

\$6.99 • ISSUE 154 • SEP/OCT 2022

TEACH

EDUCATION FOR TODAY AND TOMORROW



**MARCHING
TO THE BEAT OF
THEIR OWN DRUM:
THE MAGIC OF HIGH
SCHOOL BANDS**

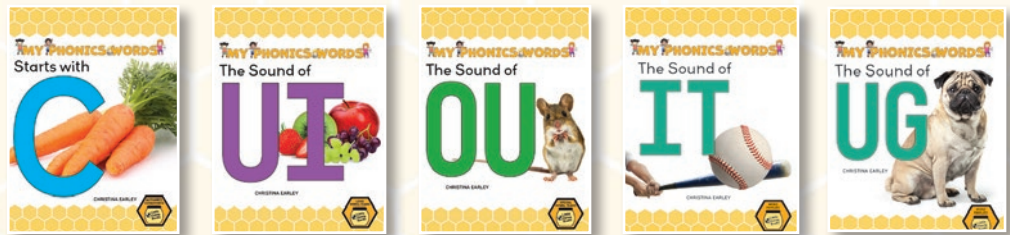
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With phonics at the center of the elementary Language Arts curriculum, educators will be looking for resources to support instruction. For beginning and emergent readers, phonics resources should help them recognize, understand and apply phonics concepts as they learn to read. Readers should be able to familiarize themselves with consonant and vowel sounds and learn to apply this knowledge to segment and blend syllables in words. These skills help readers learn to decode words as they continue to build their reading skills.

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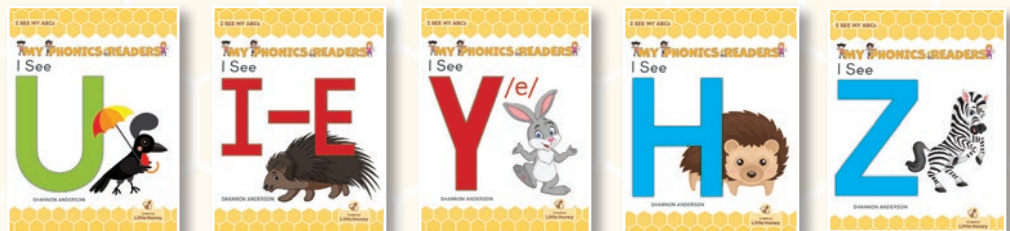
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Crabtree Publishing is a trusted source for nonfiction and fiction books for grades PreK-9+.

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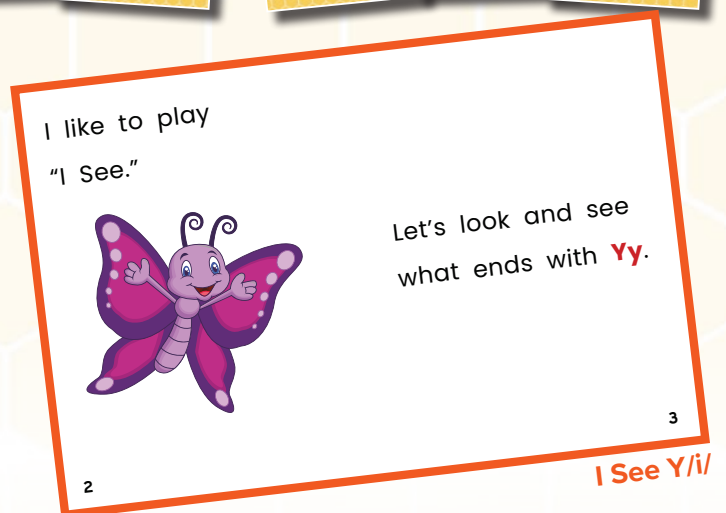
**Crabtree
Little Honey**
PHONICS BOOKS

**My Phonics Readers:
I See My ABCs**

The **My Phonics Readers** series, in the Little Honey Books collection, helps students build phonics skills to become successful readers. Each book gives examples of words that include the same sound along with engaging pictures that reinforce letter-sound connections. Learning activities support comprehension and encourage further phonics knowledge.

Reading Level: Grades PreK-1
Interest Level: Grades PreK-2
16 pages, 6 x 8", full colour

**33
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NOTES

This new academic year opens with some uncertainty. What will conditions be like in schools, especially now that masks are no longer required in many of them? Will students be able to overcome the varying degrees of learning loss that resulted from school closures and the shift to online learning? And perhaps the biggest question of all: have we become resigned to the fact that COVID will be ever-present, with students and teachers simply learning to live with it? The answers will become clear as we move into the autumn months.

In this issue we are pleased to introduce a new column called Teacher's Pet. We mean it literally. This is an opportunity for teachers to showcase their pets (dogs and cats only for now) in the pages of *TEACH Magazine*. We ask that interested teachers send us a submission to let us know why we should feature their pet, along with three key adjectives that describe their furry companion to a tee.

We have an informal theme for our September/October issue: team building. The start of a new school year offers many opportunities for students to connect with each other and begin working together as a team.

Our issue aims to examine some of those instances.

Adam Stone's feature article on marching bands, for example, looks at the ways bonding and teamwork can make a difference in how well bands perform. And perform they do, under difficult and hectic circumstances; many appear in competitions that set a very high bar. Marching bands compete locally, regionally, and sometimes, even nationally. In his article, Stone explores some of the benefits of high school marching bands, along with a few challenges that come from managing this intensive school activity.

Our second feature explores what we used to call "Home Economics,"

known today as "Family Studies." No longer about sewing pillowcases or learning how to set a table, Family Studies classes now take a holistic approach to food, culture, and again, teamwork. The goal of these courses is to help students gain new skill sets that will enable them to embark on a wide variety of careers, often in the food service and hospitality industry.

In line with the issue's theme, our Field Trips column explores notable team-building experiences. Take your students to stunning outdoor destinations where they will be faced with fun and engaging challenges that can only be solved by working together.

Classroom Perspectives talks about one educator's strategy for teaching her students to develop critical thinking skills. Using her love of travel and her understanding of the unique perspectives to be gained from visiting new places, Nancie Nesbitt was able to come up with creative ways to help students in her Western Civilization class learn to identify and question bias in what they read and study—both in school and in today's media.

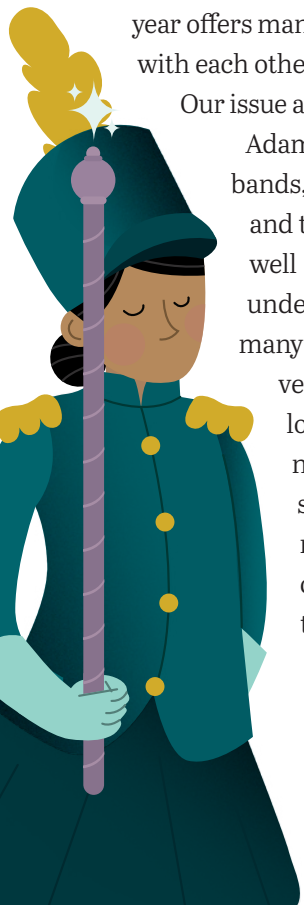
This issue's CURRICULA explores the topic of migration, a phenomenon that compels people to leave their homelands—often to escape poverty, abuse, and conflict—in search of a better life. Millions of people have been uprooted from the places they once called home, and are forced to travel using unsafe means. This lesson plan sheds some light on the root causes of migration, while also helping students to develop empathy and understanding for people who have immigrated to a new place.

Lastly, our Bookstuff column also looks at immigration experiences, in this case through the lens of October's Latin American Heritage month. What better way to celebrate this important month than with a collection of moving stories written by Latin American authors?

Until next time.

WILI LIBERMAN

PUBLISHER



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Latin American Heritage Month

Latin American Heritage Month is right around the corner for Canadians (October), along with National Hispanic Heritage Month in America (September 15 to October 15). Teachers and librarians can take these opportunities to introduce books that are created by authors and illustrators of Latin American origin, and which reflect the stories and identities of the Latin American community. Read on to find wonderful literary works that contain themes of influential figures and powerful immigrant journeys, along with narratives that promote diversity and celebrate Latin American experiences.



1 **ABUELITA AND ME**

BY LEONARDA CARRANZA,
ILLUSTRATED BY RAFAEL MAYANI

Annick Press (April 2022)

Grade Level: K to 2

An empowering story about confronting racism, as told through the eyes of a little girl, and how she and her grandma choose to overcome it, together. The book can be used as a lead-in to discussions of empathy and compassion, while offering comfort for children who may be coping with racism in their own lives. (Additional resources include a [lesson plan](#).)

2 **GROWING AN ARTIST**

BY JOHN PARRA

*Paula Wiseman Books
(May 2022)*

Grade Level: K to 3

This heartwarming picture book introduces a young boy who discovers his inner artist while accompanying his landscape architect father to work for the first time. The story offers teachable moments about the value of creativity, hard work, and taking pride in a job well done. (Additional resources include a [teaching guide](#).)

3 **HISPANIC STAR: ROBERTO CLEMENTE**

BY CLAUDIA ROMO EDELMAN AND
SARA E. ECHENIQUE, ILLUSTRATED
BY MANUEL GUTIERREZ

*Roaring Brook Press
(September 2022, Forthcoming)*
Grade Level: 3 to 7

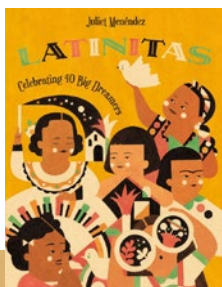
This book depicts the true story of Latin American icon Roberto Clemente—the first Puerto Rican player to be inducted into the Baseball Hall of Fame—who not only broke down barriers for Latinx athletes, but also gained much acclaim as a dedicated philanthropist.

4 LATINITAS: CELEBRATING 40 BIG DREAMERS

BY JULIET MENÉNDEZ

Henry Holt and Co. (February 2021)
Grade Level: 3 to 7

Meet 40 trailblazing Latinas and learn about the childhood events and influences that shaped their lives. Featuring biographies of women from all across Latin America and the U.S., *Latinitas* will encourage young readers to follow their passions and pave their own paths to success.

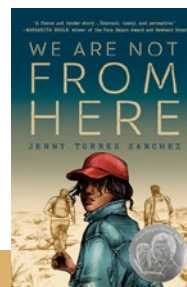
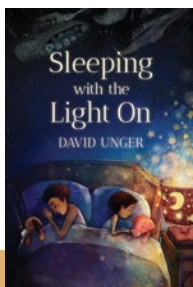


5 SHINE ON, LUZ VÉLIZ!

BY REBECCA BALCARCEL

Chronicle Books (May 2022)
Grade Level: 3 to 7

When Luz injures her knee, her life as a soccer star is over, along with the bond she once shared with her father. Determined to find a way to shine again, she finds solace in a robotics club and decides to reinvent herself as a STEM superstar. (Additional resources include a [discussion guide](#).)



7 TUMBLE

BY CELIA C. PÉREZ

Kokila (August 2022)
Grade Level: 4 to 7

Twelve-year-old Adela learns the missing pieces of her origin story when she meets her estranged biological father—a lucha libre (wrestling) legend in New Mexico—and his eccentric luchador family, in this coming-of-age novel that celebrates finding yourself and the true meaning of family.

8 WE ARE NOT FROM HERE

BY JENNY TORRES SANCHEZ

Viking Books for Young Readers (May 2021)
Grade Level: 9 to 12

Escaping the dangers of their homeland in Central America, three teens embark on a harrowing journey through Mexico to the United States. Inspired by current events, this critically-acclaimed novel shines a spotlight on the sacrifices and resilience of countless migrants who risk their lives to cross the border.





Modern Home Ec:



BY MARTHA BEACH





Carrie Clarkson took Family Studies when she was in Grade 12 and, after becoming a teacher herself, volunteered to teach it to Grades 6, 7, and 8. “It was then I realized that I could actually teach Family Studies as a career,” says Clarkson, who now teaches Grades 10 to 12 with the Halton District School Board in Ontario. “It’s a passion. And that passion really started when I was in school taking these types of courses myself.”

The courses that Clarkson teaches are very different from what we might think of as traditional Home Economics courses. Gone are the days of learning to repair a torn shirt sleeve or traditionally set a table. Clarkson remembers her mother talking about taking Home Ec courses: “They taught her how to properly section an orange.”

What we might think of as “Home Ec” now falls under an umbrella term called “Family Studies” in Canada. It covers a wide variety of topics, like fashion and textiles, food and nutrition, food and culture, human development, hospitality services, housing design, and more. While most other classes involve a screen, today’s take on “Home Ec” intertwines life skills, social responsibility, environmental discussions, career prep, basic economics, tactile activities, hand tools, creativity, and group work. No oranges in sight.

These are skills and ideas everyone can utilize and build on to become a successful part of society. “These courses are all-encompassing. They deal with all areas of students’ lives,” Clarkson points out. Everyone eats, everyone lives *somewhere*, everyone has some sort of family and friends.

“We give [students] things to help them be successful,” says Clarkson. To borrow an over-used social media phrase: it’s all about adulting. “All the courses tie into so many careers you’d want to be in.”

A MULTITUDE OF CAREER BENEFITS

A report published in 2020 found that around **30 percent** of high school students in the U.S. had a part-time job, and roughly 1.2 million of them worked in food preparation

and serving, the most commonly held jobs by these young workers. Anecdotally, the numbers appear to be similar in Canada.

“Growing up, I had a job at a pizza place in high school,” says Andrew Hess, who teaches the culinary program for Grades 10 to 12 at Dr. Anne Anderson High School in Edmonton, AB. Students have long been employed in the food industry, “but this type of career-focused program gives them a leg up, a level of professionalism,” he says. It gives kids skills to be successful, to perhaps even move into managerial roles, or become entrepreneurs or small business owners.

Instead of just working at a pizza place, like Hess did, his students work alongside professional kitchen workers in an industrial-style setting (their school cafeteria) and create daily lunch for hundreds of students. Beyond that, they talk about how to create a sustainable lifestyle based on these skills. “We try to expose them to all the pathways in this sector,” says Hess.

Desiree Daniele’s Grade 12 students get direct career benefits from the food studies and hospitality course at Bedford and Forsyth Education Centres, an adult and alternative high school in Halifax, NS. They are able to obtain their Basic Food Handler’s Safety certification, Emergency First Aid training, and a Workplace Hazardous Materials Information System (WHMIS) certificate, so they’re prepared for working in a kitchen and are marketable upon applying for employment in the service industry.

“My students have a wide variety of skill sets. Some are just learning to cook and have never turned on a stove or oven or made a meal, and others are very experienced and comfortable in the kitchen,” Daniele says. No matter what skills her students enter with, they leave with concrete career options.

CREATING GLOBAL CITIZENS

Beyond career options and basic skills, you can weave in plenty of other lessons. “Food and nutrition is not just cooking,” Clarkson says. “Food is math. Food is health. Food is environmentalism. Food is social and cultural.



Food is geography.” Her nutrition classes weave in elements of health, body image, and how mental and physical wellness are linked.

“Even something as simple as: ‘Here’s ten dollars. How can you use it the most economically at a grocery store to make a nutritious meal?’ That’s financial literacy,” Clarkson explains. In Food and Culture, her students talk about diversity, cultural differences, cultural appropriation, and food scarcity. In Housing and Home-Design, students look at eco-living and homelessness, as well as basic construction skills.

In Sonja Goold’s textile arts course at Gorsebrook Jr. High in Halifax, NS, her Grade 7 students start off with sewing, stitching, and crochet. “But we also talk about fast fashion, environmental and social impacts, how to reduce, reuse, and repair.”

These are elements Clarkson explores in her fashion design classes as well. “There’s so many intertwined threads—you can’t talk about one thing without talking about everything else,” she says. “It all relates back to being a responsible global citizen.”

HANDS-ON LEARNING

Modern Home Ec courses are also spaces for students to get off their screens and instead, use their hands to explore tactile creativity. “When we start class, they are excited to actually create something, they’re so interested,” says Goold.

These types of classes very much appeal to today’s kids. Think of the bread-baking craze during the pandemic, or some Instagrammer’s penchant for “upcycling” clothing. Nowadays, it’s cool to do something crafty and kitschy like embroidery. “It’s not grandma’s thing anymore,” Goold says.

“I have kids walking in and asking for embroidery thread. They’re doing embroidery in the halls! It’s a form of personal expression, an art form.” Goold also sees this type of handiwork as a form of mindfulness for students. “They’re present, they’re absorbed in the task literally at hand. They aren’t in front of a screen.”

Hess finds this is something his students are craving as well. “So much of life is already on a screen,” he says. In the culinary program, there’s a lot of hands-on

skills like knife usage and dough-making. His students gravitate toward those types of tactile, crafty experiences. “When you give them the option of doing a presentation on PowerPoint or with glue sticks, they choose the glue sticks,” he adds.

Furthermore, Goold points out the overall lack of opportunities to practice hand-based skills. “It’s often just about the bare basics of using tools and using their hands. Kids aren’t being given opportunities to practice fine motor skills. They don’t even take handwritten notes anymore.” Indeed, [research](#) shows that increased mobile technology use has led to a decrease in fine motor activities, especially when kids under the age of eight spend more than two hours a day engaged with screen devices.

Along with a respite from screens, Family Studies courses are also, in their own way, a physical outlet. Sure, there’s Gym class and after-school sports programs, but Family Studies courses have the added appeal of offering a place to create a physical product. “This lets [kids] get some energy out, [and also] lets them do something with their hands and create something,” says Hess.

These elements—creativity, mindfulness, tactile skills, knowledge building, and discussions of global connectedness—often culminate in an overall sense of well-being. “When you’re feeling well, you can make decisions that are good for you and others,” says Clarkson.

She always brings it back to the personal aspect: “How does this affect me? Because when [students are] at their best, they can be the best for others.” And this leads right back to being a responsible global citizen—again, the threads are tightly intertwined. At the end of the day, the large umbrella of life-skills we call Family Studies offers a successful path forward in life.

MARTHA BEACH lives and works in Toronto as a freelance fact-checker, editor, and writer for a wide variety of publications. When she’s not working, you’ll find Martha on her yoga mat or hanging out with her daughter and husband.



Critical Thinking and the Questioning of History Texts

BY NANCIE NESBITT



Over the course of my almost 40-year teaching career, I've been fortunate enough to travel during many of the summer breaks. Students often ask what is my favourite country, and I usually answer: "The last one I visited, but no matter where you travel, make it a point to one day go to Portugal. Portugal is a country that's often left off mainstream tourism and is not only beautiful, but its people are inviting and welcoming."

I love to travel, not only for the sights, but for the unique perspectives to be gained, both culturally and historically. Yet as a teacher, one of the challenges I've encountered is helping students develop their own individual perspectives. Recently, I taught a full-year Western Civilization course to advanced high school juniors and seniors. I was really excited about this particular class because I had been to many of the countries on the curriculum and was eager to share my "extra" knowledge.

As I looked over the newly purchased used books, I realized that the perspectives of the authors were shown through qualifying words and subtle suggestions that were meant to influence the reader. The more I continued, the more I grew concerned at the blatant manipulation of thought (such as the word "propaganda" being used to describe documents left by the Persians for historical contexts; or the Vikings being called warlike and crafty—as if other groups could not be the same).

With this in mind, I decided to take action and created what I believed to be a unique way of introducing not only the subject matter, but also the topic of critical thinking as it relates to individual perspective. It soon became apparent that this class was going to provide a learning opportunity for me too.

AN EXPERIMENT

Our school started the academic year with a “get-to-know-you” cookout to renew friendships and welcome new students. Knowing that the party had occurred the week before my first Western Civilization class, my plan started to take shape. On the first day of class, I instructed the students to gather pen and paper, instead of the usual laptops and keyboards. This antiquated approach certainly got their attention, and indicated that the class would be different than the norm.

“On my call you will have 15 minutes to write about Friday’s party,” I told them.

Some students pointed out that they had only briefly attended the party, and one student had not attended at all. How were they supposed to properly describe the event, they wondered? My reply was that they were to write about their perspective of the party regardless of attendance. On my count each student began feverishly writing.

Although students’ accounts were varied, almost all of them stated the cookout was a success filled with new friends and good food. However, the student who had not attended, I’ll call her Rebecca, created an elaborate narrative about the party being a failure due to inflatables collapsing, people arguing because there wasn’t enough food, and others fainting from the heat. Everyone got a kick out of her story, and thought it was a comical end to the assignment.

Then it was my turn to throw a wrench into the mix. “I like Rebecca’s story,” I told them. “I think it’s creative and well written. So, I will put this into our class archive as an historical account for others to have going forward.”

For a moment the students gazed at me as though I had spent too much time in the sun over the summer. Then they all started talking at once.

“But, Mrs. Nesbitt, she wasn’t there. She didn’t write about what really happened.”

“It wasn’t true. She made all of that up!”

“It doesn’t matter that it’s a good story, everyone will think it was a bad party. They won’t know that it was fun!”

As the heated discussion grew, I directed students’ attention to the point I was trying to make. I gave them several questions to consider, such as: Whose account gave the most details? What was the background of the person writing, and were they pro- or anti-party? What were other perspectives from the event? Why is it important for us to research the backgrounds of people who write the history texts we study?

Soon the students came to recognize that historical accounts are based on more than just true events. Aside from the biases of the author(s), these accounts may also be shaped by the perspectives of the editor, or by anyone else who has a say in the final version.

LOOKING DEEPER

Following my opening little “experiment,” the class quickly settled into a routine, with students reading and taking notes on a different chapter from a historical text each week. Interestingly, when we discussed the chapters in class, the important takeaways that I highlighted were based on *my own* perspectives, which was something the students quickly called me on. They sure were fast learners!

Students also had a weekly graded assignment, where they could choose any topic we’d covered that week and conduct further research by finding three additional sources. They compared sources and evaluated whether similar information was provided by all of them, and whether that information was the same or different from the book used in class. Then students presented their findings. Conflicting information was discussed and evaluated by the class.





The students liked this assignment as it gave them the opportunity to explore topics from each text that *they* were interested in. Even though some students researched the same topic, rarely were the sources of information the same. What students ultimately took from this exercise was that information may not be consistent, and that even primary sources should be carefully scrutinized because they may be influenced by a number of factors, such as personal views, location to the event, etc. Students were beginning to think critically, to question and look deeper at a text, instead of just reading and memorizing for a grade.

EXTRA CREDIT ASSIGNMENTS

I also offered two extra credit opportunities for further exploration. For the first one, I asked students to look for the use of qualifying words on the internet, in newspapers, on TV, and so on. For example, “The apathetic governor chose not to attend the meeting,” instead of a reporter just stating: “The governor did not attend the meeting.” I wanted the students to grasp manipulation tactics used in all types of media venues.

They soon noticed that these qualifying words could influence their feelings about a subject, and began to understand how words placed in subtle contexts could be manipulative. Students expressed that this assignment taught them to view sensational, around-the-clock, internet-fueled narratives with a watchful eye, and also cautioned them against immediately embracing the perspectives of others.

For the second extra credit option, as a nod to my love of travel, each week a small flag representing a country I had visited was displayed in the classroom. The students had to identify the country, government, geographic area, population, and three other items of interest for a bonus point. Although simple, students found this activity fun as it played to their competitive sides.

As the school year came a close, and I started to think about my upcoming travel plans, I gave each student a “Passport” booklet to list countries they wanted to visit and why. I was pleased to see their passports quickly fill up with many countries and was equally excited that students could one day travel to some of the same places I had been to.

I believe that travelling, or even the desire to, can prepare students to take the next step on their critical thinking journeys, both literally and figuratively. Visiting new countries will allow them to think about people all over the world who have unique perspectives, and most importantly, help them to further develop their own.

NANCIE ELLIS NESBITT, EdD, is a consultant and teacher with almost 40 years of classroom and leadership experience. Her interests include film studies, theatre arts, and travelling. Nancie lives in Birmingham, AL, with her husband.

Global Issues: Migration

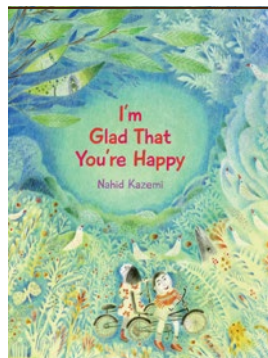
By Peggy Lunn

GRADE LEVEL:
JUNIOR (4-6)

THEME:
GLOBAL ISSUES

SUB-THEMES:
GLOBAL MIGRATION,
REFUGEES,
IMMIGRATION,
PUSH/PULL FACTORS

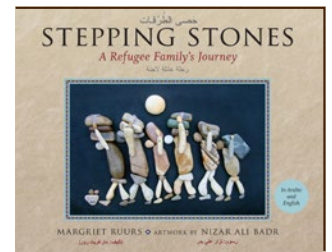
FEATURED BOOKS



I'm Glad That You're Happy by Nahid Kazemi
(Groundwood Books, 2018)



Wallpaper by Thao Lam
(Owlkids Books, 2018)



Stepping Stones: A Refugee Family's Journey by Margriet Ruurs, illustrated by Nizar Ali Badr, translated by Falah Raheem (Orca Book Publishers, 2016)
Can also be used to prompt thinking and discussion with primary students

LEARNING FOCUS

The movement of people from one area of the world to another in search of a better life, to escape persecution or to start over, is a common story told from many perspectives.

Using picture books, including wordless picture books, students will develop their empathy and understanding of the push and pull factors that influence human migration across all parts of the world. Students will work to develop an understanding of the wide range of emotions and experiences of people who feel compelled to move to a new and unfamiliar place.

To reflect and deepen the learning, students will engage in a journaling process and the creation of a piece using the medium of their choosing to tell the story of their learning.

LEARNING EXPERIENCE

MINDS ON PROVOCATION

Display guiding questions for the unit to discuss as a gallery wall in a physical classroom or on [Jamboard](#) for a virtual class. Have students add their ideas under each question using sticky notes. Consider questions such as:



- Why do people move away from their home or homeland?
- What are some difficulties or challenges people might face?
- What are some emotions or feelings that people may have from facing those challenges?
- What are some opportunities or benefits someone might receive?
- What are some emotions or feelings that people may have from receiving those opportunities?

Using trauma-informed practice, the educator can share images or book/magazine covers depicting families in migratory circumstances—refugee camps, boats arriving on beaches, etc.—in conjunction with the guiding questions. The purpose is to help prompt student thinking and build connections with the wordless picture books to be used later in the lesson.

The discussion can work to highlight important vocabulary and ideas around concepts of migration, immigration, and emigration. Discuss the concepts of push/pull factors and create a list for students to refer back to as needed throughout the unit.

Educators can generate and share lists of the key vocabulary identified by using word cloud generators like [Mentimeter](#), constructing a Google Sheet, or using large paper and markers.

READ, PLAN, AND PRACTICE

Using a wordless picture book as a mentor text, the educator will provide guidance for students on how to follow the story, how to infer meaning, and how to express what they see and understand either in words or through additional tactile or digital art. Guiding Question: How might we read a wordless picture book to help us understand and develop empathy for those who have chosen or been forced to leave their home?

Students will work in small groups, pairs, or individually, depending on the availability of books (e-books may also be available through the library catalogue, or there may be multiple print copies of each recommended title).

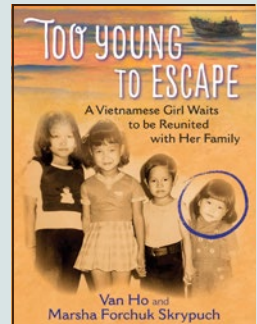
Start with a picture walk through the wordless picture book. Students can use two colours of sticky notes to answer the following questions as they examine the book:

- What do you notice about the pictures, characters, and actions on each page?
- What questions do you have about what message the image is trying to share with us?

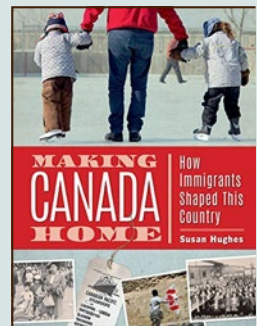
Students will use the vocabulary and ideas generated from the large group discussion to identify and describe the who, what, why, when, where, and how of the main character(s) in the story. They will also identify, infer, or explain the thoughts and emotions of the main characters in the story.

Work with students to co-create criteria expectations outlined to guide them as they read the books alone or in their groups.

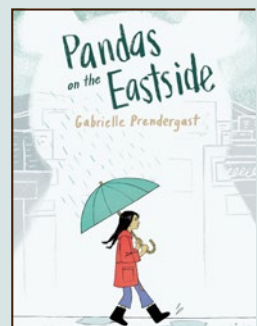
ADDITIONAL CANADIAN BOOKS TO SUPPORT THESE SUB-THEMES



Too Young to Escape: A Vietnamese Girl Waits to be Reunited with Her Family by Van Ho and Marsha Forchuk Skrypuch (Pajama Press, 2018)



Making Canada Home: How Immigrants Shaped This Country by Susan Hughes (Owlkids Books, 2016)



Pandas on the Eastside by Gabrielle Prendergast (Orca Book Publishers, 2016)



The Day I Became a Canadian: A Citizenship Scrapbook by Jo Bannatyne-Cugnet, illustrated by Song Nan Zhang (Tundra Books, 2008)

MAKE, TINKER, AND MODIFY

Work with students to choose a medium to share their learning, to retell a moment of significance from one or more of the stories, and to share a connection of personal significance, including identifying at least one push/pull factor and the impact on the book's character(s). Options could include: art pieces, videos, posters, music/song, poetry collection, along with these [Creative Tools for Making and Sharing](#).



REFLECT AND CONNECT

Using knowledge of student abilities and strengths, educators can encourage students to reflect and/or journal throughout the process of sharing their personal connection to the stories read, or of the larger issues raised. Students can also be invited to share family or community stories of migration in a variety of ways.

Students can use the guiding questions and documentation created during the Minds On activity and the Read, Plan, Practise activities to support their process journaling. [Flipgrid](#) could be used as a virtual video journal for classes learning online.

Educators might choose to conference with students throughout the unit and journaling process to provide feedback and guidance on the learning.

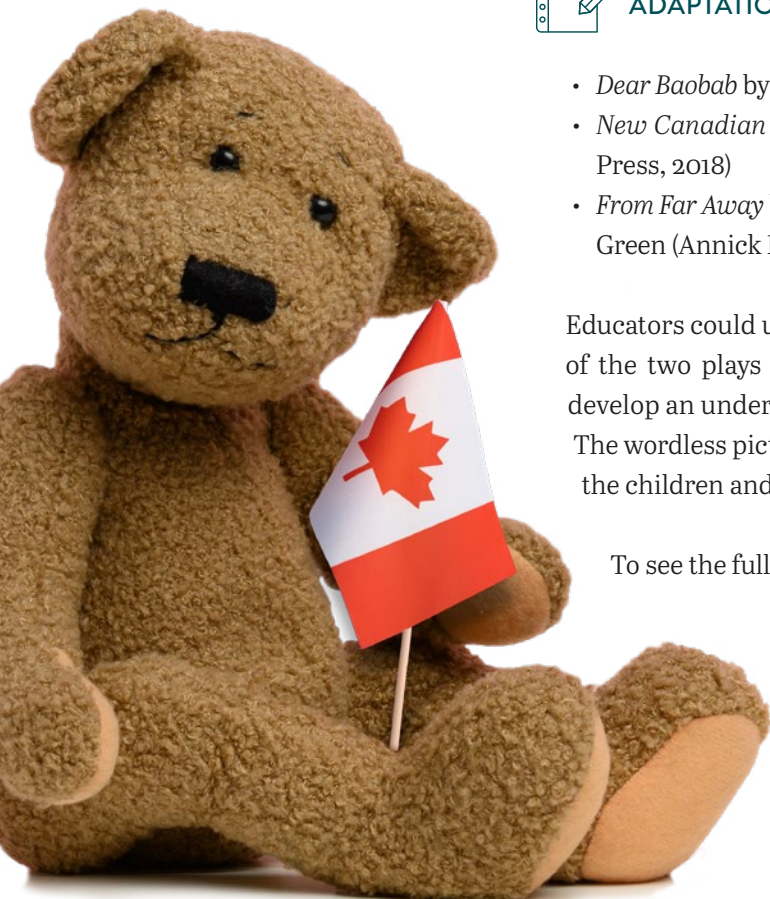


ADAPTATIONS FOR PRIMARY (K-3)

- *Dear Baobab* by Cheryl Foggo, illustrated by Qin Leng (Second Story Press, 2011)
- *New Canadian Kid and Invisible Kids* by Dennis Foon (Playwrights Canada Press, 2018)
- *From Far Away* by Robert Munsch and Saoussan Askar, illustrated by Rebecca Green (Annick Press, 2017)

Educators could use one of the picture books listed and a section from either of the two plays in *New Canadian Kid and Invisible Kids* to help students develop an understanding and empathy for children who are new to Canada. The wordless picture books can be used to focus an image that resonates with the children and be recreated as a [tableau](#).

To see the full lesson plan, visit teachmag.com/great-canadian-books.





Banksy | 1y | Domestic Shorthair
 Location: Toronto | Parent: Kelsey M.
Dramatic, Goofy, Rambunctious



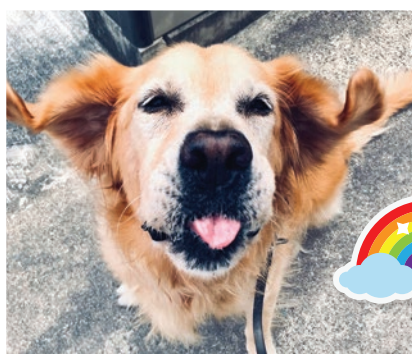
Otto | 7y | Orange Tabby
 Location: Toronto | Parent: Pauline L.
Cuddly, Stylish, Talkative



Beau | 10y | Maltese/Shih Tzu Mix
 Location: Toronto | Parent: Peter T.
Loyal, Nervous, Playful



Lulu | 10y | Maltese/Shih Tzu Mix
 Location: Toronto | Parent: Peter T.
Independent, Regal, Smart

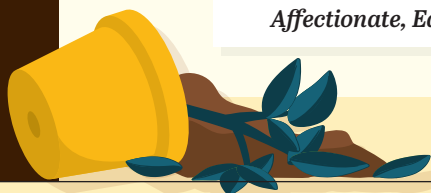
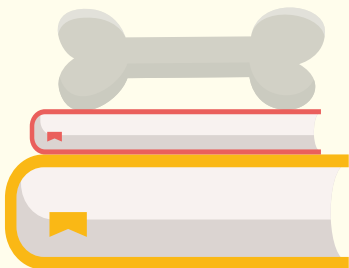


RJ | 10y | Golden Retriever
 Location: Over the Rainbow Bridge |
 Parent: Raenu S.
Affectionate, Edacious, Smiley



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Team Building and Leadership

A new school year is upon us, and with it, plenty of new names and faces. At times it can feel overwhelming to get to know so many students—and for them to get to know each other. This is where team-building exercises can come in handy. These exercises encourage students to work together to solve a common goal, all while developing communication, problem-solving, and even leadership skills. Here you'll find several field trips that focus on team building. These trips take place in engaging outdoor settings with picturesque views, and each one provides unique opportunities for students to make friends, learn, and grow together.

BLUE MOUNTAIN ADVENTURE PARK

North Battleford, SK • Grade Level: 5+

Students must all join in to overcome a series of obstacles for this adventure park's Team Challenge Course. The course is specifically designed to foster collaboration and strategy, while enhancing self-awareness and physical dexterity. Aside from the Challenge Course, Blue Mountain also has an aerial obstacle course, a rock-climbing wall, and more!

CAMP CHIEF HECTOR YMCA

Exshaw, AB • Grade Level: 5–8

The Outdoor Schools programs at Camp Chief Hector provide unique community-building experiences. A variety of day and overnight programs give students the chance to participate in plenty of team-building and initiative tasks such as Predator vs. Prey, Wilderness Playground, and the ECONomy Game, while allowing them to reconnect with nature as well. (Note that the camp was renamed from Rocky Mountain YMCA in honour of Chief Hector Crawler, an Iyāhé Nakoda medicine man who aided in its development.)



CAMP ROBIN HOOD

Markham, ON • Grade Level: K–12

The Leadership Centre at Camp Robin Hood offers several different team-building and leadership programs. These programs utilize adventure-based co-operative activities (such as Bridge Over Troubled Water, Team Jump Rope, and Mission Impossible) and recreational activities like Spikeball or 9 Square in the Air to help students develop their social skills, higher-level thinking, perseverance, self-esteem, and more. A high school orientation program is also available, which connects senior student mentors with Grade 9 students.

GROUSE MOUNTAIN

Vancouver, BC • Grade Level: K–12

Guided adventure programs at Grouse Mountain give students the opportunity to enhance their teamwork and leadership skills in an incredible outdoor environment. There are plenty of different activities to choose from, such as wilderness safety, scavenger hunts, and even a specific Teen Team Building program for Grades 8–12.

TREETOP TREKKING

Various locations, ON • Grade Level: 4+

Treetop Trekking has seven locations across Ontario and all of them offer exciting team-building adventures. Whether traipsing through the air on an aerial course or running around on the ground playing “Call of the Wild” games, students are sure to have so much fun they won’t even notice they’re learning new skills!

TEAM-BUILDING FIELD TRIPS IN THE U.S.

BASE CAMP

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LOTUS LAKE

DISCOVERY CENTER

Williamstown, VT

NORTHERN ILLINOIS

UNIVERSITY, LORADO

TAFT FIELD CAMPUS

Oregon, IL

THE OUTDOOR SCHOOL

Marble Falls, TX

TERRAPIN ADVENTURES

Savage, MD

WAGON ROAD CAMP

Chappaqua, NY



Marching to the Beat of Their Own Drum: The Magic of High School Bands

By Adam Stone

Marching band is a thing unto itself. What other school activity brings together dozens or even hundreds of students for regular practice, creative and collaborative work, public performance, and national competition?

There are hundreds of high school marching bands, and scores of famous [alumni](#): Alanis Morissette, Halle Berry, Bill Clinton, Drew Carey, and Aretha Franklin, to name just a few. Marching bands travel the nation and take part in high-profile competitions. Band also offers college [scholarship opportunities](#), and the chance for national recognition at events like the Macy's Thanksgiving Day Parade.

We talked to leaders at some of the top marching band schools in the United States, to get a sense of why band matters and what it takes to run a successful program.

- ◆ **Larry Wells** is director of the Central High School Red Devil Regiment Marching Band. Central High School is located in Phenix City, Alabama.
- ◆ **Ron Polk** is principal at James Logan High School in California. Its award-winning marching band has performed at the Beijing Olympic Games, the Tournament of Roses Parade, and the Macy's Thanksgiving Day Parade.
- ◆ **DiaShamar Q. Marshall** is director of the Marching Pride of Lawrence Township, a joint effort between Lawrence Central High School and Lawrence North High School, in Indiana. This combined marching band competes at both the State level through the [Indiana State School Music Association](#) and the National level through [Bands of America](#).

The following interviews have been edited for length and clarity.



HOW DO MARCHING BANDS BENEFIT STUDENTS? WHY SHOULD THEY JOIN?

Wells: Like other extracurricular activities, band allows like-minded students to bond together for common goals. Band is different in that there is a much tighter, more cohesive quality to the time spent together. There are hours upon hours spent on the field, on the bus, in the classroom, in the band room before school starts and after it has ended.

Punctuality, preplanning, checklists, responsibility, leadership, acting, improvisation, accountability, community, and selflessness are just a few of the many benefits. A student learns the ultimate meaning of teamwork. There is no “second string” or backup for their part. Everyone performs and everyone contributes.

Band is also the ultimate form of expression. Members get to “shed their skin” for a few moments and come together to create this “thing” that is pure magic and would not exist without the other people in the room. They are all alchemists for that hour.

Polk: Marching band teaches students how to work as a team. Leadership skills are also gained, due to the sheer size of our band. It is broken down into smaller sections that are directed by student leaders. In the end, the sections cohesively form a choreography of music, dance, and art. Students join band to feel a sense of accomplishment—like any sports team who wins the championship—as well as a sense of belonging.

Marshall: Marching bands are small communities operating within larger ones. Students have the opportunity to learn with and from other students they wouldn’t normally interact with. Our marching band is unique, however. We have two high schools in our district that combine to form the band. So students actually get to meet even more peers.

Though challenging, here in Lawrence we pride ourselves on supporting the development of well-rounded students who are able to be successful in *all* their activities. With that, students learn how to responsibly manage their time. They have a set schedule for practice and rehearsals. It’s rigorous and demanding, but students deliver.



HOW DO MARCHING BANDS HELP THE OVERALL ACADEMIC MISSION?

Wells: High school is an awkward time for students. Most are not trying to achieve the academic mission; they are just trying to survive the day. They may not want to get out of bed and go to school. Band changes that.

Band is also why they get good grades in math, science, and English. Research shows that participating in the Arts helps boost students' standardized test scores. They tend to be academic achievers. I say this because of their ability to problem solve and dig deep to find answers. They are much more emotionally in touch and capable of gaining a deeper understanding of a topic because they continuously access those parts of their mind and soul when rehearsing or performing.

Polk: Playing an instrument and following choreography at the same time is difficult. The focus and skill that students utilize during marching band translates to the classroom and their studies. Also, students are required to keep their grades above a 2.0 GPA in order to participate in extracurricular activities. So naturally, they strive for their best and their academics are stellar as a result.

Additionally, because of the special scheduling, several band members have the exact same timetables, so they have a community of comrades who can help them throughout the courses that they share. This partnership allows them to converse and interact in reference to their studies almost daily.

Marshall: Marching band, and music in general, boosts students academically. Every year, the students with the top academic scores often include those in the band. If students need extra help, they know how to advocate for themselves and get the resources they need to be successful. Also, universities *love* students who were involved in the Performing Arts in high school.

WHAT ARE SOME CHALLENGES AND BEST PRACTICES FOR FUNDING AND MANAGING A MARCHING BAND?

Wells: A sousaphone (marching band tuba) costs around \$8,000. Marching baritones could run between \$2,500 to \$3,000 dollars each. One bus trip could be \$1,500 per bus if you are on a chartered bus. Our band fees are \$200 per student this year. That does not even come close to covering our entire budget for the year.

We're lucky to have a school board that financially helps to support our program. We have been receiving a generous amount of money for the past four years in order to purchase brand new, school-owned instruments, which we can put into the hands of our students. We also have band parents who help run the concession stand for the football games, and the profits from that are used to offset the band fees.

Polk: Marching band is a difficult extracurricular activity to fund. Each year we have to purchase equipment, service or clean the equipment, and fundraise to be able to participate in competitions both in- and out-of-state.

Luckily, we have a great group of Band Boosters—formed by parents, former alumni, and musicians from the Bay Area—who support our marching band. Very seldom do we have to reach beyond our site allocations, but at times, replacing band items can be extremely expensive. Overall though, it's well worth the money to be able to see all of the band participants perform and feel the sense of enjoyment at being part of something special.

Marshall: The biggest challenge with funding comes from figuring out if students can afford the activity. Operating a competitive marching band can be expensive. I consider it an investment in a child's education.

In Lawrence Township, we do not deny a student the opportunity to participate in our marching band. We believe that every kid can and should participate, regardless of socio-economic status. Thankfully, we have a supportive community and administration that allows us to operate competitively. If we need anything, I know we can go to our leaders for assistance and guidance.

The sheer scale and complexity of a marching band can pose some unique challenges for educators. The cost factor, too, may complicate efforts, and schools clearly have gotten creative in their efforts to fund their bands. Despite all this, those who believe in the mission say it's worth it: as a means to build camaraderie, teach discipline, foster creativity, generate school spirit, and at the end of the day, find a way for students to march to the beat of their own drums.

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



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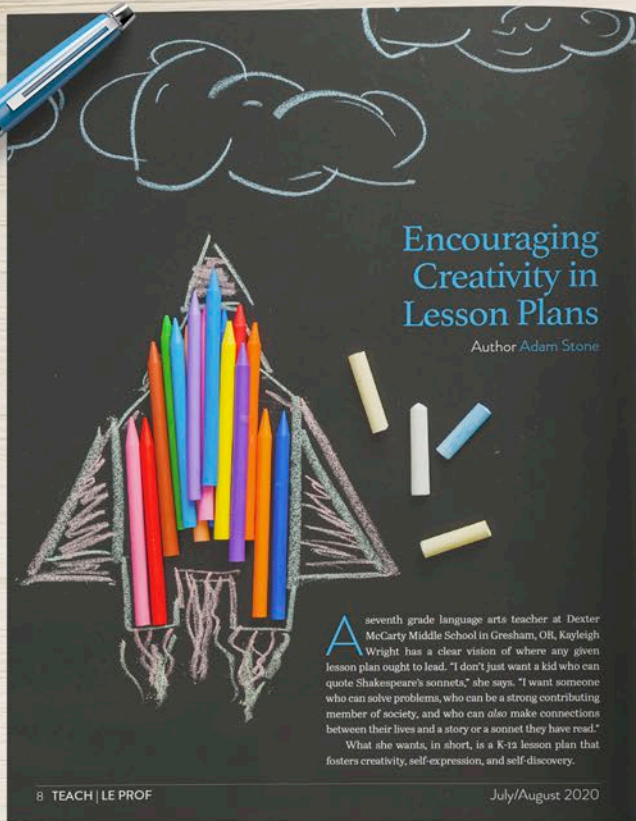
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This is not easily achieved, says Cassie Tabrizi, CEO of educational consultancy, Create-abilities. "It can be incredibly easy to treat lesson planning like a checklist. Objective: check. Standards: check. Activity: check," she says. Education experts 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, their 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 37 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

July/August 2020



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

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