vulnerably with us and then I check in with them after class to make sure they are alright. That is the luxury that I have as guidance counsellor. My advice to classroom teachers is to also simply thank the student for sharing and then make sure to connect the student to the guidance counsellor. I agree with

Elizabeth Dutro (2008) who says, “I have come to believe that such an explicit acknowledgement of the hard stuff of life is important in classrooms” (p.3). I aim to teach in a manner that “respects and cares for the souls” of my students (Dutro, 2008, p.5). And from the feedback I was given by my kind participants I am optimistic that I achieved my aim in this demonstration.

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- ANTON CHEKHOV

Appendix A

EXEMPLARS

A scarlet steam engine was waiting next to a platform packed with people. A sign overhead said *Hogwarts Express, 11 o'clock*. Harry looked behind him and saw a wrought-iron archway where the ticket box had been, with the words *Platform Nine and Three-Quarters* on it. He had done it.

Smoke from the engine drifted over the heads of the chattering crowd, while cats of every colour wound here and there between their legs. Owls hooted to each other in a disgruntled sort of way over the babble and scraping of heavy trunks.

(Harry Potter and the Philosopher's Stone, JK Rowling)

They saw a valley far below. They could hear the voice of hurrying water in the rocky bed at the bottom; the scent of trees was in the air, and there was a light on the valley-side across the water. Bilbo never forgot the way they slithered and slipped in the dusk down the steep zig-zag path into the secret valley of Rivendell.

(The Hobbit, J.R.R. Tolkien)

W. H. Auden

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message He Is Dead,
Put crepe bows round the white necks of the public
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last for ever: I was wrong.

The stars are not wanted now: put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean and sweep up the wood.
For nothing now can ever come to any good.

Michelle Cedano Gas Station

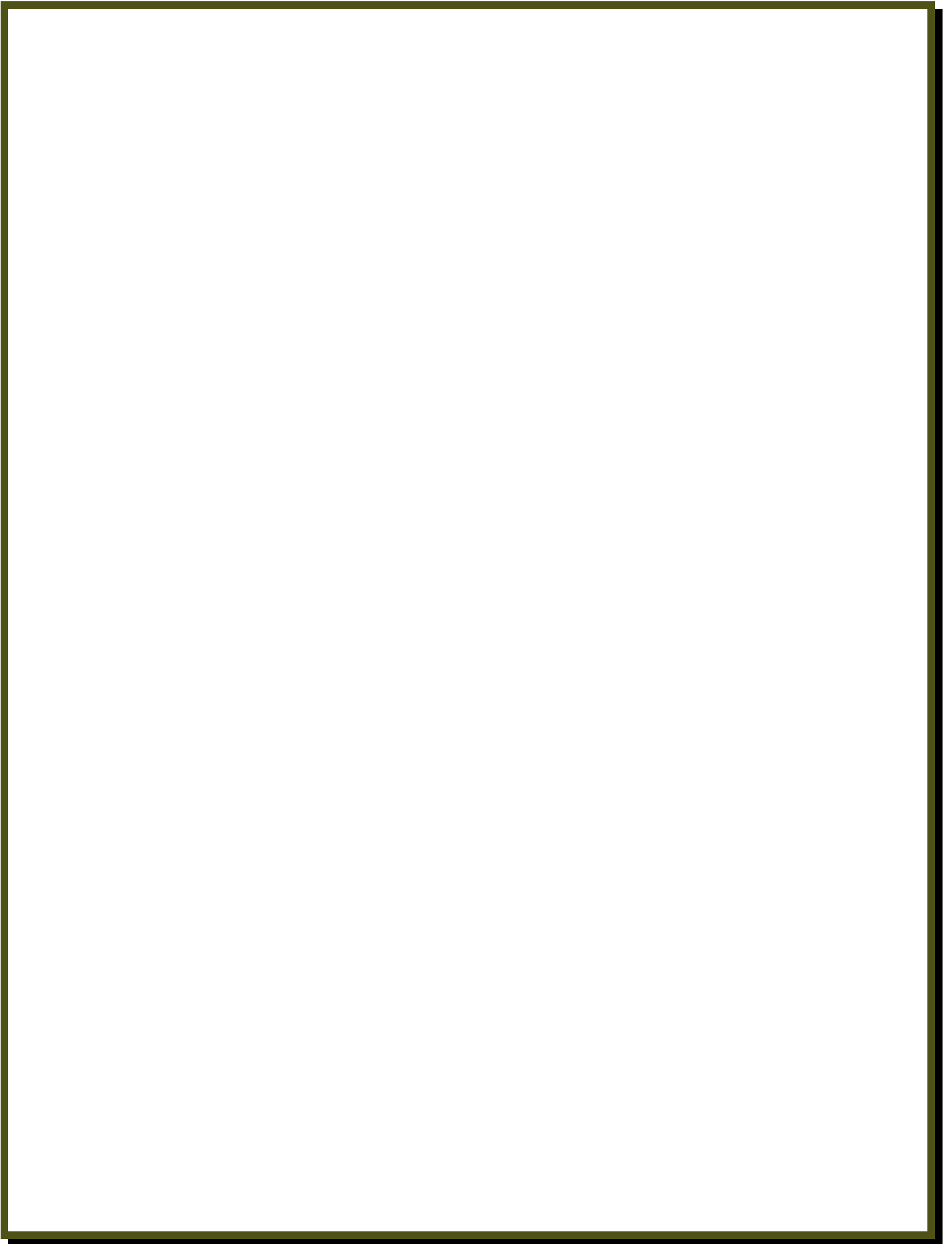
I popped my pink bubblegum against glossy lips
and stared at the hands on the clock.
A fan whirred in the background and
the summer sun beat down on my city.
The small bell rang as the door swung open and
three small children walked in,
their smiles pure,
foreheads sticky with sweat.
They gave me money in exchange
for vanilla ice cream
and left as quickly
as they came in,
taking their essence
of youth with them.
I popped my bubblegum
one last time and spit it out.
It had begun to taste melancholy.

https://issuu.com/poetrysociety/docs/18_com_mendeds_foyle_anthology

Telling	Showing
He was mad.	His mouth clamped shut, lips drawn in a bloodless gash.
She was a shy girl, who blushed whenever Charlie passed by.	She could feel her cheeks burning with embarrassment. She ducked her head so Charlie wouldn't notice the affect he had on her.
He was out of shape.	He heaved and puffed climbing a single flight of stairs. His face was covered with white blossoms of oxygen deprived cells.
Mary was sad when her father died.	Tears swelled and rolled from her eyes unchecked. She couldn't breathe for the weight of grief sitting on her chest. The world disappeared for a moment as she realized she was truly and forever alone.
He said quietly.	He whispered. He muttered.
The door squeaked.	The sound was at once familiar and frightening; an un-oiled hinge that betrayed those who entered. Someone else was in the room with her.
She was nervous.	Her fingers tapped a steady rhythm.

http://www.orchardwriting.com/blog/2015/3/12/show-dont-tell

Tell	Show
I was happy.	I skipped all the way home, humming cheerful songs as if my heart would burst with joy.
The classroom was a mess.	Books, papers, and tools were strewn everywhere across the classroom, making the place look like a teenager's bedroom.



Inquiry Into Practice: Teaching Demonstration Assessment Criteria

Stephanie Zirino

University of Manitoba

Rationale: The purpose of teaching *les filles du roi* in the demonstration was to guide learners through the process of historical thinking.

According to Peter Seixas (2015), “history educators must work with a model of historical thinking if they are to formulate potential progression in students’ advance through a school history curriculum, test that progression empirically, and shape instructional experiences in order to maximize that progression” (p.593). Seixas (2015) argues that the shift from basic memorization to a deeper understanding of history began nearly fifty years ago in England (p. 594). The Schools Council History Project suggested that historical thinking required “an understanding of the uses and limitations of various primary sources as evidence in reconstructing the past, and an understanding of cause and consequence, continuity and change and similarity and difference in historical explanation” (Seixas, 2015, p.594). Seixas (2015) also acknowledges the German approaches to historical thinking in what is known as “historical consciousness” (p. 595). This term focuses on exploring the context of historical events, the relationship between the past and the present, and the moral orientation in which these events occurred (Seixas, 2015, p.595). In America, the Stanford History Education Group engaged students in a historical reading and contextualization of sources (Seixas, 2015, p.596). By examining these three models, Peter Seixas (2015) pioneered Canada’s Historical Thinking Project (p.597). This project introduces six main historical thinking concepts to guide students in their historical thinking. Seixas’ (2015) six concepts are historical significance, primary source evidence, cause and consequence, continuity and change, taking a historical perspective, and the ethical dimension (pp.598-602). By using these lenses, students are able to critically view, deconstruct, analyze and corroborate historical events. Once students have a deeper understanding of history, they are able to make meaningful connections to the present world around them. In this demonstration, my hope was to briefly use all six concepts with a focus on historical significance and taking a historical perspective. I also included Peter Hermsen’s work on using visual aids to evoke writing in this demonstration. Hermsen (2009) argues that through specific exercises, we could be “helping students make use of the multilayered way we see the world through words and pictures” (p. 36). I used Hermsen’s (2009) lesson titled “A Voice in the Painting” to encourage students to include the voices that were not seen in a painting (p. 37). This widened the reach of the visual image and forced students to think about all the information, not simply what is presented. Lastly, I used Daisy Martin’s (2012) research into teaching historical thinking through multiple stories, context, fact versus fiction and claim-evidence (p. 589). Martin (2012) explains that in history, we often assume the textbook is the complete window into the past (p.589). However, she argues that “[s]hifting from thinking about one story to multiple stories is an elegant and useful way to pivot from history as finished, certain, and simple to history as complex, interpretive, and procedural” (pp.589-590). By examining multiple perspectives, the experiences of *les filles du roi* come to life for the students and push them to question common beliefs about the past.

After teaching this lesson in the classroom, my inquiry focused on the concept of critical thinking and deeper understanding. My historical inquiry in this lesson was twofold. As a learner, I wanted students to investigate the context, implications, perspectives and consequences of *les filles du roi* arriving in New France. I also wanted them to question how language and text

influences our understanding of the past. I wanted them to use the voices of the past to challenge the dominant narrative.

Demonstration: Activating Activity

- Divide the class into groups of four. Distribute four playing cards to each group. Ensure they are different numbers and suits. Ask the students to flip their cards and leave them in front of them.
- Introduce the topic: “What were they thinking?? Canada’s History and *Les Filles du Roi*”. Explain that we will be building on our knowledge of exploration and New France. First we are going to situate ourselves in place and in history.
- Distribute a blank world map and a marker. Give the students 30 seconds to colour in the country of France on the map. Ask the person with the lowest card to stand and present the map to the other groups. Check to make sure France is correct. If it isn’t, make sure the students correct it on their map.
 - Debrief: Why do we do this? Explain that place plays a very important role in history and power. Where you come from, who you are born into and what can be found and used there shape your quality of life. How would the location of France benefit its role on a global stage? How do location and access to resources change the value of a country?

Acquiring Activity

- Using the PowerPoint and the *What’s there? Why there? Why care?* handout, (See Appendix A) discuss how the colonization of New France was a springboard for *les filles du roi*
- **What’s there?** - discuss the imperialism of France during the 16th-17th centuries. Introduce the role of Cartier, exploration, resources and evangelization at the time.
- **Why there?** - discuss the impact of competition between countries, *terra nullius*, trade and economic advantages
- **Why care?** - introduce the *coureurs des bois*, the role of Indigenous groups, the threat of annexation from the 13 Colonies and the King’s decision to send *les filles du roi* to New France

Applying Activity

- Ask the person with the highest card in each group to stand up. They will be participating in the demonstration.
- Show the painting of *les filles du roi*. Ask what they see. How are they dressed? How does the voyage seem? What does the artist do to show that? What feelings does this painting evoke? What is your overall impression of this historical event?
- Collaboratively recreate the voyage with the high-card students. Divide them in half, two will be *les filles du roi*, two will be the *coureurs des bois*. Role-play the process of selection, the experience at the bottom of the ship, docking and disembarking, and the immediate betrothal.
- Have the students reflect on this experience, was it similar or different to what was depicted in the painting? How? Why?
- Writing activity: look at your cards again. If you had a red card, you are a *filles du roi*. If you have a black card, you are a *coureur des boi*. You are going to write a letter from the

perspective of the card you drew. Imagine you are a character in this painting. What do you have to say? (See Appendix B for prompts)

- Step 1: (5-6 minutes) Write the letter. The time period is between 1663-1673. It is the night before you dock. You are to be married tomorrow. You can write in English. Include as many details as possible, but try to avoid presentism.
- Step 2: (3 minutes) Find a person in your group with an opposite card colour. Read them your letter. Do not discuss it. Once both people have read their letters, return to your seat. Write down everything you remember about that letter.
- Step 3: (3 minutes) Repeat what you wrote down to your partner. What did you remember most? Why? What did you forget? Why? Did it change the story?
- Large group discussion: ask if anyone would like to share their letter. Ask if anyone would like to comment on the second and third steps of the writing process. What did you learn? Why do you think this is important? How does this influence our understanding of the past? Why do you think the story of *les filles du roi* is important to us today? What did we learn about historical perspective and the writing of history?

As Teachers and Learners:

- The use of drama and humour within the presentation created an engaging and captivating lesson.
- The passion for history was infectious and inviting.
- The knowledge was presented in an informative and comprehensive way.
- The connection to the experiences of the *les filles du roi* helped cultivate empathy and interest.

Promising Practices:

- The demonstration provided background information to help students complete the writing activity.
- The random group assignments allowed students to work with new individuals and ensure complete participation.
- The role-play of the journey of *les filles du roi* incorporated kinaesthetic learning.
- The PowerPoint presentation was a visual anchor for the material.
- A variety of media was used to engage learners (painting, letter, dramatization).
- The content was presented through a lens that students could identify with. Larger concepts were broken down into inquiry based questions.
- Important terms and vocabulary were included, explained, and applied throughout the presentation.
- Instructions were clear, concise, and encouraging.
- The lesson encouraged critical thinking skills in utilizing the Six Historical Thinking Concepts.
 - Historical significance: why is the journey of *les filles du roi* important to us now?
 - Primary source evidence: the painting of *les filles du roi*
 - Cause and consequence: how did the motivating factors for colonization contribute to the need to grow the population of New France?
 - Continuity and change: how does the story of *les filles du roi* compare to how marginalized women are treated today?

- Historical perspective: what were *les filles du roi* and the *coureurs des boi* thinking during this process?
- Ethical dimension: was the king justified? How would this be similar to modern day human trafficking?
- The writing prompts gave students a starting point in their letter writing activity.
- There was an emphasis on differentiating between history and the past.
- Students were encouraged to share their work and participate as active listeners.

Curriculum Connections: based on the ELA curriculum, the teaching demonstration addressed the following curricular objectives.

- **Language as Sense Making:** use a variety of strategies and thinking processes to make sense of and create text.
 - Learners were tasked with applying their understanding of *les filles du roi* and the *coureurs des bois* to create a letter using a specific historical perspective.
 - Through letter writing, learners are using a variety of thinking processes (imaginative, creative, interpretive, critical) to make meaning of ideas and information.
- **Language as System:** recognize, apply, and adapt rules and conventions.
 - Learners are using their understanding of letter writing to communicate clearly and effectively.
- **Language as Exploration and Design:** invent and take risks to create possibilities.
 - Learners had to take risks in exploring the perspectives of historical figures and creating their stories.
 - Learners consider multiple factors and perspectives to deepen their understanding of the topic.
- **Language as Power and Agency:** recognize and analyze alternative viewpoints in text. Contemplate the actions that can be taken, consider alternative viewpoints, and contribute other perspectives.
 - Through role-play and letter writing, students understood the events of the past through multiple lenses.
 - This process allowed them to explore and challenge common historical interpretations and misconceptions.
 - Learners are encouraged to actively seek to understand the world around them. The lesson calls on them to critically examine history.

Social Studies Curriculum Connections:

The Manitoba Social Studies curriculum calls for students to understand the following concepts:

- 1.2: Why did the French and other Europeans come to North America, and how did they interact with First Peoples?
- 1.3: How did First Peoples and Europeans interact in the Northwest, and what were the results?
- 2.2: How did the fur trade, European settlement, and the rise of the Métis nation transform life for the peoples of the Northwest?

The curriculum also focuses on skill development throughout the course. These skills include historical inquiry, interpretation and analysis of sources, critical comparisons of “diverse

perspectives in historical sources and accounts, and construct[ion of] historical narratives” (Manitoba Education).

Extensions and Adaptations:

- Adaptations:
 - Include additional visual texts as an aid for EAL students.
 - Allow students to write their first draft in the language they are most comfortable with.
 - Include examples of letters from the time period.
 - Provide a reference sheet of historical facts.
 - Allow students to demonstrate their understanding of historical perspective in a different format (dance, oral storytelling, painting, collage etc.)
- Extensions:
 - Extend the written pieces into radio plays reflecting the sounds of the period.
 - Extend the role-play to include other viewpoints (ex. Indigenous) from that time period.
 - Examine current examples of human trafficking.
 - Publish student work on tea dyed paper to simulate the time period.
 - Further students’ understanding by asking them to research primary sources and artifacts from the time period.
 - Take students to the Manitoba Museum and encourage them to write a historical perspective using displays or artifacts.

Questions Arisen:

- How would you adapt the concepts of the lesson for different grade levels and topics?
- How would you incorporate a conversation about primary and secondary resources into this lesson?
- How would you ensure all students feel safe and comfortable participating?
- What other writing techniques can be incorporated into this activity?
- How would you incorporate Indigenous perspectives into this activity?
- What enrichment projects can students investigate for those who wish to gain a deeper understanding on the topic?

Inquiry: This teaching demonstration helped me understand the importance of inspiring students to explore history through various lenses. By examining the historical perspective of *les filles du roi*, students felt invested in the events of the past. The role-play and letter writing activity allowed them to become active participants in history. I also learned the importance of developing historical consciousness in our learners. The process of critically analyzing our history can motivate students to rethink their assumptions of history. As I plan for future, I am challenged to incorporate the process and extensions of this demonstration throughout the year. I am particularly interested in examining the Indigenous voices of Canada’s History. As some colleagues identified in their feedback, these perspectives are often lost in our historical narrative. I am also pushed to make deeper and deliberate connections of history to our current political and national story. In this demonstration specifically, I am hoping to draw a parallel between *les filles du roi* of the 17th century and the Missing and Murdered Indigenous Women of today.

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Appendix A

What's there? Why there? Why care?**Inquiry Questions:**

What was the historical perspective of *les filles du roi*?
How does language and text influence our understanding of the past?

Literature:

Hermesen, T. (2009). Poetry of place: Helping students write their worlds. National Council of Teachers of English (Lesson 7, "A Voice in the Painting," p.37).

Curriculum Connections:

1.2: Why did the French and other Europeans come to North America, and how did they interact with First Peoples?

1.3: How did First Peoples and Europeans interact in the Northwest, and what were the results?

2.2: How did the fur trade, European settlement, and the rise of the Métis nation transform life for the peoples of the Northwest?

Curriculum Skills:

- Formulate and clarify questions to guide historical inquiry
- Select and identify diverse primary and secondary sources of information
- Consider the purpose and validity of historical sources
- Interpret, analyze, and record information from primary and secondary sources
- Compare diverse perspectives and conflicting accounts of the past
- Identify underlying values in historical sources and accounts
- Construct and communicate historical narratives, explanations, arguments, or other interpretations of the past using a variety of media

What's there?

- Context: 16th - 17th century France trying to expand its empire. Cartier "discovers" modern day Canada and claims it for France.
- **Exploration:** new technologies allowed explorers to travel easier and search for the North West Passage
- **Resources:** fish, land, fur (beaver)
- **Evangelization:** the call to convert people to Christianity

Why there?

- **Competition between countries:** in an imperial world, France was competing for sovereignty and power with surrounding European countries
 - **Terra Nullius:** "land belonging to no one", the first French explorers were met by indigenous groups. Europeans believed that only Christians could own land and immediately assumed superiority. This set the tone for colonization.
- **Economics and trade:** mercantilism was a system where the parent country would extract resources from a colony, manufacture the goods and sell them for a profit.
- **Imperialism:** France needed to expand its empire for both profit and power.

Why care?

- *Coueurs de bois* (English: runners of the woods): young boys sent to New France to hunt and trap beaver
- Indigenous groups: often helped the *coueurs de bois* survive the harsh climate
 - Result: intermingling of French and indigenous
- 13 Colonies: British settlement that was growing quickly
 - Challenges for the king: threat of annexation and loss of French culture
- Solution: **LES FILLES DU ROI** (English: The King's Daughters): young, poor women sent to New France. Provide a dowry and a baby bonus.

Appendix B

Letter Writing Prompt

Perspective: Les Filles du Roi/Coureurs du bois (circle one)

Date: Spring 1665

Dearest _____, (Who do you think you would be writing to?)

The King has requested that I marry. (Explain what you are expected to do. Why do you think this is happening?)

This past week has been (Explain how you have been feeling. What have you been doing?)

I sincerely hope that (What are you hoping for the future? What will your partner be like?)

I trust that this letter will find you in good time. Respectfully yours,

(Your name)