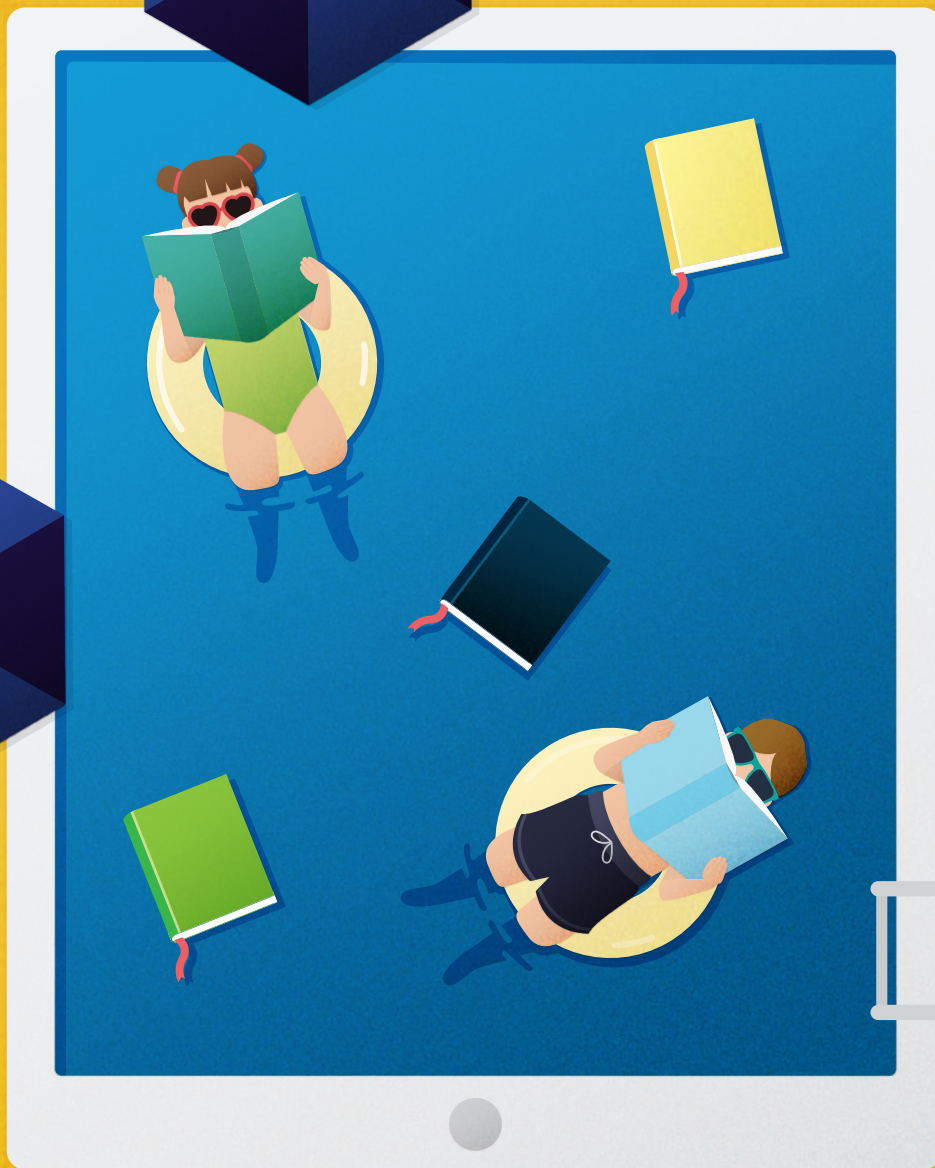


TEACH

EDUCATION FOR TODAY AND TOMORROW



**ENCOURAGING
CREATIVITY
IN LESSON
PLANS**

**SUMMER
READING**



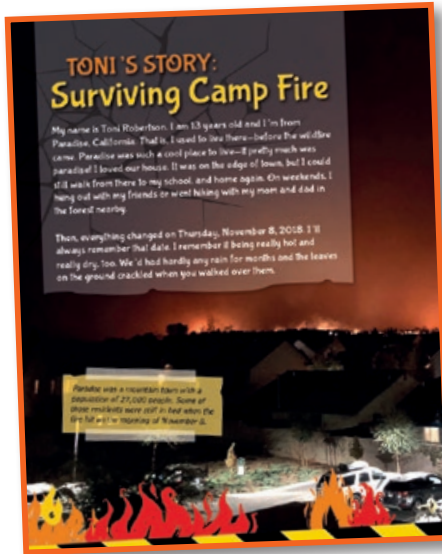
**HOW TECHNOLOGY IMPROVED
STUDENT ACHIEVEMENT IN MY ART CLASS**

Why should students learn about natural disasters?

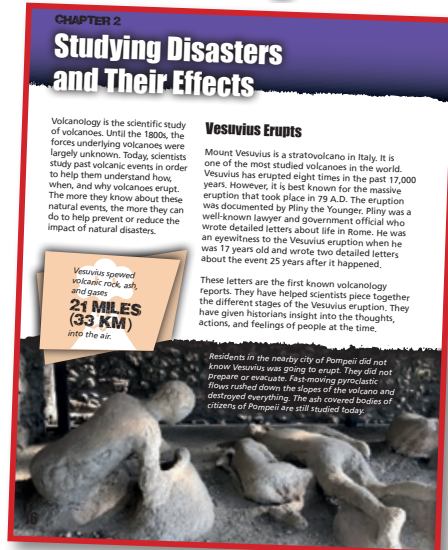
Natural disasters seem to be a growing concern as of late. The impact of these disasters is felt in communities around the world and very close to home for many students. By studying natural disasters, students examine themes in global citizenship, learning about the threats people on Earth face and how these threats are managed. Reading books that focus on disaster readiness and tell the stories of disaster survivors allow students to develop awareness about how governments, organizations, and ordinary citizens are affected by natural disasters and take action to reduce those effects. Through this awareness, students are encouraged to consider their roles as responsible global citizens, asking themselves what steps they can take to promote disaster readiness in their local and global communities.

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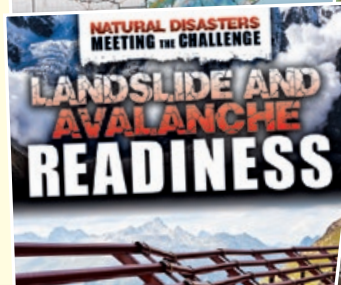
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CHAPTER 2 Studying Disasters and Their Effects

Volcanology is the scientific study of volcanoes. Until the 1800s, the forces underlying volcanoes were largely unknown. Today, scientists study past volcanic events in order to help them understand how, when, and why volcanoes erupt. The more they know about these natural events, the more they can do to help prevent or reduce the impact of natural disasters.

Vesuvius Erupts

Mount Vesuvius is a stratovolcano in Italy. It is one of the most studied volcanoes in the world. Vesuvius has erupted eight times in the past 17,000 years. However, it is best known for the massive eruption that took place in 79 A.D. The eruption was documented by Pliny the Younger. Pliny was a well-known lawyer and government official who wrote detailed letters about life in Rome. He was an eyewitness to the Vesuvius eruption when he was 17 years old and wrote two detailed letters about the event 25 years after it happened.

Vesuvius spewed volcanic rock, ash, and gases
21 MILES (33 KM) into the air.

These letters are the first known volcanology reports. They have helped scientists piece together the different stages of the Vesuvius eruption. They have given historians insight into the thoughts, actions, and feelings of people at the time.

Residents in the nearby city of Pompeii did not know Vesuvius was going to erupt. They did not evacuate. Fast-moving pyroclastic flows rushed down the slopes of the volcano and destroyed everything. The ash covered bodies of citizens of Pompeii are still studied today.



Vesuvius Today

Vesuvius remains one of the most dangerous volcanoes on Earth. Scientists predict it could erupt at any time. About 700,000 people live within its danger zone. Another 3 million people live in the nearby city of Naples, Italy. If Vesuvius were to erupt, they would be in danger of pyroclastic flows. The heat would be so intense that it could cook a human in under a second. As many as 10,000 people could die and there could be more than \$20 billion in damages. People would likely be without power, water, and transportation systems for many months.

There are many ongoing studies on Vesuvius and plans in place to reduce the impact of an eruption. In addition, the Vesuvius Observatory continuously watches for seismic activity in the area. The local government has created an evacuation plan that would quickly move hundreds of thousands of people out of the danger zone within 72 hours of an eruption.

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NOTES

There is great anticipation for the upcoming school year.

First, will there be a school year? Most people believe schools will re-open in Fall 2020 but the ways in which these openings occur and continue may be very different. We may see some schools return as per usual pre-pandemic. The more likely scenario is some kind of hybrid system where students will be divided into cohorts and will attend in-class sessions for part of the week while the balance of their time will be spent in an e-learning environment. This allows schools to reduce the numbers by having students in attendance part of the week. Physical distancing will be easier to effect with fewer students on the premises. This should also help alleviate parent and teacher anxiety. As we've discovered, physical distancing is the key ingredient to preventing the spread of the virus along with wearing masks, have proven to be the most reliable means of stopping the spread. This feeling will likely continue until there is a proven and effective treatment and vaccine available to the public.

Regardless, students will be learning and teachers teaching after the summer. In this, our pre-return-to-school issue, we cover the topic of creativity in lesson planning. What's required to develop and implement lesson plans that provide students with creative stimuli, the opportunity to engage in critical assessment while motivating them to push the boundaries of learning. Read Adam Stone's article to find out more.

The pandemic has produced stressors on society, in a myriad of ways. There are indications that,

in addition to physical health, mental health and well-being are being threatened. These pressures may very well add to levels of violence present in schools. That is, student-on-teacher violence and student-on-student violence. It isn't pretty and sadly, it isn't new. Alex Newman's article explores the meaning of school violence while detailing strategies to mitigate these actions.

Classroom Perspectives details how technology can be used to provide students the means to take control of and be responsible for their own learning. Discover how one teacher turned her classroom around while engaging students in the curriculum. Although many are still home bound, Field Trips looks to the future when road trips will be available again. Take a look at some of the top picks, while Webstuff explores summer reading opportunities. In a year like no other and a summer leading up to the unknown, settling down with a good read can be uplifting.

Finally, the CURRICULA section of TEACH returns to the building of democracy in Canada, an effort shouldered by two unlikely individuals and compatriots; Robert Baldwin and Louis-Hippolyte LaFontaine.

Until next time.

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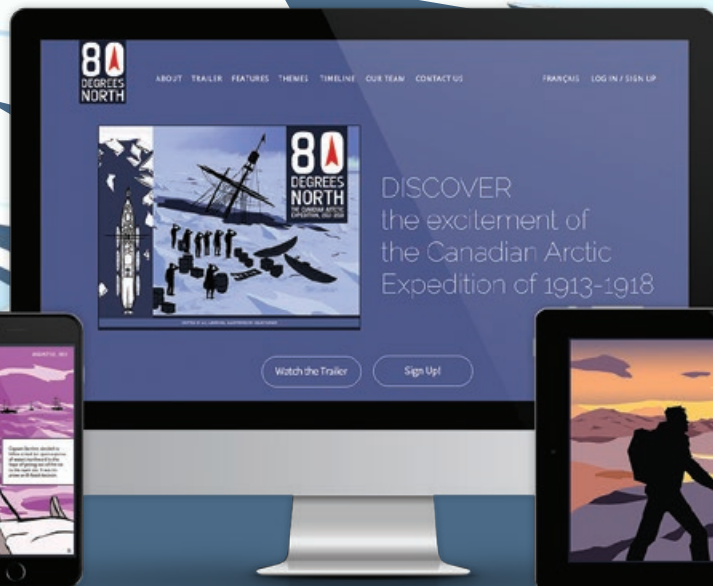
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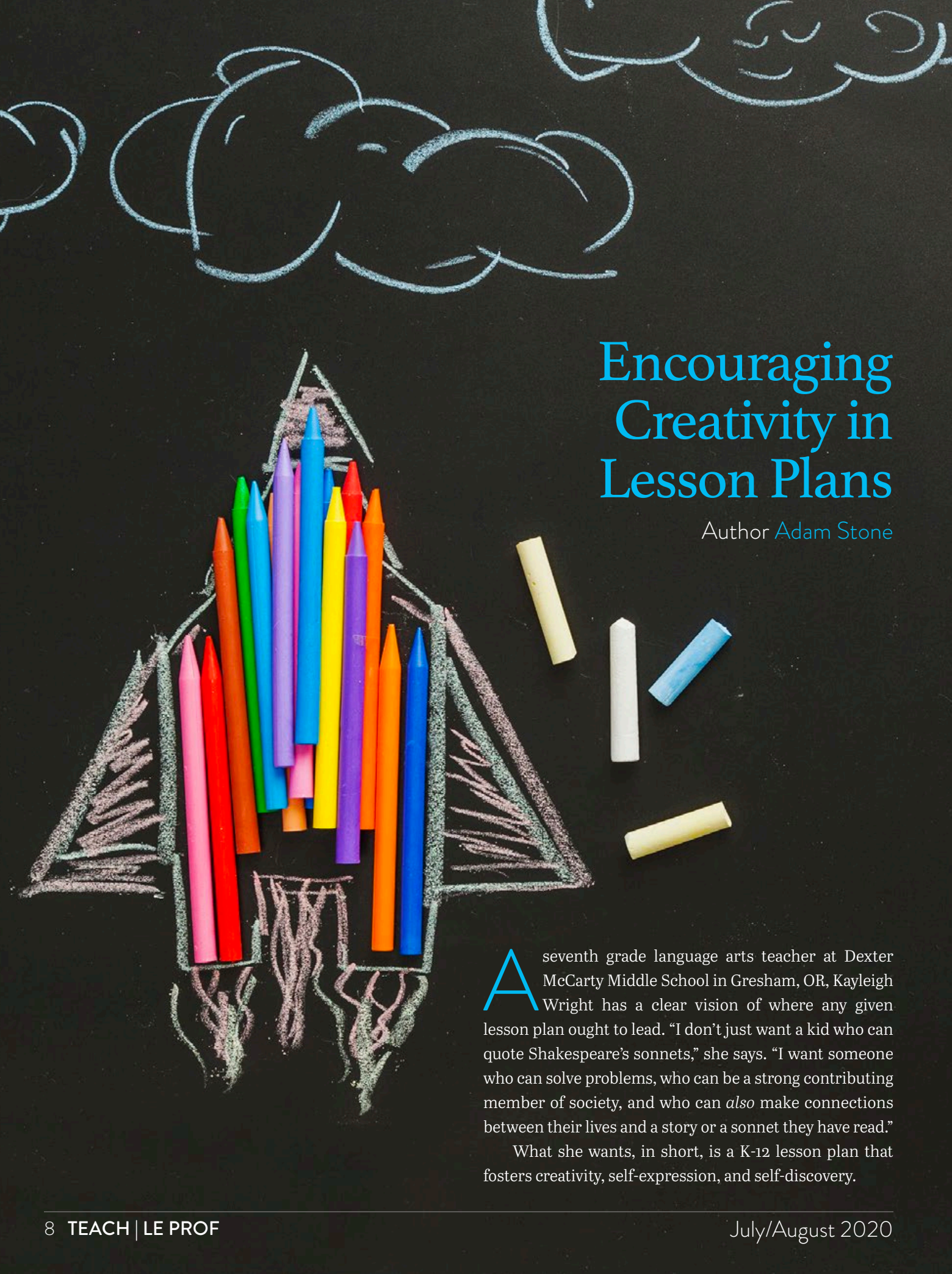
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Encouraging Creativity in Lesson Plans

Author Adam Stone

A seventh grade language arts teacher at Dexter McCarty Middle School in Gresham, OR, Kayleigh Wright has a clear vision of where any given lesson plan ought to lead. “I don’t just want a kid who can quote Shakespeare’s sonnets,” she says. “I want someone who can solve problems, who can be a strong contributing member of society, and who can *also* make connections between their lives and a story or a sonnet they have read.”

What she wants, in short, is a K-12 lesson plan that fosters creativity, self-expression, and self-discovery.

This is not easily achieved, says Cassie Tabrizi, CEO of educational consultancy, Create-abilities. “It can be incredibly easy to treat lesson planning like a checklist. Objective: check. Standards: check. Activity: check,” she says.

Education experts say there is a better way. A thoughtful lesson plan can encourage exploration, freeing kids to speak in their own voices and infusing creativity into the learning process. Parents and teachers see the value in this: Gallup research found 87 percent of teachers and 77 percent of parents say teaching that incorporates creativity in the learning process has a bigger payoff for students.

FIRST STEPS

In order for students to find their own unique voices, they first need to feel their voices are valid. Before settling down to craft the lesson plan, teachers need to make an upfront investment in relationship-building.

“Whether it’s through surveys or one-on-one interviews, you have to know who is in your classroom in order to create an environment in which they will take risks for self-discovery,” says Rowena Shurn, senior policy analyst and program specialist at the National Education Association.

Shurn taught in Prince George’s County, MD schools for 14 years, and found that this early effort paid dividends when she moved on to the actual lesson planning. “You take that information—who they are, what they are interested in—and you have that profile in front of you when you make your lesson plan,” she says. “It’s what allows your students to show up as their authentic selves.”

Deborah Poulos is a teacher with over 27 years experience and the author of *The Conscious Teacher*. She studied every student’s cumulative record files at the start of every year, and built that knowledge into her lesson planning. “I had strategies to individualize and differentiate so I could meet students at their levels,” she says. “They knew I thought they were important.”

PLAN FOR CHOICES

How to write a lesson plan that empowers those valued individuals to speak in their own voices? Step #1: Give them choices. Students learn in different ways, and the lesson plan needs to reflect that individuality.

When Wright gives out a persuasive writing assignment, for example, she keeps it loose. “It can’t



always be five paragraphs, five sentences in each paragraph,” she says. “You can get the same amount of information from them if you let them do it in different ways. They can create a commercial, they can create a blog, they can [create vlogs]. I just need to see that they can make a persuasive argument.”

At The Avery Coonley School in suburban Chicago, second grade teacher Sarah Batzel even finds ways to make math an open-ended exercise. “Let’s say I want to talk about fractions. I give them patterned blocks and ask them to build a figure that represents ‘one-third.’ They grapple with the concept, but there is more than one way of doing it,” she says. “They make their own choices.”

She did the same in science class, as kids designed their own glue. “We tested corn starch, we tested flour, then the children got to design their own mixture in their own way, using the data we had collected,” she says.

It’s that combination of data—of facts, information, and a clearly-defined end product—that keeps this kind of open-ended work from becoming a free-for-all. “Parameters foster creativity,” Batzel says. “It’s not just ‘go make a shape.’ There is real math in there, and they work within that.”

Shurn builds her lesson plans on a tic-tac-toe approach: Eight ways of mastering the information (pick your own) plus a blank square if none of the others appeal to you. “Some people can demonstrate their abilities visually. Another student may be more kinesthetic, so

they will do something hands-on. An artistic student may create a video, and another may create a song,” she says.

The ninth square is where creativity shines the brightest. One student used every ninth-square opportunity to tie the lesson back to his STEM fair project. Another consistently incorporated media production. “They get a chance to develop something totally different,” Shurn says. “When we stop trying to control it, then what they are doing is authentic. It is connected to who they are and what they are passionate about.”

PLAN FOR TIME

In addition to options, the lesson plan also needs to leave room for *time*—open blocks between tasks that allow for experimentation and discovery.

“You need to plan for projects with a one- and two-week time frame,” says Dr. Marisela Rodriguez, executive director of Rice University’s Tapia Center for Excellence and Equity in Education, which offers professional training for K-12 educators. “Time allows for practice. It allows them to try it multiple ways, to draft and rewrite and edit.”

Unstructured time can spark creativity even in more matter-of-fact subjects, such as technology. “Any time I give them a new tool, I give them time to explore,” Wright says. “I want them to play around with it, to work through the platform themselves. I want them to solve problems on their own, so that the creativity comes in working through the kinks.”

Unstructured time gives kids room to iterate, a key component in creativity. If there’s only time to do it once, where is the space to explore? A lesson plan that allows for open time challenges kids to go beyond their knee-jerk answers.

“Something may be easy the first time and even the second time,” Batzel says. “When you give them time to do it a third way or a fourth way, that’s when they start to get really creative.”

PLAN FOR HONESTY

It’s easy to build a lesson plan on a schedule. You start at the end—here’s what they need to learn—and work backwards, with incremental steps leading toward the goal. A lesson plan that fosters creativity needs to incorporate an added element: Call it authenticity, or even vulnerability.



“It is about relationship and rapport,” Shurn says. “When you have a real relationship, young people will know there is a safe space. If they know they won’t be rejected, they will want to show up in an authentic and creative way.”

That has to happen every day, in a million small ways, but it can also be baked into a lesson plan.

“Lesson plans that foster self-discovery and self-expression should include invitations for students to explore themselves in a safe environment,” says former high school math teacher Dr. Mikela Bjork, a professor at the University of Redlands School of Education.

She would introduce a math lesson by first asking kids their fears about math. Maybe they’ve been told it is hard, or that they aren’t good at it. “When I asked my students to write about their fears of math, I sat down and wrote with them. And I shared my fears. It was a bonding experience,” she says. That key moment of sharing was part of the lesson plan.

Wright took a similar approach when she built up a lesson plan around the book *Ghost Boys* by Jewell Parker Rhodes that tells the story of a black boy mistakenly shot and killed by a white police officer.

“That challenged students to think on a bigger scale, in part because they saw [that] I was comfortable having conversations where I didn’t always have the answers. That gave them the comfort to take similar risks,” she said. “When I could admit—I just don’t have the answer for that, I just don’t know—that was freeing to them.”

It may sound paradoxical, but vulnerability and uncertainty at the front of the room can actually spur student creativity.

“It takes away this idea that teacher is above the students,” Wright says. “When I can do that, I give them

power that otherwise they see as being mine. It empowers them, it makes the classroom *our* space, and then it's OK to make a mistake. That makes it OK to explore.”

OF PROJECTS, AND EQUITY

Two other key issues come into play when crafting a lesson plan to promote creativity. The first is project work, the second relates to issues of equity and inclusivity.

Project work seems obvious. Give kids hands-on tasks, encourage them to create, and creativity will flourish. But there are some guidelines worth noting.

A proscribed project doesn't fire the imagination: Here are the parts, here's the manual, now build it. That's a *project*, but it's not creative. “The lesson plan should introduce the project with an open-ended question,” Rodriguez says.

“How does Covid-19 affect the environment? Students can go many different ways with that. They can talk about air quality, they can talk about the animals, they could talk about traffic, they could talk about going to school online. They could make a pamphlet or a TikTok,” she said. “The open-endedness is what gives them voice and choice.”

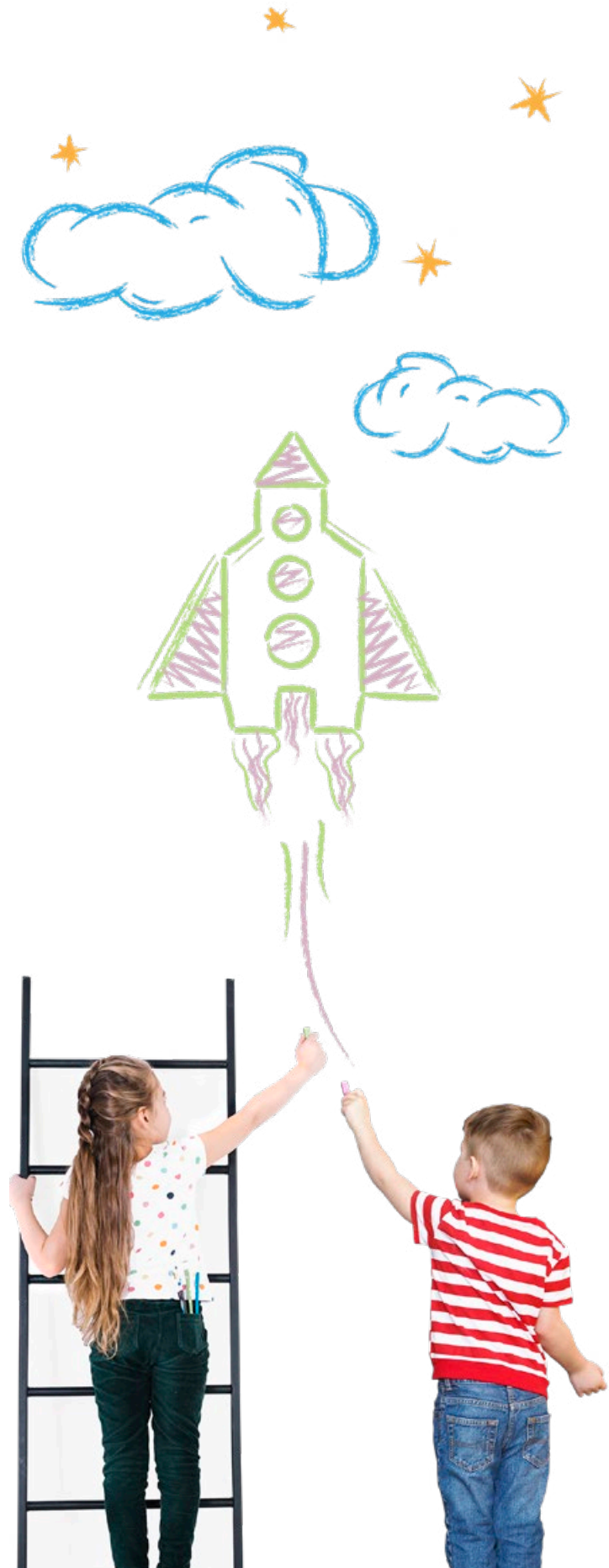
Project-based lesson plans also need milestones: a reading to get them started; requirements for a rough draft; a bibliography. “The checkpoints ensure that students don't go off on a tangent, that at the end of the day they are meeting the standard,” Rodriguez says.

How do equity and inclusion factor here? In the long game, these are some of the biggest benefits to be derived from a creativity-driven lesson plan.

“All students come with different background knowledge and different experiences. When teachers understand and respect that, then everybody has the right to shine,” Rodriguez says.

“Students who learn this way are not afraid to be themselves, they are not afraid of sharing their ideas,” she said. “These early experiences with creativity will make our world more diverse and more interesting, when everyone feels safe to speak in their own voice.”

A seasoned journalist with 20+ years' experience, ADAM STONE covers education, technology, government and the military, along with diverse other topics.



Summer Reading

It's no secret that students can experience a loss of reading proficiency over summer holidays. Keeping them engaged in learning can be a challenge when school isn't in session, but there are plenty of apps and websites that promote reading by making it a fun, interactive, and collaborative experience. Here are a few such resources to help keep students' reading skills sharp during the break.



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Developed for Scholastic's Summer Read-a-Palooza, this online destination is a place where reading for fun is celebrated. Kids ages 8-12 can read books, play games, attend live events, and even interact with Scholastic characters. Scholastic has also partnered with United Way Worldwide to donate 100,000 books to children across the United States who don't have sufficient access to any during the summer. Kids are also able to help contribute: for every two days in a row they keep track of their reading streak, Scholastic will donate one book. Kids can even print a report of their reading progress at the end of the summer and celebrate their achievements with a certificate.

Visit www.kids.scholastic.com/kids/games/homebase to learn more.



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For more information, visit: www.startwithabook.org.

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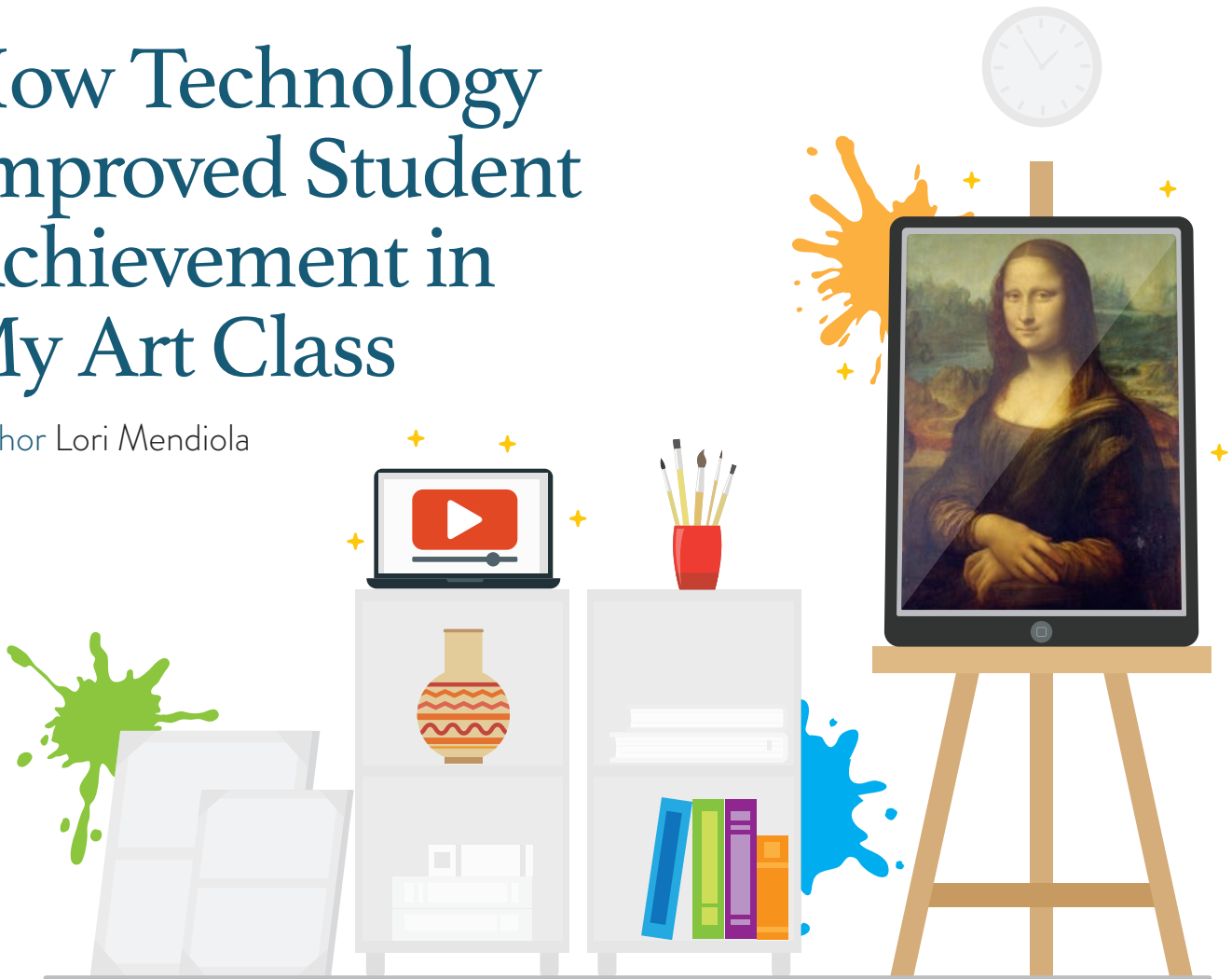
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How Technology Improved Student Achievement in My Art Class

Author Lori Mendiola



As a teacher, I have high standards that I expect students to reach. At the same time however, trying to get them to take ownership of their learning can be difficult in the best of classrooms. I had all this in mind when I accepted a new job as a high school art teacher in rural South Carolina. It was a big change from the Charter school that I had just left, and an even bigger challenge because it was a Title 1 school (higher rate of students in poverty), but I was determined to give it my all.

My first year was strenuous. I wanted students to be excited in the art room, to enjoy creating things, to feel accepted, and to be proud of their hard work. Instead, disciplinary problems were high, student achievement was low, and so was my patience. My students were often on their phones, drawing on desks, arguing over grades, fighting with each other, and choosing not to do any class work. Any projects that were completed required

repeated instructions because students weren't listening the first time around, and were rushed, lacking effort, or not fully done.

I was frustrated with how the classes were going and knew I couldn't do it again the following year. What worked with my Charter school students simply didn't work for my current ones. I knew I needed to change my approach.

I started doing research about how some teachers were trying self-paced classrooms and implementing technology. I found an article about how it was being used in a math classroom in an urban high school in Washington, DC. The article was "Blended Learning Built on Teacher Expertise" by Kareem Farah and it not only opened my eyes, but also the floodgates for my research.

So I decided to completely change my teaching style. It was either going to be great or it was going to be

catastrophic—and that was okay because at least I tried. A free program called Schoology is where I found the answer to using technology in the classroom that wouldn't interrupt learning. The setup was easy for both me and my students. I looked through other platforms, but they either cost money or were difficult to use.

First, I organized and posted all my teaching units and different lesson plans onto the platform. The process was clear and straightforward. Each lesson included attachments of worksheets, videos, instructions, examples, and anything else I needed in one place for my students. They didn't need to search different websites to get their classwork done.

During the first week, I explained to students how to use the new platform and access all the information that was available to them. We also went through a checklist I handed out that corresponded to their assignments posted on Schoology.

I also used another program called Screencastify that allows you to record your computer screen and a voiceover of yourself explaining information. This is what I would have done in person, but in video form. One of the other benefits is that students can pause, rewind, or re-watch the video if needed. I also used Screencastify to demonstrate how to use certain art materials. I will warn you though, it was initially very strange to hear your own voice from multiple computers all day long.

With these two new technologies in place, students worked independently through the units while referencing the different lessons and videos of me providing instructions and demonstrations.

After trying this new teaching method for one year, I noticed many benefits. Students were taking ownership of their education because *they* had to decide which assignments to do first. They also learned how to better manage their time and pace themselves. Those who were falling behind were motivated to keep up with others who were ahead. Students were also learning from each other because they had the opportunity to explore the content together.

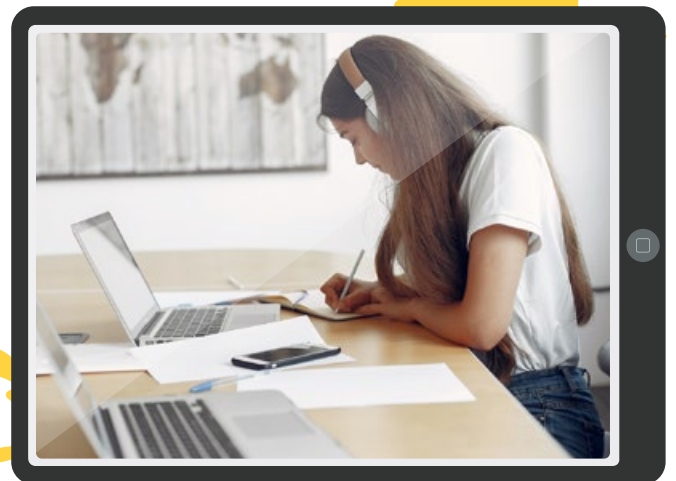
Since there was always something to work on, students did not have the down time to get into trouble. There were fewer behavioral problems because I was always walking around to check on each student's progress. I also now had time to put together small groups for those that needed extra help and hold demonstrations for students who were ahead and in turn, they would

lead a demonstration the following day. I noticed too that students were less stressed because they only had four deadlines (for report cards) instead of weekly ones. Overall, things had taken a dramatic and positive turn in my classroom.

Everything was not rainbows and unicorns, however; I still had some challenges. Wifi would go down, students would forget their laptops, or not charge them to try and get out of work. So, I created a charging station, paired up students who forgot their devices, and wrote on the board three projects that most students were working on.

It was a lot of work to figure out the technology and set up an entire curriculum in advance. It also took time to gather all of the art supplies for the many different projects. For one course it took over 40 hours to put everything together. But it was all worth it. I can reuse the same setup for the following year and more importantly, I feel that it has changed how my students view education—for the better. I am still finding new ways to improve what I've started and am continuing to grow as an educator. Achievement has improved in my classroom with not only the help of technology, but also through building relationships with my students.

LORI MENDIOLA holds a Bachelor's Degree in Art Education from the University of South Carolina and has taught art to students at all grade levels. She is currently completing her Master's Degree and lives in Myrtle Beach, SC with her husband and two children.

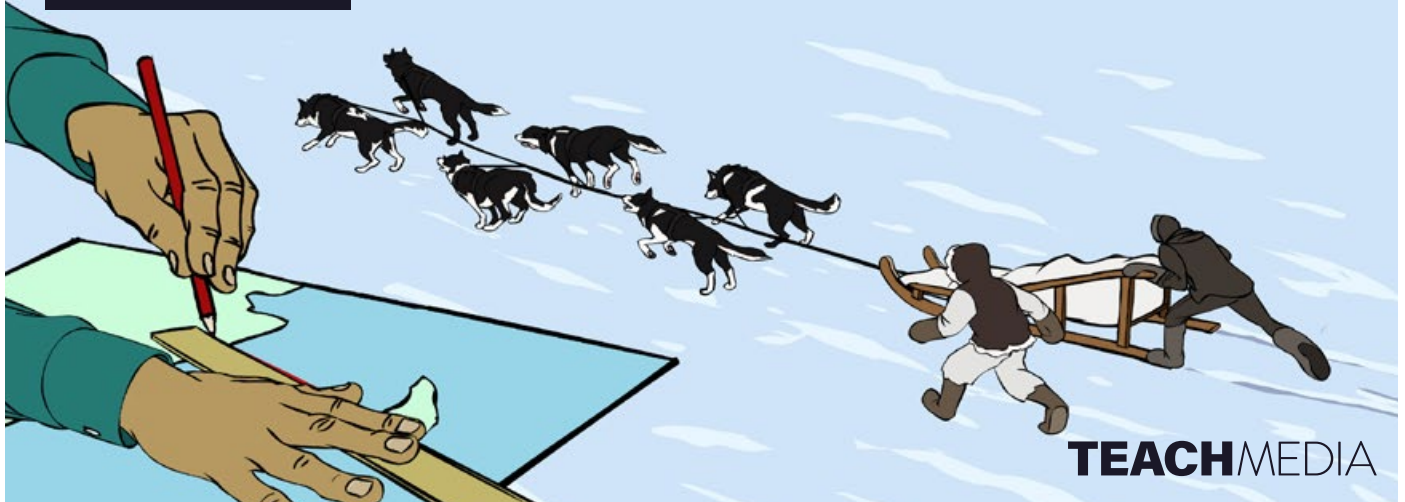


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9^e à 12^e année

INTRODUCTION

Deux grands hommes. Presque du même âge. Chacun ayant été élevé dans un contexte différent, avec une langue et une culture différentes. Louis-Hippolyte La Fontaine, à Montréal, et Robert Baldwin, à Toronto, étaient deux avocats, deux hommes mariés, deux hommes qui sentaient que le régime politique avait besoin d'une bonne réforme. Les deux se sont opposés à la violence et ont appuyé les droits des minorités. Les deux se sont dressés contre l'oppression, particulièrement celle de l'importante minorité de francophones du Québec. Ensemble, ils ont mené une lutte de tous les instants, qui avait commencé même avant qu'ils se connaissent. Les deux ont brigué les suffrages et ont été élus. Les deux ont occupé des fonctions importantes au sein du gouvernement. Ils ont noué un lien d'amitié et entretenu une relation professionnelle au cours de laquelle ils se sont soutenus et ont fait sortir le meilleur de l'autre. Chacun mettait en priorité la saine gouvernance de son pays avant ses propres intérêts.

CONCEPTS ABORDÉS

Les élèves acquerront des connaissances sur Louis-Hippolyte La Fontaine et Robert Baldwin ainsi que la manière dont ils

ont créé et mis en application le concept de gouvernement responsable. Ils étudieront l'histoire de la période qui s'étale environ de 1813 à 1851, une période marquante dans l'évolution du Canada, de ses institutions démocratiques et de son régime politique.

DURÉE :

3 à 4 cours

MATÉRIEL REQUIS :

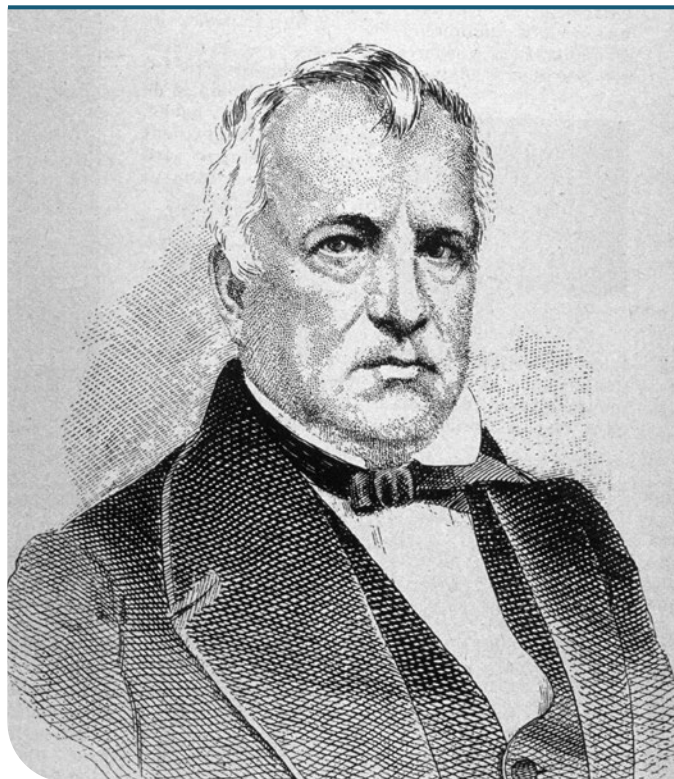
- Bande dessinée *Baldwin et La Fontaine : aux origines du gouvernement responsable du projet En route vers la Confédération*
- Ordinateurs ou autres appareils avec accès Internet
- Matériel nécessaire à la préparation des présentations

OBJECTIFS

Les objectifs présentés ci-dessous ne servent que de point de départ. Il est recommandé aux enseignants de faire des liens avec les objectifs de leur région et de leur niveau scolaire.

Voici les résultats attendus pour les élèves :

- enrichir leurs connaissances sur l'histoire canadienne;
- analyser le régime politique en vigueur avant que le Parti réformiste connaisse son ascension;
- examiner les effets des réformes mises de l'avant par La Fontaine et Baldwin et leur importance pour la politique canadienne et la gouvernance d'antan et d'aujourd'hui;
- expliquer comment certains événements et certaines personnes d'importance ont eu de l'influence sur La Fontaine et Baldwin, ont façonné leur perception du monde et ont orienté leurs actions;
- comprendre la volatilité de la politique canadienne à l'époque;
- décrire la relation entre le Canada et le Royaume-Uni autour des années 1800 à 1850 et



Louis-Hippolyte La Fontaine

l'influence de ce dernier sur la vie, la société et la politique au Canada;

- transmettre leurs idées, leurs arguments et leurs conclusions par divers moyens et dans divers styles selon le public cible et le but recherché.

LIENS AVEC LES PROGRAMMES D'ÉTUDES

Manitoba

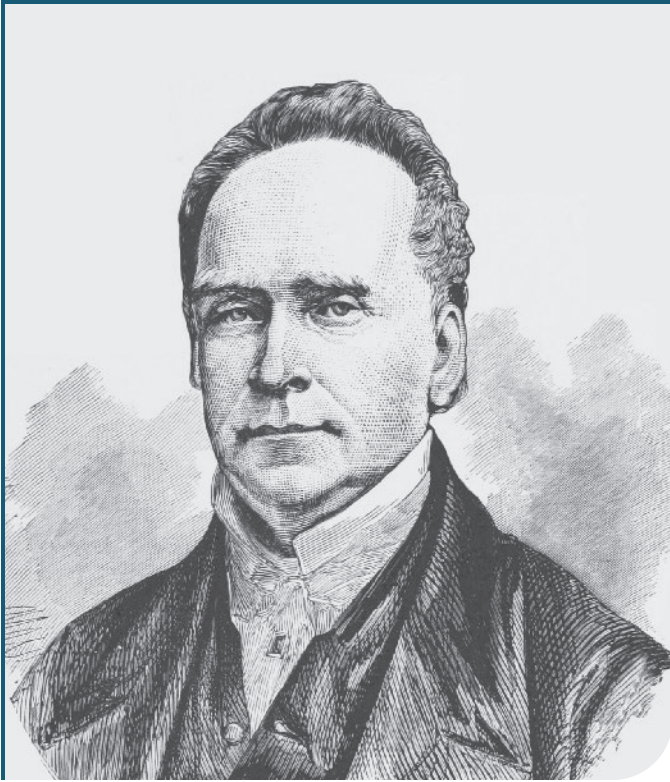
Histoire du Canada, 11^e année (regroupement 3)
Enjeux mondiaux : citoyenneté et durabilité,
12^e année

Nouveau-Brunswick

Histoire du Canada, 11^e année

Ontario

Études canadiennes et mondiales, 9^e année –
Enjeux géographiques du Canada
Études canadiennes et mondiales, 12^e année –
Enjeux mondiaux : une analyse géographique



Robert Baldwin

Études canadiennes et mondiales, 9^e et 10^e année
– Histoire du Canada depuis la Première Guerre mondiale
Études canadiennes et mondiales, 11^e et 12^e année
– Histoire du Canada : identité et culture

Québec

Histoire du Québec et du Canada
(3^e et 4^e secondaire)

Terre-Neuve-et-Labrador

Sciences humaines, 9^e année
Géographie du Canada 1232
Histoire du Canada 1231

CONTEXTE

La Fontaine et Baldwin ont tous les deux été élevés dans un milieu aisé. Les deux hommes avaient de bons résultats à l'école et ont obtenu un diplôme en droit avant leur entrée en politique. La Fontaine a, de son côté, perdu son père alors qu'il était tout jeune encore, et sa mère

s'est remariée très vite. Il s'est ainsi tourné vers d'autres hommes en qui il percevait une figure paternelle, par exemple Louis-Joseph Papineau, réformiste et futur rebelle, ainsi que le père de Baldwin, William Warren, médecin et député. La Fontaine et son épouse, Adèle, n'ont jamais eu d'enfants. Dans sa jeunesse, La Fontaine est demeuré fort et combatif et a d'ailleurs occupé la fonction de garde du corps de Louis-Joseph Papineau qui a été attaqué un certain nombre de fois par la foule agitée durant des rassemblements. Athlétique et solide, il ne voyait aucun inconvénient à sauter dans la mêlée quand les esprits s'échauffaient, mais c'est son intelligence qui a séduit les gens et qui a fait de lui l'un des dirigeants de facto du mouvement réformiste au Bas-Canada. Baldwin, quant à lui, était aussi très près de son père qui a été son mentor pendant ses jeunes années et sa carrière politique. C'était une personne sensible et romantique jusque dans l'âme qui croyait en l'amour idéal. Il s'est marié avec une cousine, Eliza, contre la volonté de sa famille. Eliza est tragiquement morte après une grossesse difficile, et Baldwin a dû élever quatre enfants seul. Baldwin n'avait pas le tempérament pour faire carrière dans la sphère publique. C'était un homme tranquille et réservé qui n'avait pas la confiance nécessaire pour parler devant les gens. Il a néanmoins tenu à ses convictions et est devenu un homme entièrement dévoué à la politique et déterminé à améliorer la manière dont est gouvernée la société canadienne pour que le gouvernement soit à l'écoute des gens et responsable de ses actes.

PREMIÈRE ÉTAPE : DISCUSSION AVEC L'ENSEIGNANT

L'histoire du Canada ne manque pas de personnages publics forts qui ont apporté une contribution notable à la société. Parmi eux, peu après l'époque de La Fontaine et de Baldwin, notons Wilfrid Laurier et les suffragettes canadiennes Emily Stowe, Nellie McClung et Flora MacDonald Denison. Ces personnes avaient un moral d'acier et la foi nécessaire pour faire tomber tous les obstacles qui entravaient leur route.

Demandez aux élèves de parler des qualités d'un bon dirigeant et surtout de la force mentale qu'il faut pour accomplir de telles choses. Divisez la classe en équipes pour la discussion. Les élèves sont-ils en mesure de comprendre pourquoi ces personnes ont suivi le chemin

qu'elles ont suivi (en portant une attention particulière sur La Fontaine et Baldwin) et de cerner les traits qui ont fait d'elles des personnes si spéciales? Leurs réalisations s'expliquent-elles plutôt par un événement en particulier? Demandez aux élèves d'imaginer ce qu'aurait pu devenir le Canada sans La Fontaine et Baldwin. Aurait-il été très différent de celui que nous connaissons aujourd'hui? Le cas échéant, de quoi aurait-il eu l'air? Dans le cas contraire, pourquoi? Chaque équipe présentera les résultats de sa réflexion dans un exposé oral.

DEUXIÈME ÉTAPE : CRÉATION D'UN PROFIL

Demandez aux élèves de faire une recherche sur l'une des personnes suivantes qui ont influencé La Fontaine et Baldwin à un moment ou l'autre de leur vie et d'écrire un profil sur cette personne en y indiquant si cette influence a été favorable à leur carrière :

- William Warren Baldwin
- Louis-Joseph Papineau
- Lord Elgin
- Robert Baldwin oncle
- George-Étienne Cartier
- Eliza Baldwin
- William Lyon Mackenzie
- Sir Francis Bond Head
- Adèle Berthelot
- Lord Durham
- Joseph Howe
- Lord Sydenham
- Augustin Cuvillier
- Sir Charles Bagot
- Sir Charles Metcalfe
- Egerton Ryerson

Le profil sera évalué par l'enseignant.

TROISIÈME ÉTAPE : DES PERSONNAGES EN CHAIR ET EN OS

Les personnages de la deuxième étape ont tous joué un rôle dans la vie personnelle ou professionnelle de La Fontaine ou de Baldwin ainsi que dans leur développement. Cependant, chacun avait une vie bien à lui. Demandez aux élèves de donner chacun

à un des personnages. Ce peut être fait sous forme de portrait écrit, de rédaction d'une scène de théâtre, de sketch ou de monologue devant la classe, de dessins ou d'illustrations (sous forme de bande dessinée, par exemple), d'exposé, de poème, de chanson ou de présentation PowerPoint (la liste est encore longue). Les élèves doivent faire ressortir quelque chose d'important sur le personnage au cours de leur présentation, peu importe la forme de cette dernière. La présentation ou le texte sera évalué par l'enseignant.

QUATRIÈME ÉTAPE : ACTIVITÉ DE SYNTHÈSE

Demandez aux élèves de choisir une personne parmi la liste qui suit : Mao Zedong, sir Winston Churchill, Charles de Gaulle, Mohandas Karamchand Gandhi, Vladimir Lénine, Nelson Mandela, Golda Meir, Helmut Kohl, Benito Mussolini, Anouar el-Sadate, Martin Luther King et Juan Perón.

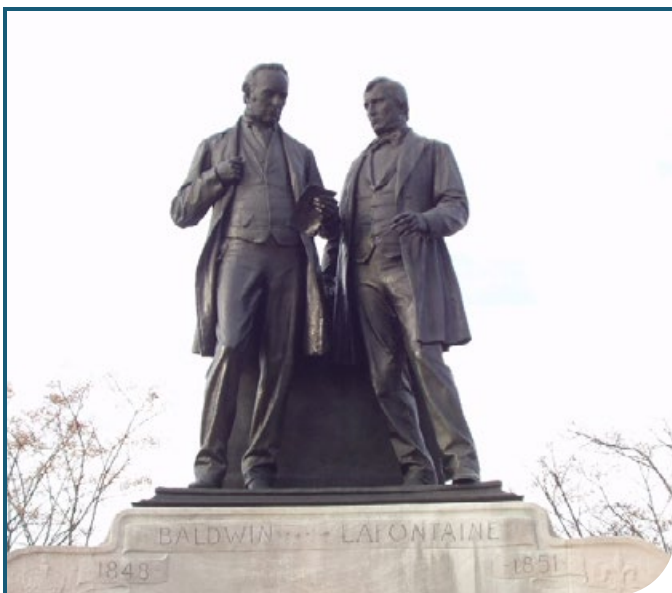
Les élèves feront une recherche sur la personne qu'ils ont choisie et rédigeront un essai sur l'influence de cette personne sur son pays. Quel rôle a-t-elle joué et quelle a été l'importance de ses gestes pour l'évolution de son pays? Quels sont les facteurs de cette influence? Si possible, les élèves feront la chronologie de la carrière de la personne. Ils pourront ensuite comparer la personne à La Fontaine ou à Baldwin, notamment au rôle joué par chacun et à son importance dans le développement du pays. Une fois les textes terminés, les élèves présenteront leur travail à la classe.

ACTIVITÉS SUPPLÉMENTAIRES

- Même s'il ne portait pas de nom comme tel à l'époque, La Fontaine et Baldwin adhéraient la plupart du temps au principe de résistance passive en présence de violence. Expliquez le concept de résistance passive, son fonctionnement et les campagnes connues dans le monde où on a mis en œuvre ce principe.
- Baldwin était un romantique qui croyait en l'amour idéal. Il a pleuré tout le reste de sa vie son épouse Eliza morte à 25 ans. Il portait toujours sur lui les lettres d'Eliza et se recueillait toute la journée à l'anniversaire de

cette dernière. Expliquez le concept d'amour idéal et l'influence qu'il a eue sur Baldwin.

- La politique était dure et agitée, voire dangereuse et violente à l'époque de La Fontaine et de Baldwin. Ils ont, chacun leur tour et à de nombreuses reprises, dû faire face à des situations violentes et à des menaces de représailles. Quels sont les facteurs qui ont entraîné une telle violence? À quoi servait-elle? Était-ce une tactique utile? Le cas échéant, comment a-t-elle été utile? Dans le cas contraire, pourquoi a-t-elle échoué? Les élèves devront faire un jeu de rôles d'après la bande dessinée *Baldwin et La Fontaine : aux origines du gouvernement responsable du projet En route vers la Confédération*, surtout les sections qui dépeignent la carrière politique de La Fontaine et de Baldwin. Demandez aux élèves de travailler en petites équipes pour créer leur sketch. L'enseignant peut donner des exemples de situations tirées de la bande dessinée.
- Débat d'élèves : Demandez aux élèves de former des équipes pour débattre de la question suivante : il ne fait aucun doute que le système colonial britannique fonctionnait bien dans les colonies comme le Canada et que la population en tirait des avantages. Une équipe



Statue de Robert Baldwin et Louis-Hippolyte La Fontaine par Walter Seymour Allward dans Parliament Hill à Ottawa

sera pour et l'autre, contre. Il faudra suivre les règles d'un bon débat. Les élèves qui ne font partie d'aucune des deux équipes seront les juges qui décideront qui a remporté le débat. L'enseignant aura le rôle de modérateur.

- Rédaction : Chaque élève fera une critique de la bande dessinée *Baldwin et La Fontaine : aux origines du gouvernement responsable du projet En route vers la Confédération*. Le texte fera un maximum de deux pages et se penchera sur l'intrigue, les personnages, les illustrations et la manière dont l'histoire est racontée et dépeinte. Les personnages leur ont-ils semblé réalistes? La Fontaine et Baldwin avaient-ils l'air de « vraies » personnes? Les élèves ont-ils pu s'identifier aux personnages et comprendre ce qu'ils ressentaient? Les critiques seront évaluées par l'enseignant.

ÉVALUATION

Questions d'évaluation des élèves propres au plan de leçon

Avant les activités

- Les élèves comprennent-ils de manière générale les principes du gouvernement responsable?
- Les élèves saisissent-ils bien l'importance des premières influences de Louis-Hippolyte La Fontaine et de Robert Baldwin?
- Les élèves savent-ils déjà des choses sur l'importance que revêtent La Fontaine et Baldwin dans l'histoire du Canada?
- Les élèves connaissent-ils l'histoire de l'Empire britannique, l'étendue et la puissance qu'il avait et la façon dont il gouvernait le Canada parmi l'ensemble des colonies?

Après les activités

- Les élèves décriront les principes du gouvernement responsable et leur importance.
- Les élèves saisiront bien l'importance que revêtent La Fontaine et Baldwin qui ont établi les fondements de la démocratie dans les affaires politiques canadiennes.

- Les élèves feront le point sur l'héritage de La Fontaine et de Baldwin et expliqueront leurs idées.

- Connaissez-vous le concept de résistance passive?

Questions d'évaluation des enseignants

Avant les activités

- Comprenez-vous de manière générale l'importance des principes du gouvernement responsable?
- Saisissez-vous bien l'importance de la relation entre Louis-Hippolyte La Fontaine et Robert Baldwin?
- Savez-vous déjà des choses sur les premières influences de La Fontaine et de Baldwin?

Après les activités

- Vous décrierez les premières influences de La Fontaine et de Baldwin et leurs répercussions.
- Vous connaîtrez bien les contributions de La Fontaine et de Baldwin à la politique et à l'histoire du Canada.
- Vous comprendrez pourquoi La Fontaine et Baldwin ont jeté les bases de la démocratie moderne au Canada.



Attribué à Joseph Légaré, *L'incendie du Parlement à Montréal*, en 1849

GRILLE D'ÉVALUATION – POINTS GÉNÉRAUX

	Niveau 1	Niveau 2	Niveau 3	Niveau 4
Discussion	L'élève a participé de manière limitée aux discussions avec l'enseignant.	L'élève a correctement participé aux discussions avec l'enseignant.	L'élève a activement participé aux discussions avec l'enseignant.	L'élève a eu une participation exemplaire aux discussions avec l'enseignant.
Contenu	L'élève a affiché une compréhension limitée des concepts, des faits et des termes.	L'élève a affiché une compréhension élémentaire des concepts, des faits et des termes.	L'élève a affiché une grande compréhension des concepts, des faits et des termes.	L'élève a affiché une excellente compréhension des concepts, des faits et des termes.
Travail écrit	Le rapport de l'élève était généralement clair et suivait une certaine structure, mais comportait de nombreuses fautes grammaticales.	Le rapport de l'élève était généralement clair et suivait une certaine structure, mais comportait de nombreuses fautes grammaticales.	Le rapport de l'élève était clair et bien structuré, mais comportait quelques erreurs importantes.	Le rapport de l'élève était très clair et bien organisé et comportait peu d'erreurs.
Présentation orale	La présentation de l'élève était confuse, les élèves avaient peu d'entrain et aucune discussion n'a pu s'ensuire.	La présentation de l'élève était généralement claire, mais manquait d'entrain et il y a eu peu de discussions ensuite.	La présentation de l'élève était claire et dynamique, mais manquait un peu d'entrain; une bonne discussion a suivi.	La présentation de l'élève était très claire et faite sur un ton enthousiaste et a entraîné de vives discussions.
Travail d'équipe	Les membres ont apporté une contribution minimale au groupe, très peu de coopération.	Les membres ont apporté une certaine contribution au groupe, mais la coopération était superficielle.	La plupart des membres ont apporté une importante contribution au groupe et le niveau de coopération était bon.	Tous les membres ont apporté une contribution considérable au groupe et les membres du groupe ont très bien collaboré.

GRILLE D'ÉVALUATION – POINTS SPÉCIFIQUES

	Niveau 1	Niveau 2	Niveau 3	Niveau 4
Première étape	L'élève a affiché une compréhension limitée de l'importance de la contribution de La Fontaine et de Baldwin à l'histoire du Canada.	L'élève a affiché une compréhension élémentaire de l'importance de la contribution de La Fontaine et de Baldwin à l'histoire du Canada.	L'élève a affiché une bonne compréhension de l'importance de la contribution de La Fontaine et de Baldwin à l'histoire du Canada.	L'élève a affiché une excellente compréhension de l'importance de la contribution de La Fontaine et de Baldwin à l'histoire du Canada.
Deuxième étape	L'élève a affiché une compréhension limitée dans sa rédaction sur la personne qui a influencé La Fontaine ou Baldwin.	L'élève a affiché une compréhension élémentaire dans sa rédaction sur la personne qui a influencé La Fontaine ou Baldwin.	L'élève a affiché une bonne compréhension dans sa rédaction sur la personne qui a influencé La Fontaine ou Baldwin.	L'élève a affiché une excellente compréhension dans sa rédaction sur la personne qui a influencé La Fontaine ou Baldwin.
Troisième étape	L'élève a affiché une compréhension limitée du personnage et a n'a pas vraiment fait d'efforts dans sa présentation.	L'élève a affiché une compréhension élémentaire du personnage et a fait des efforts satisfaisants dans sa présentation.	L'élève a affiché une bonne compréhension du personnage et a fait de bons efforts dans sa présentation.	L'élève a affiché une excellente compréhension du personnage et a fait des efforts plus qu'il n'en fallait dans sa présentation.
Quatrième étape	L'élève s'est fait une idée limitée de la personne choisie et de l'influence qu'elle a eue sur son pays d'origine.	L'élève s'est fait une idée élémentaire de la personne choisie et de l'influence qu'elle a eue sur son pays d'origine.	L'élève s'est fait une bonne idée de la personne choisie et de l'influence qu'elle a eue sur son pays d'origine.	L'élève s'est fait une excellente idée de la personne choisie et de l'influence qu'elle a eue sur son pays d'origine.

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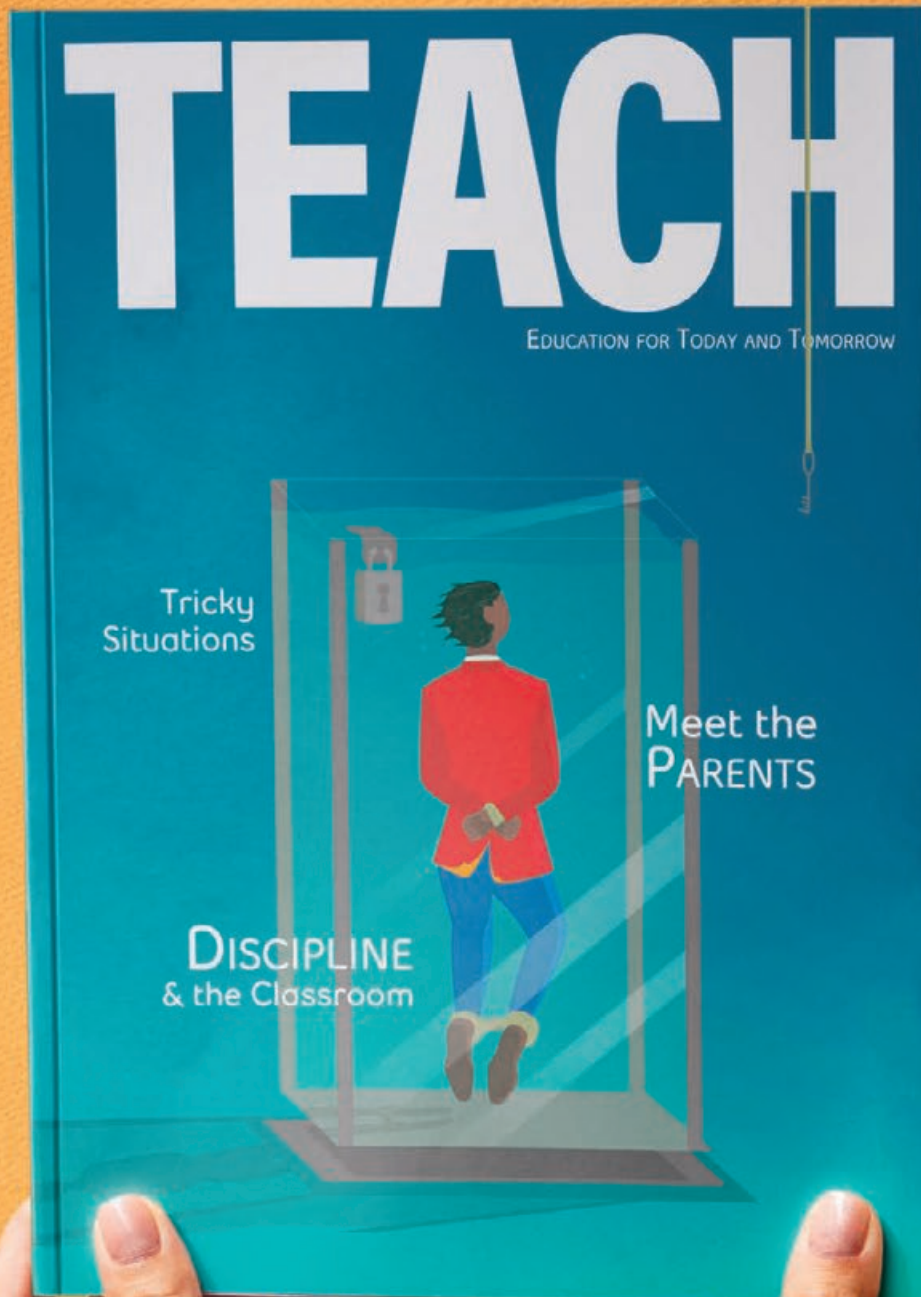
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Failure to Communicate: Ending School Violence

Author Alex Newman

Violence in schools can exist in many forms: students attacking teachers, violence between students, and individual violent outbursts. In this article we'll take a look at some different causes of violence, why the number of incidents is increasing, and what to do about it.

First let's define workplace violence. According to the Occupational Health and Safety Act, it is "the exercise (or attempt) of physical force by a person against a worker in a workplace that causes or could cause physical injury to the worker."

That definition should include other forms of violence as well, says Paul Wozney, president of the Nova Scotia Teachers Union, such as self-harm, cyber bullying, and isolation tactics.

A 2017 [study](#) conducted by the Elementary Teachers' Federation of Ontario (ETFO) reported an estimated 70 percent of Ontario elementary teachers have either personally experienced or witnessed violence against fellow staff in their place of work. A *Globe and Mail* [article](#)

revealed that teaching assistants in one British Columbia school board were subjected to 1642 incidents of student violence against staff in the 2017/2018 school year—up from 190 incidents ten years earlier. Charts from other school boards across the country tell the same sad story.

Teachers have reported being bitten, kicked, scratched, and punched, having their hair pulled and being sworn at or even threatened by students. These incidents have led to increased numbers of teachers suffering PTSD, on stress leave, or complete burnout.

Not all violence is directed at teachers, however. There has been an increasing trend in violence between students. An extreme case of which occurred last year in Hamilton, ON where a high school student was stabbed to death by another student right outside the school.

In situations of violent behaviour involving special needs students, Wozney explains that it isn't directed at anyone. "It's a fight or flight thing," he says.

Jane Morrey, an elementary school teacher with several years' experience and training in special education,



agrees. “All behaviour is communication,” and violent outbursts are often a cry for help, she says. “These kids are communicating that they are over-stimulated in some way. It’s too noisy, too bright, too hot, or they have anxiety about an upcoming un-preferred task. They might not have the skills to request help ... [and] might do whatever works to relieve those feelings. The fastest way out of that room is to hit somebody.”

SOME POTENTIAL CAUSES

Natasha Regehr, a supply teacher in southwestern Ontario, feels that “a lot is rooted in trauma. I’ve had children in my class who had witnessed severe domestic violence at home.” Their behaviour at school, she says, “is a survival mechanism, surviving from beginning to end of day.”

But she also knows it’s not a case of “bad kids, but children who have problems. A lot of them are starving for love and care, and that’s the role the teachers play in their lives, any academics they manage to get in is secondary.”

Wozney has also observed “a major uptick in mental health crisis in elementary kids, such as clinical anxiety [and] bipolar [disorder]. [Students are experiencing] eating disorders, cutting, harassment and social violence, cyber bullying, social exclusion, [and] freezing people out. It’s psychologically traumatic, for students and in some cases for staff.”

He believes the real culprit is the gap in mental health supports. “Partly it’s the way we fund—education and healthcare come from two different pockets. Teachers are not grief counsellors or social workers, although being the responsible adult in the room [means] they’re forced into a position of providing these kinds of care. When teachers say they need more support, they’re saying ‘for the love of god help us with those other aspects.’”

Years ago, Wozney adds, truancy officers monitored social issues and were regularly in touch with families in crisis. School nurses, too, provided care. Those positions have long been eliminated and now schools—and teachers—are filling the gaps.

“It’s 100 percent a human resources issue,” agrees Morrey. For an inclusive class to work effectively, “you must have a highly skilled key worker, a teacher, or educational assistant to anticipate, read, and respond to [behavioural] cues, before a situation occurs or escalates. While I completely understand how school board budgets are stretched to the limits, there just aren’t enough EAs, and teachers are [simply] trying to teach,” says Morrey.

Expanding class sizes have also contributed to the increase of violent incidents. In the average class of 25 kids, Morrey says you will certainly have more than one child with special needs, in addition to other unidentified behaviours. “I’m a special education specialist, with courses in functional behavioural analysis, autism intervener, and so on. Even with my additional training, it’s still extremely challenging to meet the needs of certain students, and also teach the curriculum.”

STRATEGIES

So what can be done when facing violence in the classroom? There is no one right answer. It often depends on the student and their individual needs.

In some cases, it helps to track behaviour to determine patterns and cues. “Observing before, during, and after an escalation can identify needs,” Morrey says. “Is the child seeking sensory stimulation, which requires the intervention of an occupational therapist? Does the



student get angry before French class, gym, recess, or lunch? They may be hungry, tired, or anxious.”

Teachers must also prioritize the things that need to be addressed immediately and those that can slide. “If [a] child isn’t pushing in their chair, or standing for [the national anthem] I let it go. If they’re crawling across the top of the bookshelf, that’s a safety issue and I will step in.”

Regehr, too, has found it helpful to change her attitude. Initially, she scales back her academic expectations with troubled students, then works them back in gradually. “I develop simple goals: being safe, staying in class, and not disturbing the learning of others. Then eventually move on to things like joining the lesson, even if briefly, and being kind.”

Keeping a notebook helped stabilize her emotionally; writing down a defeat list and a victory list. “[It] help[s] me not to see the whole day as failure and to celebrate the numerous small ways to reach these kids.”

Sympathy also goes a long way. Acknowledge upsetting events—a dad who didn’t show up, a bike that got stolen—and saying to a child, ‘gosh that’s terrible, I get how you’re feeling,’ helps so much, Morrey shares.

Or try using humour. When one child explained his anger because he bumped into a chair, Morrey walked over to the chair and told it off. The child laughed and the air cleared.

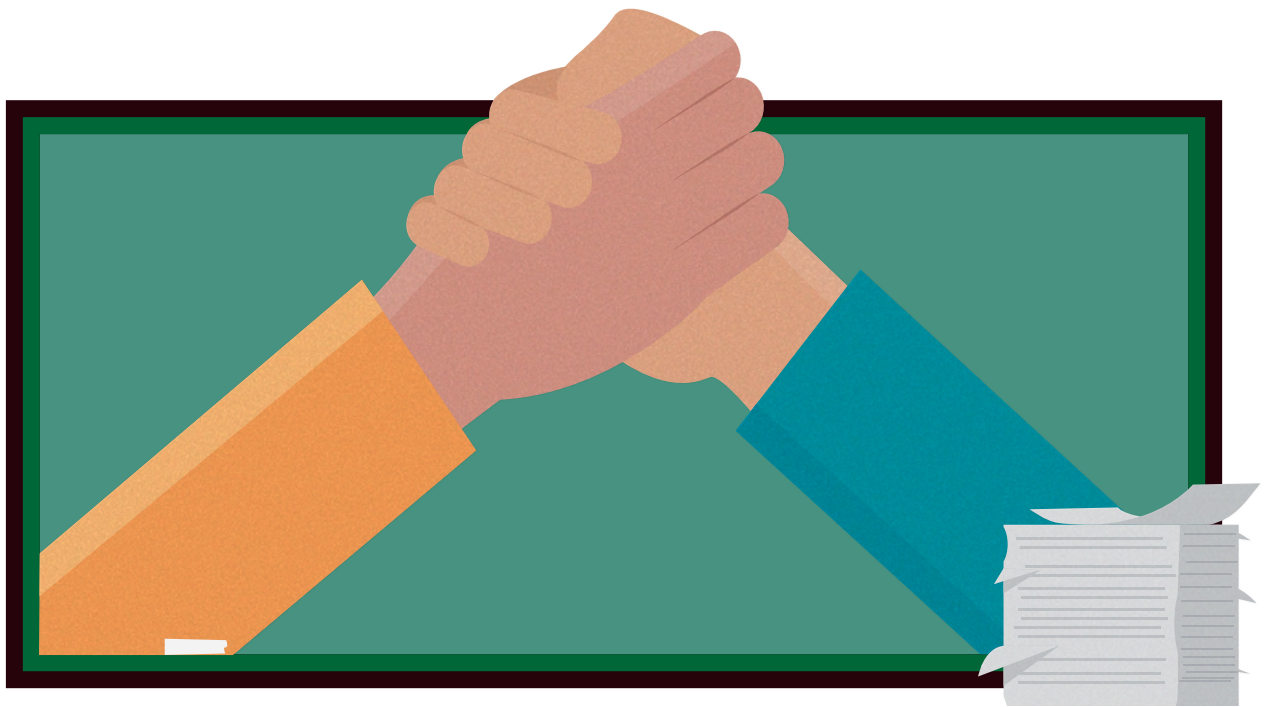
When a child is violent, sometimes the only safe solution is not to engage and clear the class. “They’ll only get worse and you can get hurt,” Morrey says. “It’s the time after an evacuation that’s important. Kids are humiliated after a meltdown, and that’s when you can go in and express empathy.”

WORKING WITH THE SCHOOL AND UNION

There are also steps teachers can take outside of the classroom to try and mitigate violence.

According to a [survey](#) conducted by the ETFO, too often teachers don’t report incidents of workplace violence, some fear repercussions, and some don’t believe anything will be done about it.

In addition to the principal, you need to notify the union representative, Wozney says. “I can’t stress enough keeping union support in the loop. Suffering in silence is a recipe for disaster, because whatever is happening will keep on happening, if you don’t speak up and advocate for yourself.”



TRAINING

The ETFO stresses the need for principals to do a risk assessment of workplace violence, to have emergency plans in place—including lockdown plans—and to notify teachers of any potential problems without risking disclosure limits for the student.

Wozney agrees that school boards have to do a better job of equipping new teachers with professional development. That is especially true for supply teachers. One year, he had a highly volatile student, and in addition to the usual information—fire drill routes, bathroom location, etc.—two pages covered all a supply teacher needed to know about the student, including how to handle them, and who to contact if necessary.

SHOULD YOU EVER CALL THE POLICE?

Policies on this vary from board to board. The Toronto District School Board, for example, requires teachers to call police for any hate-based violence. In British Columbia, “the ministries of Education, and Public Safety and Solicitor General collaborated on the development of a new set of provincial school-police [guidelines](#) in consultation with education, community and police partners.”

Understandably, some parents are concerned about calling the police. Anna McQuarrie is a Nova Scotia mom whose special needs children can turn to outbursts when they’re frustrated. In an extensive [CBC report on school violence](#), she was quoted as saying, “we’re mischaracterizing kids who aren’t being supported as violent.”

Morrey had one occasion where she felt the need to call police, although the principal intervened instead. “This student was bigger than me and I was in danger. In the criminal code of Canada, teachers, like everyone, have the right to protect themselves. In all cases, it’s important to remember, though, these are children. No one chooses to be aggressive. The behaviour is a message that something isn’t working.”

Even while feeling overwhelmed in the face of violence, most teachers would say they stand by the rights of all children to be educated in an inclusive classroom, regardless of mental, social, and emotional needs.

ALEX NEWMAN is a Toronto freelance writer and editor. Visit her website, alexnewmanwriter.com.

Road Trips

Rather than hopping on a plane to enjoy some far away fun, make the most of your summer by exploring a little closer to home. Road trips can be a great way to get to know a place through a different lens, and the sheer beauty of the natural Canadian landscape promises unlimited photographic opportunities—so don't forget your camera! From coast-to-coast, there are plenty of diverse activities, events, and destinations to experience. Fans of seafood will appreciate the week-long “Savour Nova Scotia” road trip. The route includes stops at numerous award-winning restaurants along the east coast of Canada, as well

as a tour through Nova Scotia’s “Wine Country.” A seven-day drive from Cranbrook to Banff offers an incredible journey through the Rocky Mountains of British Columbia. Or take a trip across the prairies of Saskatchewan—and be sure to stop at Grasslands National Park, where you can see plenty of rare wildlife and sleep under the stars at Canada’s darkest Dark Sky Preserve.

Check out the rest of these suggested travel routes and scenic drives, or build a personalized road trip itinerary and embark on your very own Canadian adventure!



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www.hellobc.com/travel-ideas/road-trips

2 ALBERTA
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3 SASKATCHEWAN
www.tourismsaskatchewan.com/travelcart

4 MANITOBA
www.nationalgeographic.com/travel/road-trips/manitoba-canada-road-trip

5 ONTARIO
www.algomacountry.com/touring/drive-rv-tours

6 QUEBEC
www.easterntownships.org/tourist-routes

7 NEW BRUNSWICK
www.tourismnewbrunswick.ca/roadtrip

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