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EDUCATION FOR TODAY AND TOMORROW - L'EDUCATION - AUJOURD'HUI ET DEMAIN

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Welcome to another new year!

It's a good time to for new beginnings and fresh starts. For those of us experiencing another long and cold winter, it's nice to have something optimistic on the horizon.

Often, students don't connect with the learning material. Teachers may need to approach lessons with a new perspective and help students become engaged with the content. In our first **Feature Story**, educator Michelle Shin knows this well. She believes the best way to learn is to teach. She recounts her "Teach-a-Short-Story" project where students become the teachers devising lesson plans to teach a short story to their peers. The kids quickly realize teaching is hard! Find out how you can shake things up in your classroom by reversing roles.

Our second **Feature Story** explores an important topic: Black History Month. Many North American students associate African, or black, history with slavery. But the history stretches far beyond that and teaching African history well means telling the whole story—engaging the past and the present. It may start by introducing ancient African kingdoms such as Egypt, Cush, and Ghana. Students are prompted to look beyond common images in the media when reflecting on what it may mean to be African-Canadian/American. Experience how this topic may be rethought and taught with a fresh approach.

In **Classroom Perspectives**, educator Natalie Davey reflects on a play she read as a student; Shakespeare's *King Lear*. She was intrigued by the role of the Fool and why the character exited mysteriously from the play and didn't return. The Fool's exit provides a good talking point, highlighting the importance of his "wise" ramblings. Is there a useful analogy for teachers and teaching?

This year is an exciting one in Canada as we celebrate our country's 150th birthday. There are a lot of events on-hand and many of them deliver great teaching moments for the classroom or even, an excursion. In **Field Trips**, we offer some suggestions for places to visit and in-class events that honour our country's birthday.

To commemorate Canada 150, TEACH Magazine is excited to announce the Fall launch of four new interactive resources. The projects feature topics that are vital to the development of contemporary Canadian society: The Life and Times of Sir Wilfrid Laurier, the Canadian Suffrage Movement, the evolution of responsible government led by Baldwin and LaFontaine, and the Fenian Raids. All the projects will be free and bilingual. Stay tuned!

Until next time,
Lisa Tran, Associate Editor
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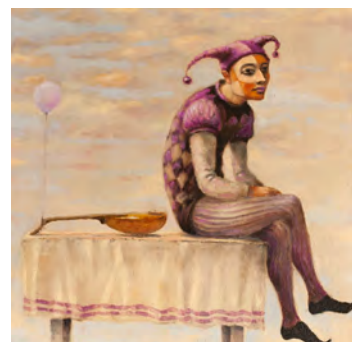


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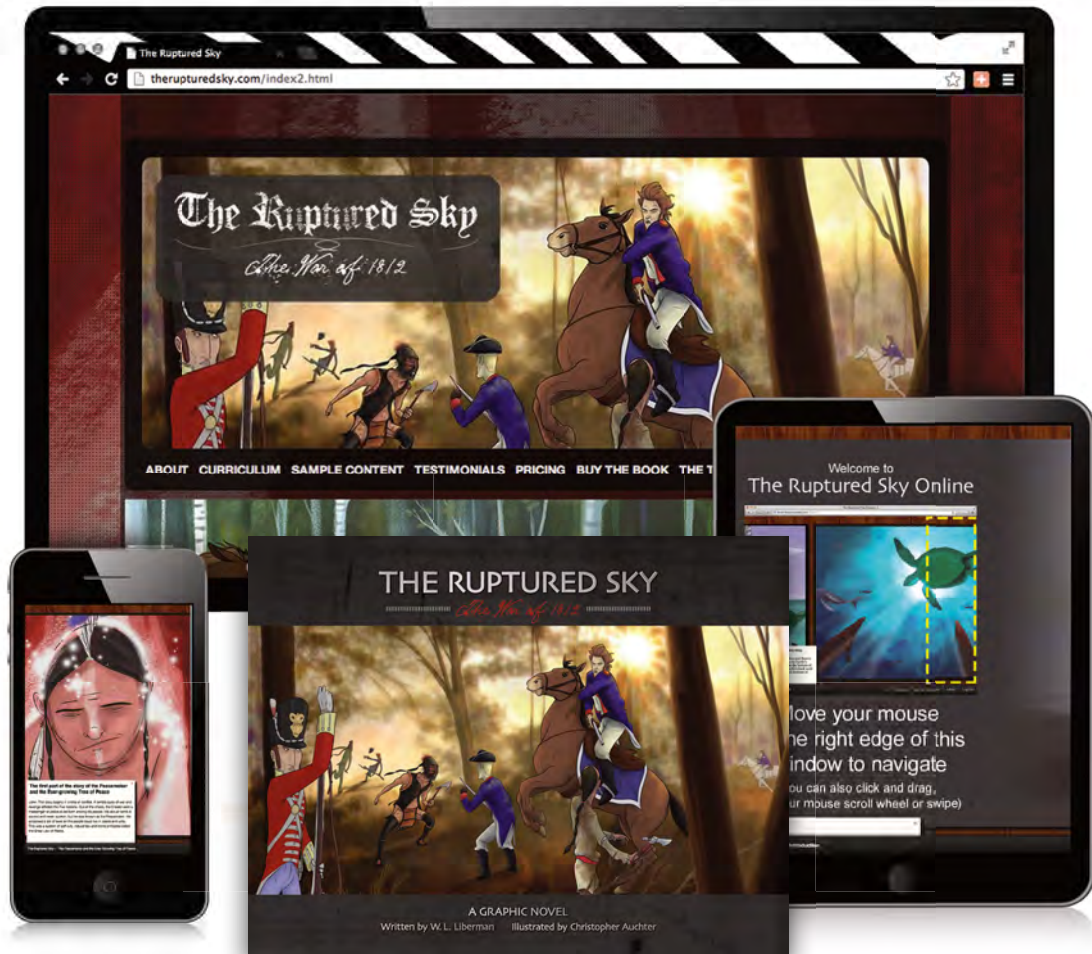
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STUDENTS AS TEACHERS

The Best Way to Learn is to Teach

by Michelle Shin

I love to read. I consume as many books as my schedule allows and often find the time even when there isn't any. However, that quantity combined with my overloaded memory means I barely remember what I just read.

Yet, this is not so for the books I *teach*. Nothing commits knowledge to memory better than having to teach it. Being the "expert" on something, and being responsible for the transference of not just knowledge, but its relevance and application, has a way of making people rise to the challenge. Thus, what better way to teach students a piece of literature than to have them teach it themselves?

Our students are used to presenting, doing in-class work, and working in long-term group projects. But they are not used to teaching a class, for the entire period, along with everything that entails: time management, classroom management, preparedness, adaptability, lesson planning, and academic knowledge.

This project puts them in front of the class, with a real audience, and requires them to deal with various situations—both internal and external. I don't know how many times students have come up to me after their "Teach-

a-Short-Story" project, or during it, and told me, "This is hard! How do you do it?" Sometimes they're referencing having to re-explain when a student has questions.

Sometimes, they're talking about getting anyone to pay attention or stay awake. Sometimes, it has to deal with speaking in front of an audience that is evaluating them, making mental (or verbal) judgments. Either way, these are important life lessons about how to convey knowledge and how to treat the person trying to convey it to you.

I have students who barely read other books, pore over their "Teach-a-Short-Story" stories, scour the Internet for insight, and come up with creative games to apply to the lesson. Part of it is the empowerment of being in charge and being the authority on the subject matter. Part of it is how fun it can be to teach (and boss around) the class, and part of it is not wanting to let the team down. And perhaps part of it is also wanting to "save face" and not be "shamed," but that's a large motivating factor in many facets of life. Plus, working in a small team to accomplish a concrete goal is very motivating for them. The dynamic of being able to discuss a specific topic or assignment, in-depth, with peers provides

valuable exposure to different perspectives, modes of thinking, and pushes students to collaborate and adapt.

As we all remember from our student teaching days however, no one should throw a novice teacher to the sharks. Thus, I prepare my students to teach with a step-by-step process that is checked by me at every stage. This also emphasizes self-regulation on their part because of the specific checkpoints. Students feel more motivated and are better able to monitor and prioritize if the process is defined and broken into do-able steps.

The dynamic of being able to discuss a specific topic or assignment, in-depth, with peers provides valuable exposure to different perspectives, modes of thinking, and pushes students to collaborate and adapt.

STEP ONE: Explain, Assign Stories, and Discuss

First, I have students read a short story and then I teach it to the class and model what I expect of the group. I switch modalities—lecture, group work, group presentations, an activity, a writing prompt, and a test. Switching between the different modes energizes students and displays the importance of keeping the class engaged.

Next, I explain the assignment and assign groups. Each group has a different short story. I let students choose their own groups, but I set how many slots per group and each story has a firm presentation date. I explain that this is like the final band concert or a big football game—the date is set and you can't make it up if you miss it.

For their story, groups are required to cover the main themes, how they develop and apply to the story, and how these themes apply to society. They must teach the message or lesson of the short story and, again, show a real world application. Next, they tackle characters and the importance these characters have to the story. What did this character teach us through his/her actions? What was the author's purpose in having a character like this one? Finally, groups are in charge of one miscellaneous category: satire, symbolism, cultural issues, noticeable literary terms, societal criticism, historical context, or importance of place/setting. All groups must do a minimum of one writing prompt, one activity, and have a "test" as well.

Groups then meet, discuss the story, divide up the work, and must take detailed, annotated notes on the story for homework. The next class, I meet with each group to do a temperature check about how well they are understanding



the concepts. Sometimes a lot of prodding and leading questions are needed, and other times the students are on it and I can move on to the next group and simply get out of their way.

STEP TWO: Lesson Plan

Groups must create a lesson plan—this step is essential. It allows the teacher to pre-check the lesson before teaching day, requires students to plan and collaborate, and models an effective organizational strategy. The lesson plan includes 1) all the required elements, 2) names attached to each element, 3) time estimates, 4) and descriptions of each required element. The themes must list each theme they are going to teach and provide a brief summary of how it applies to the story and society. For characters, they must list each character they are going to cover with a summary of why that character was important. Groups must also include a summary of their activity, include their writing prompt, and include their test questions.

STEP THREE: Review and Revise

The lesson plan is submitted to me—usually on a day when we are working on our final essay. I write feedback (such as altering their time estimates, asking for more information on a certain section, or asking them to more specifically clarify what their activity entails and what it teaches) and then return it the next class. They must then turn in a revised and final version that is graded on their teaching day.

STEP FOUR: Grading

Group work can be tricky. The benefits are vast and the complaints can be endless. My rubric incorporates a mixture of individual and team grades so that every member of the team could get a different final grade. Elements on the lesson plan with names next to them (such as themes, messages, the miscellaneous category) are graded on an individual basis. So if one person is not prepared and another excels, their grade reflects that. If the lesson plan indicates that "everyone" worked on an element (like the test or activity) then everyone gets the

same grade for that component, but that is up to each group. I do this to “protect” students against those not doing their part, but have noticed that most students decide to take joint responsibility, which is another life lesson and skill.

The two mandated team grades are the lesson plan (I provide class time to collaborate) and time management on teaching day. If they are short, it deducts points from everyone. One step I take to combat this from happening, however, is requiring an “emergency plan” on the lesson plan. An emergency plan contributes to the lesson, perhaps strengthening a concept or elaborating on a theme, but is not crucial to the test and could be “thrown out.” Ideally, it does not get used, but it is there and ready-to-go in case a group is running short.

STEP FIVE: Self-Assessment and Team Feedback Letters

Feedback on collaboration and projects is essential to improvement, so team members are expected to keep self-assessment logs and write each other feedback letters. Students keep a log of when they worked on the project, what they contributed, and what they learned (academically or socially). After teaching, they do a final self-reflection on what that experience taught them, made them realize, and a specific teaching skill they can apply to a specific life situation.

I also require that each student write a peer feedback letter for each team member. The letter must address three areas: positive feedback for the individual, overall group evaluation, and a specific improvement goal for the individual. This way students are required, by me, to give constructive feedback that allows them a more culturally acceptable venue if they feel deeply uncomfortable with talking directly to a team member. It also makes students accountable to each other—for their success and for pushing improvement goals.

The best way to learn is to teach. So let’s give students more opportunities to do so while also providing the guidelines and structure to ensure success. Who knows—we could be mentoring and inspiring students to become the future generation of teachers.

Michelle Shin lives in Hawai’i with her husband and son and teaches at Kapi’olani Community College. She received her doctorate from the University of Hawai’i with an emphasis in creative writing and contemporary American literature and was a public high school teacher for ten years.



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The Global Village

The start of a year is always a good time to explore a new point of view. Discovering the world outside of a familiar place can shape children’s developing perspectives. Here are a few websites and apps that can help students learn the differences and similarities between people and places around the world and help broaden their perspective.



Geo Walk HD – 3D World Fact Book

(iOS – \$3.99 CAD)

Geo Walk is an interactive globe model with interesting articles on 500 subjects. The articles are placed according to their location on the globe, with current descriptions and photos. Students can explore animals, plants, historical events, famous people, and inventions from around the globe using this iOS app. After discovering world facts through various articles, students can test their knowledge by answering a related quiz.

One Globe Kids – All Friends by Globe Smart Kids

(iOS – \$13.99 CAD)

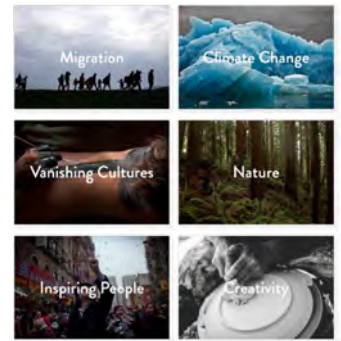
This app brings global education to life. Students learn about the world through stories and games from friends in other countries, including Haiti, The Netherlands, Indonesia, New York, and Burundi. Students 4-10 years of age can spend a virtual day with one of eight children around the globe. They can learn about the child’s hometown and culture, read about that child’s own story, participate in a dialogue, and learn phrases in their language. By choosing a “Story Adventure”, students can decide what to do with each new friend. This app is certified kidSAFE.



Oddizzi

www.oddizzi.com

Oddizzi is an e-learning resource that immerses students in the real world. By clicking on pinpoints on a map, or selecting from six big topic areas, students learn about the food, farming, trade, climate, cultures, and customs of different countries. Each topic has text, videos, pictures, facts, and links to related topics. Quizzes, and worksheets are also provided. A newsreel scrolls across the screen, connecting students to relevant information. Oddizzi also provides a virtual pen pal system called ClassPals, that lets teachers connect their classroom with other classes around the world through text and images.



The Global Oneness Project

www.globalonenessproject.org

The Global Oneness Project website provides monthly multicultural stories for classroom use, using videos, photo essays, and articles. Topics highlight global themes such as community, language, cultural sustainability, changing ecosystems, and more. Lesson plans are also included, with instructional strategies, background information, themes, estimated time, materials. The lessons encourage writing and discussion. For example, in “Mongolia’s Nomads,” students pair up to view a photo essay, participate in a guided discussion, and respond to a writing prompt focused on cultural sustainability.



HOW TO TEACH LIKE A FOOL

by Natalie Davey

One of my most influential teaching mentors is a secondary character from a sixteenth century Shakespearean play. I was introduced to the “wise fool” from *King Lear* in my last year of high school and taught to read his jokes and metaphorical “ramblings” as wise observations of a very broken world.

Unfortunately, his words of wisdom fall upon the deaf ears of his king, thus the play’s tragic end. In university I went on to major in English Literature, and in my final undergraduate year I was reunited with Lear’s wise fool. My understanding of this character’s role in the play was renewed and deepened when the professor pointed out that at the end of the third act, the wise fool simply disappears from the play. As a class we were asked to analyze his disappearance from the stage and determine the purpose of his unceremonious exit. Why was such a key character given no grand exit, no soliloquy to say goodbye to his king or the audience? It was long after graduation that I came to an answer. In fact, it took three more degrees

and a decade of teaching experience to help me formulate an answer to this challenging question. Over time my own deaf ears became attuned to the sound of the wise fool’s voice—echoing off stage in the wings—shaping my experiences as an educator. I have gleaned three wise teachings from *King Lear*’s fool and each one informs my practice in the classroom more and more each day.

GET OFF THE STAGE

In teacher’s college we are taught the pitfalls of adopting a “sage on the stage” position in the classroom. Instead, we are taught to flip this old adage and act as “guides on the side” and embrace student voice and constructivist pedagogy. I think the wise fool would agree with this sidestepping, but for my own practice I try to take it one step further: “Exit stage left!” For example, I have started using educational tools like Google classroom announcements to send prompts for critical reflection that extend beyond the physical space of the classroom. How that message is received, or when it is opened, is beyond my control, thereby placing the onus on the student to take charge of her own learning. What I am modelling for the students, as was modelled for me by the fool’s mysterious exit, is that the educational action happening in the wings, is as important to the overall story as the lines being spoken on stage.

LEAVE QUIETLY

Another cue I’ve taken from the fool is to leave the stage and to leave it without any fanfare. To paraphrase more Shakespearean wisdom from *As You Like It*, we read, “All the world’s a stage and all people merely players; They have their entrances and exits and over time will play many parts” (II.vii). I draw a link between these words and the wisdom shared by a former department head who comforted a younger version of me saying, “Natalie, embrace your insignificance in their lives!” She wasn’t telling me that my lessons didn’t matter or that my time with the students was not appreciated. What she was doing was encouraging me to consider how many important people would make entrances and exits in the lives of my students and that lifelong learning is exactly that—lifelong! Therefore, in a pedagogical sense, leaving quietly like Lear’s fool means embracing the fact that the show will go on whether I’m on or off stage. Lives will be lived, texts read (and sent/received!), and my teacherly impact on the lifelong learning of my students may never present itself in the form of some beautifully crafted soliloquy. What I do know is that my own educative journey will be dominated by a reflective desire to learn

with and from my students, and the world that we share.

LEAVE THEM WITH MORE QUESTIONS THAN ANSWERS

The most important lesson that I have learned from *King Lear's* wise fool is to leave my students with more questions than answers. In educational circles, much has been written about making space in the classroom for student voices and, more specifically, when establishing that space, pausing long enough for those voices to be heard. The Ontario Ministry of Education's EduGAINS website shares statistical information that speaks to the benefits of waiting at least five seconds after asking a question before accepting student answers. Their data suggests that the quantity and quality of student responses will rise if they are given more time for reflection.

Over the years, I have found that not only do my students need time to come up with reflective answers, but they also need the opportunity—and the training—to formulate critical questions. I look again to the fool's complicated riddles and identify a mini-lesson about the art of asking questions. Be they high school students or pre-service teachers, in both my English and Education classes, I have found that it's easier for students to formulate critical questions when I explain I'm simply looking for responses that can generate meaningful discussion. In

doing so, they aren't pressured to provide the "right answer." Instead, I encourage students to use details from the text to support larger thematic questions that they have of the world. The text then becomes important and relevant when they recognize tangible links between the words they are reading and their "real-life."

My hope is that such a practice provides them with transferable skills that they can call upon when asking and answering critical questions beyond the safety of our classroom.

AND... SCENE!

Over the years, as I have taken these lessons from the fool and applied them to my teaching practice, I have seen their benefits played out in my classes. Anecdotal evidence has presented itself in stories shared by returning students. I also believe that my own journey as an educator remains energized thanks, in part, to the fool's pedagogical mentorship. I admit to imagining him watching from the wings and, as I call upon his words of wisdom time and time again, I hope that he's taking a bow.

Dr. Natalie Davey is a secondary school English teacher with the Toronto District School Board. Her experiences in the secondary classroom have supported her teaching in York University's Faculty of Education, Section 23 classrooms, and her most recent shift to the TDSB's Student Success/Learning to 18 Initiative.



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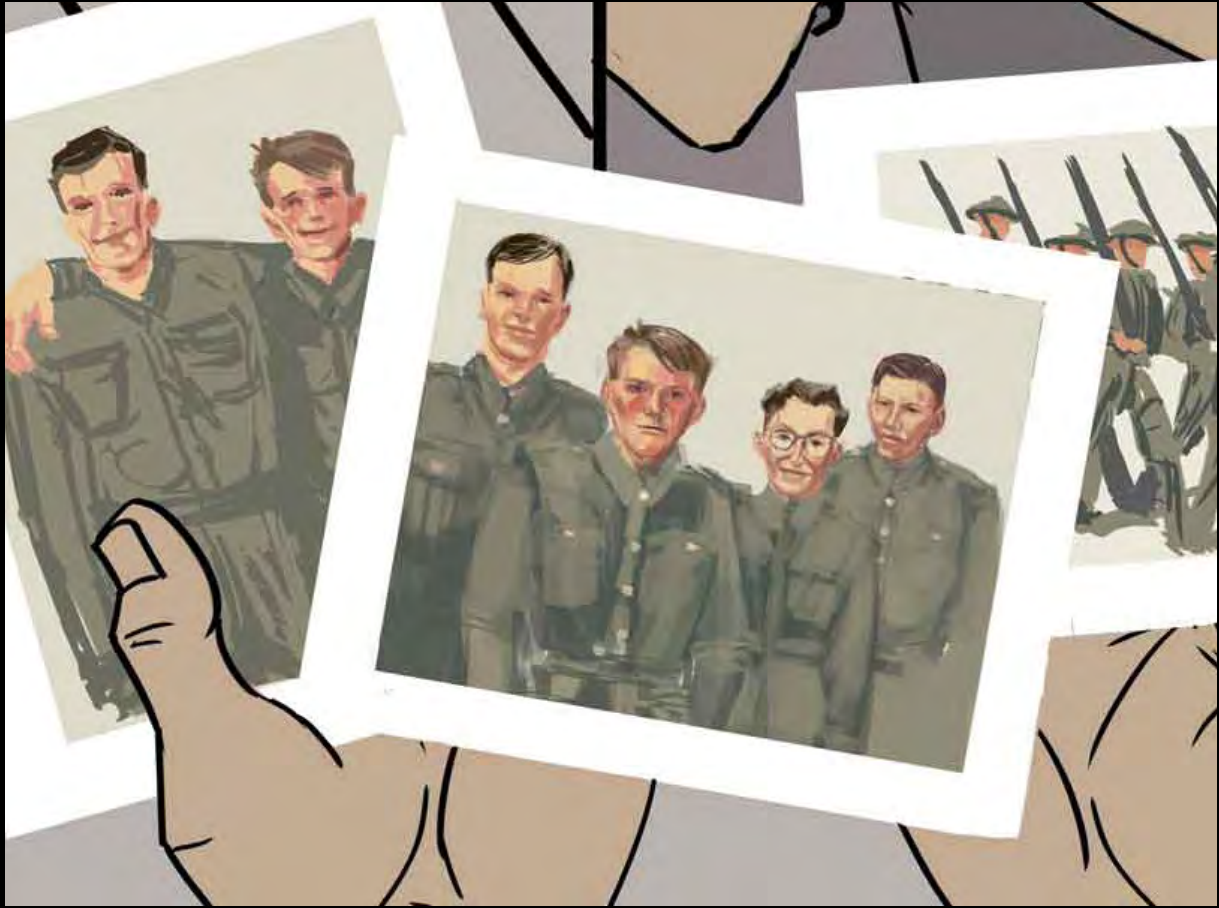


**SHATTERED GROUND:
SOLDIERS MARCHING OFF TO WAR**

An educational, interactive project commemorating the First World War centenary. Shattered Ground is designed to engage students in an exploration of the main educational themes related to the First World War, the impact of War on a way of life, and the legacy of sacrifice that is part and parcel of engaging in conflict.

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CURRICULA

FOR GRADES
9 TO 12

The following is a lesson plan excerpt from *Shattered Ground*, a graphic novel and digital literacy title. To see the full lesson plan or to learn more, please visit theshatteredground.com.

LESSON 2: **Canadian Identity During** **the First World War**

SUBJECTS

History 1900-1919,
Political History,
War and Society

DURATION

3 to 4 classes

Shattered Ground is an interactive, digital resource that explores the First World War. The narrative follows the story of four young men and their war experiences extending through tragedy and triumph. It is important for students to attempt to put themselves in the footsteps of the youthful characters, to gain the deepest sense of war, what it encompasses and ultimately, its impact on people's lives, on societies, and continents. On the macro level, a major conflict such as the First World War alters the dynamics of nations but also affects people in very personal ways be it injury, loss, or death. The story unfolds in the form of a graphic novel that is available in three formats: interactive, e-book and hard copy. The foundation of the project is rooted in commemorative anniversaries that link back to the beginnings of the First World War and milestone events such as the Battle of Vimy Ridge, for example. In the end, it is important to critically assess what took place all those years ago if only for the purpose of determining how such destructive conflicts may be avoided in the future.

INTRODUCTION

Prior to the outbreak of the First World War, Canada wasn't a nation that entirely controlled its own destiny. It was seen as a branch plant, a subordinated entity, a cog in the structure of the British Empire. On August 4, 1914, when Great Britain declared war on Germany, Canada automatically followed suit. The people of Canada were not consulted in advance. No debates took place in the House of Commons. It was as if the current Prime Minister, Robert Borden, had implicitly agreed to support Canada's sovereign king following lockstep in his footsteps down the muddied path to war. This lesson plan will explore Canada's identity from the early war years until its aftermath. Canada's identity is connected to how the country and its people see themselves and how the country was viewed internationally by allies, enemies and disinterested parties alike. How did this external identity and self-identity change throughout the war years? As we know, Canada's identity is tied to three primary cultures, English, French, and Indigenous peoples. Relations among and between the three have been fractured dating back to before the War of 1812 and is arguably still not cohesive leading up to the present day. We shall see if Canada's commitment to the First World War changed the interplay between these three cultures and if so, if it was for the better.

KEY CONCEPTS AND ISSUES

Students will gain insight into the background events of the First World War and explore what brought nations into the conflict. **What were the factors, influences, loyalties, and strategies that compelled countries to engage in battle? What were the messages conveyed to civilian populations by governments concerning their reasons to declare war on their 'enemies'? How did the public respond to this call to action?** From more than a century's perspective, students will critically assess the events that led to the declaration of war, the prevailing reasons, and why it appeared that there was a need to engage militarily on the part of the alliances that developed on either side. Students will then apply this newfound insight and knowledge to current events and conflicts ongoing in various parts of the globe.

MATERIALS REQUIRED

- *Shattered Ground* graphic novel
- Computers or devices with Internet access

- The following suggested websites about patriotism and Canadian identity, for background:
 - www.mheducation.ca/web_resources/sch/mhr_exploration_sample_ch01.pdf
 - www.acs-aec.ca/pdf/polls/Poll40.pdf
 - www.thecanadianencyclopedia.ca/en/article/canadianidentity
 - www.warmuseum.ca/firstworldwar/introduction/keycanadian-events
 - www.veterans.gc.ca/eng/remembrance/history/firstworld-war/fact_sheets/vimy
 - www.en.wikipedia.org/wiki/Canadian_Red_Ensign
- Materials as required for the preparation of presentations

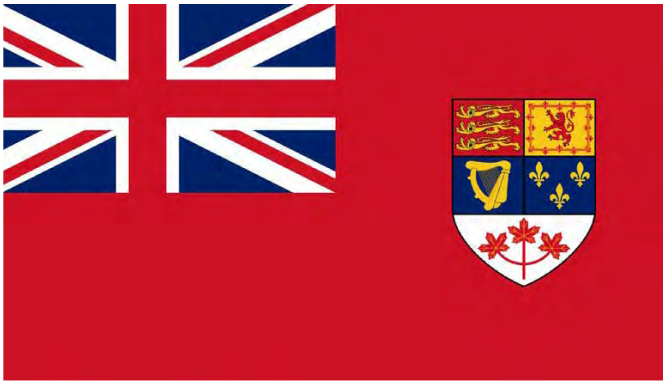
EXPECTATIONS/OUTCOMES

Students will:

- Increase their knowledge of Canadian history and Canadian military history in particular;
- Explore aspects of Canadian identity at the beginning, throughout, and at the end of the First World War;
- Describe any events that affected the notion of Canadian identity during this period;
- Gain insight into how Canada was viewed from without its borders and from the inside;
- Analyze the importance of identity and whether the First World War still retains some influence in that regard today;
- Define Canada's identity resulting from its involvement in the First World War; and
- Communicate their ideas, arguments and conclusions using various formats and styles as appropriate.

BACKGROUND

At the beginning of the First World War, Canada was still a very young country, having been in existence a mere 47 years since Confederation. Internationally, it moved in lockstep with its elderly aunty, Great Britain. Strong ties existed. A large number of Canadians consisted of British ex-pats who had emigrated. These newer Canadians felt connected to their original homeland and upon the declaration of war on Germany were among the initial rush of enthusiastic volunteers who joined up to fight overseas in the mistaken belief the war would be over before they had the chance to get there. As we know, people of British descent were not the only inhabitants of Canada.



There were immigrants from a wide range of countries, a well-established Francophone population, and Canada's original inhabitants, Indigenous peoples. The country lacked distinctive and representative national symbols. For example, the national flag was not what we know today. Canada adapted the British Red Ensign that became known as the Canadian Red Ensign featuring the British colours along with some Canadian iconography. This flag was never legally adopted by parliament and was used informally. Still, it became the Canadian flag by proxy and emphasized this notion of Canada as a British colony.

STEP ONE: TEACHER-LED DISCUSSION

Discuss in class how Canada was perceived by those outside and those inside the country prior to the First World War. What kind of society existed during that period? Remember that not too long before the outbreak of the War, Canada participated in the Boer War in support of British troops in South Africa. The sending of troops to South Africa marked the first time that the Canadian government sent soldiers overseas expressly to do battle. The Prime Minister of the day, Sir Wilfrid Laurier, was reluctant to whole-heartedly commit, but did send a smaller contingent. Over the course of the Boer War, some 7000 troops and a small number of nursing sisters who helped minister to those who were wounded or became ill during the battles. Even still, the act of sending troops stirred up controversy that revealed rifts within the fabric of society. Discuss the impact of Laurier's decision. **Who objected to the sending of troops to South Africa and why? Is it possible to draw a comparison between the societal rifts stirred up by Canada's involvement in the Boer War and the First World War? Who was supportive and who objected and why?**

STEP TWO: POSE THE BIG QUESTIONS

As mentioned, prior to the First World War, Canada appeared to be perceived by other countries as a British colony beholden to the Queen and subsequently, the King and Crown. Within the country, however, unanimity didn't exist. The country remained riven by a number of conflicts that carried on through the War and for decades after. Some important developments took place during the lead up to the War. These included the rise of the organized labour movement along with increased militancy on the part of farmers; the creation of a nascent suffragette movement where women began to advocate for full citizenship including voting rights; different perceptions of the role of Canada in war and on the world stage, as perceived individually by Anglophone and Francophone communities. Students will break off into teams, research one of these topics, and discuss the importance of the issue selected focusing on how Canadians viewed themselves as well as how others might perceive Canada through this particular lens.

STEP THREE: REDUCING THE SCALE

Canada's Prime Minister during the First World War, Robert Borden (latterly, Sir Robert Borden), served from 1911 to 1920. His opposition counterpart was Sir Wilfrid Laurier. As the War began, overwhelming numbers of young men joined up to serve. In the beginning, the War generated exciting and romantic ideas. Expecting approximately 25,000 men to volunteer at the War's outbreak, some 100,000 enlisted from across the country in a short period. Canadian troops made it to the front for the first time, in February 1915. The voluntary surge of men carried the Canadian Expeditionary Force for some time. And of course, others followed out of patriotic ideals and the desire for adventure. As the conflict progressed, becoming entrenched in static trench warfare where little physical progress was made over prolonged periods of time, casualties increased. In some of the battles, the number of killed, wounded, and missing were staggeringly high. Canada began to run out of men to send to the front. Fresh recruits were badly needed to sustain the war effort. As news of these battles circulated as well as the casualty lists, the initial enthusiasm for the War greatly diminished. The number of volunteers dropped off considerably. Resistance to serving in the military had been pronounced in Quebec and also among those in the labour and farm movements. Nonetheless, Robert Borden faced a difficult decision. To maintain troop strength, Borden introduced the idea of conscription that erupted into a fiery

debate lasting most of 1917 and into the following year. Finally, legislation dubbed *The Military Service Act* made its way through the necessary processes passing into law in August, 1918. The conflict over conscription remained deep-rooted and divisive, marring Canadian politics for decades after.

Given the debate at the time lasted a considerable length and remained both important and symbolic for the country, it is only fitting that students attempt to recreate the debate concerning the merits of conscription. They must attempt to understand the tenor of the times and the emotions at play on both sides.

The teacher will organize students into three debating teams representing the major parties in the House of Commons, speaker and audience. Normally, formal debates have two sides only but in government, each official party should have the opportunity to make their points for or against the issue at hand. Precisely, how this is structured will remain at the discretion of the teacher. Thus, the debate question may be stated in the following manner: Be it resolved that Conscription as defined by the *Military Service Act* in 1917 as promoted by Prime Minister Robert Borden was the right approach for the Canadian government to take. The government debate team will act as the 'Pro side' while the others will present contra arguments. The individual appointed as the Speaker will act as both moderator and judge (the teacher may opt for this role potentially). Read through the debating rules below to determine proper procedures. Formal rules governing debates may be found at this link or through a general online search. The second link provides a description of parliamentary debates specifically:

- www.edu.gov.mb.ca/k12/cur/socstud/frame_found_sr2/tns/tn-13.pdf
- www.apdaweb.org/old/guide/rules.html

If there are students left over forming an audience to the debate, then ultimately, they will decide who has made the most convincing case and/or a general vote may be taken to decide the same.

STEP FOUR: CONSCRIPTION AFTERMATH

The Military Service Act passed eventually and came into law in August, 1918. The Act was controversial, leaving a bitter trail of recrimination that echoed for years after. Robert Borden saw the passing of the Act as patriotism

incarnate, a means for Canada to meet its military obligations following the carnage of the major battles overseas. The legislation contained loopholes that potential recruits tried to exploit. Over ninety percent of those called up asked for an exemption. Although some 47,500 Canadian conscripts were shipped overseas to Britain, roughly 24,000 drafted men made it over to France after the legislation was enacted. By that time, the War had entered its final 100 days, counting down to the Armistice in November, 1918. It can be said that the arrival of these new recruits enabled the 100 days campaign to succeed as the Canadian Corps had suffered about 45,000 losses during the period. At the time, no one could reasonably predict the War wouldn't extend past 1918 into 1919-1920 or beyond. Militarily, it can be argued that conscription was a necessary act but it did carry consequences going forward for decades to come.

Students will examine the long-term impact of conscription and its lingering effects on various factions within government and the country at large. They will research, write then submit a paper of no less than four pages or 1000 words on this topic. The Military Service Act may have been, arguably, the most divisive piece of federal legislation ever enacted in Canadian history.

STEP FIVE: AT WAR'S END

As the First World War drew to a close, Canada and Canadians had changed, experiencing a kind of metamorphosis. Or at least that is the perception looking back from afar. Students will think about Canada's identity in the War's aftermath and characterize or attempt to encapsulate it in a creative way. Following are some options to consider: a song, poem, collage, video, painting, photograph, multimedia display, animation, storyboard etc., or anything else creative and innovative students may propose.

These works will be submitted to the teacher for evaluation.

STUDENT EVALUATION QUESTIONS SPECIFIC TO THE LESSON PLAN

Before (Pre-Implementation)

Do students have a general understanding of Canada's position in the global community and how it was perceived prior to the outbreak of the First World War?

Do students have a clear understanding of differences between those who promote conscription and those who oppose it?

Do students have any prior understanding of the circumstances that led up to the implementation of conscription during the First World War?

Are students familiar with the role of government when it comes to addressing issues that affect the War's outcome?

After (Post-Implementation)

Students will describe what sort of society existed in Canada leading up to the First World War.

Students will reflect an understanding of how factions within Canadian society were in conflict at home during the War years.

Students will reflect on, and explain their ideas about the societal impact of conscription on Canada in the latter part of the War and its long-reaching effects.

TEACHER EVALUATION QUESTIONS

Before (Pre-Implementation)

Do you have a general understanding of Canada's identity in the years leading up to the First World War?

Do you have a clear understanding of how Canada's identity evolved through the War years?

Do you have any prior understanding of the impact of conscription on Canadian society during the War?

After (Post-Implementation)

Describe how Canada's identity evolved during the War years.

Share an understanding of the circumstances that led up to the decision to implement conscription.

Reflect on, and explain your ideas about, the impact of the First World War on Canadian society of the day and further, the repercussions felt after the War had ended.

ADDITIONAL RESOURCES

The War that Ended Peace: The Road to 1914, Margaret MacMillan, Penguin Canada, Toronto, 2013.

- www.warmuseum.ca/firstworldwar
- www.veterans.gc.ca/eng/remembrance/history/first-world-war
- www.thecanadianencyclopedia.ca/en/article/first-world-war-wwi
- www.en.wikipedia.org/wiki/Military_history_of_Canada_during_World_War_I
- www.bac-lac.gc.ca/eng/discover/military-heritage/first-world-war/first-world-war-1914-1918-cef/Pages/canadian-expeditionary-force.aspx
- ww1.canada.com
- www.canadashistory.ca/Great-War-Album/Home
- www.canadiangreatwarproject.com
- www.thegreatwar.ca
- www.theglobeandmail.com/news/what-life-in-canada-was-like-before-the-first-world-war/article19342310
- www.cmp-cpm.forces.gc.ca/dhh-dhp/his/docs/CEF_e.pdf

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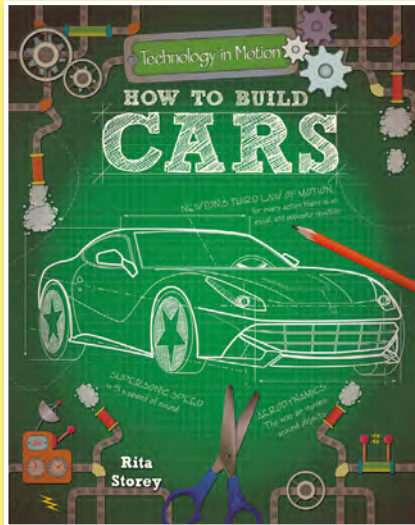
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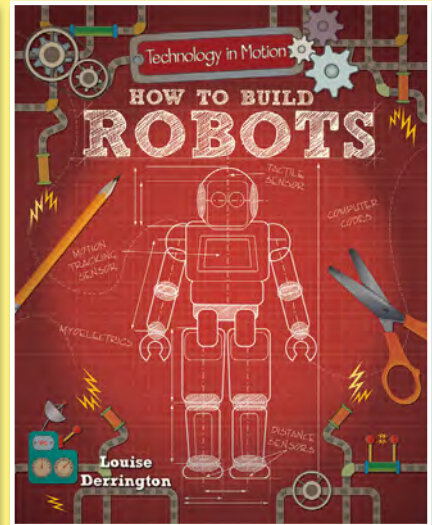
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BLACK HISTORY: Much More than Slavery and Civil Rights

by Meagan Gillmore

The Grade One student expected Nikki Clarke to discuss slavery. So Clarke showed a picture of a potato chip bag.

As president of the Ontario Black History Society, Clarke often speaks about black history in schools. A former teacher, she regularly asks students what they know about black history. Children don't sanitize their answers. This student responded simply, "Black history is when we're made to feel bad about the blacks because they were slaves," Clarke remembered. Some teachers chuckled and gasped, but Clarke continued with her presentation, telling children how people of African descent invented things they all loved, like the potato chip (George Crum) or the super-soaker water gun (Lonnie G. Johnson).

She wanted to show students black history is part of everyday life—and worth celebrating. "Black history isn't about a blemish in history as this [student] understood it to be," said Clarke. Helping students learn this presents challenges. Most North American students associate African, or black, history with slavery. Teachers may be the first to

introduce students to that history.

Racism continues in our society. Descriptions of racist incidents fill newscasts and social media feeds—sometimes those platforms become places of racist activity. February may officially be Black History Month (called African Heritage Month in some places), but students and teachers see and experience racism all year.

While news about racial divides is constantly accessible, geography determines what racial tensions students encounter. Students who don't know anyone of African heritage may ignore black history altogether. After all, February was only declared Black History Month in the United States in 1976. (This came 50 years after Negro History Week was first celebrated in 1926.) The government of Canada did not officially declare February as Black History Month until December 1995.

Canadian teachers may have fewer resources available than their American counterparts. Traditionally, Canadians shy away from uncomfortable topics. Discussions of racism

often focus on the history of Aboriginal Canadians, particularly residential schools, or anti-Asian policies, like the Chinese Head Tax or Japanese Internment Camps during the Second World War. Students need to know about these events, but they also should be exposed to African history. “Anti-black racism doesn’t seem as a predominant story in Canada,” said Maryam Adrangi, a high school teacher in South Burnaby, BC.

Teaching African history ... requires creatively engaging the past and present. It also means encouraging students to reconsider their collective past so they can consider creating positive individual futures.

Teaching African history well means telling the story properly. This requires creatively engaging the past and present. It also means encouraging students to reconsider their collective past so they can consider creating positive individual futures. Students need to see their cultures reflected in classroom materials, whether in posters or characters in books. Professional artists can help; some visit schools to teach African heritage.

Arts Express started in-school dance, visual arts, and drama workshops throughout Ontario in 1995. In 2011, the organization began offering presentations focused on African Heritage. Despite the racial diversity in Toronto’s schools, little material was available on the topic, said Danelle Smith McManus, the organization’s executive director. Professional storytellers of African descent present stories in an interactive way. Some are fictitious, like *Sweet Clara and the Freedom Quilt* written by Deborah Hopkinson with paintings by James Ransome. It is a picture book about a slave escaping to Canada via the Underground Railroad. Others are non-fiction, like Jody Nyasha Warner and Richard Rudnicki’s *Viola Desmond Won’t Be Budged*, about the black businesswoman’s refusal to move to the all-black balcony at a segregated Nova Scotia movie theatre. She purchased a ticket for a floor-level seat, not knowing that area was reserved for whites. Her arrest sparked movements against segregation in Canada. Arts Express presented this story before it was announced that Desmond’s portrait will grace the new Canadian \$10 bill, set for circulation in 2018.

Presentations connect to curriculum. It’s the most popular of Arts Express’s programs, Smith McManus said. The presentations focus on history. The goal is to be educational, not political. Teachers can also use art to

engage students in conversations about how anti-black racism looks today.

“Black culture is very popular, but black people are not,” said Ryan Cho, a high school teacher in Vancouver. He teaches a course about social justice, and this includes research assignments on movements like Black Lives Matter. Trained as a music teacher, he’s Asian and comfortable discussing theories about racial oppression and shared cultural values. Students don’t have this background, but they have entertainment. They may like listening to hip hop, but know little about the culture that created it, he said, noting many hip hop artists are white. His students look at popular depictions of race. This proves more effective than simply discussing theories about race and power. “Stories are a more powerful way to teach than numbers are,” says Cho.

That’s not to say only arts and social sciences teachers should discuss racism. Maryam Adrangi regularly incorporates social justice themes into her science and math lessons. In biology, students research the question of a biological component to race. She’s talked about the use of human experiments in medical research. A trigonometry test included a question about determining the size of a banner at a protest—and what they’d write on it. This engages students and reflects the world around them. Students discuss racial tensions in the hallways, so Adrangi thinks it should be addressed in class.

Not all schools are ready to address racism, said Adrangi, an Iranian-Canadian, who admits she can easily be mistaken as coming from an European background. She’s a new teacher, and still learning how to best address it. But she refuses to ignore the topic; the “only one way to really do it is to take that Band-Aid off and talk about this,” said Adrangi. Talk needs to be constructive. Cho avoids debates. Instead, students have dialogues. Debates can become destructive, he said. Dialogues emphasize understanding and community.

Even young children can learn these lessons. When Nikki Clarke was an Early Childhood Educator, she asked students



Black Lives Matter / Stand Up To Racism protest rally.

to share bread from their families' cultures—West Indian, Asian, European. Tasting the various breads easily demonstrated "how difference is delicious and it's delightful," said Clarke. Perhaps the students who most need to learn how different races are delightful, are those of African descent.

Children need to understand their identity, said Clarke, whose parents taught her about her Jamaican heritage, even while raising her in a white Montreal neighbourhood. Without this, students are like trees that can be uprooted and "knocked over" when problems come, she said. This becomes even more complicated when children doubt their cultural identity is worth celebrating.

For three years, Stefan Adjetey taught a high school African studies class in Windsor, ON. It's an intense course filled with comprehensive discussions of what racism means and how it's displayed. Racism is hard to define, but Adjetey compares it to running a race. Racism forms the power structures that put people with lighter skin closer to the front. People with darker skin start the race further behind the others. "Imagine running a race and constantly starting at the back," Adjetey said.

Racism, past and present, can't easily be ignored in Windsor. The city was a stop on the Underground Railroad; Adjetey's classes have visited churches where slaves hid from bounty hunters. Close to Detroit, American news is as available as Canadian; students often celebrate both countries' holidays. But his students provided a larger, and more subtle, display of racism's impact.

Adjetey opened the course by asking students what they think it means to be black. Many entered the class eager to learn about how slaves gained freedom or heroes of the Civil Rights Movement. Their enthusiasm dwindled as the list of familiar negative descriptions grew: thug, gangster, poor, welfare recipient, and, only after he prompted them, the "n-word." (Adjetey refuses to say the actual word, and argues people shouldn't try to re-cast it in a positive way.) African students were just as likely to list these things as their non-African peers. The list of good things about being black was always shorter, he said, and often based on physical appearance or abilities: dancer, rapper, athlete. Women were praised for beauty, men for strength—the criteria used to evaluate slaves, Adjetey said.

No student ever listed "teacher" as a positive quality of black people—even though Adjetey is black—he moved to Canada from Ghana as a child. He co-taught the course, also with black colleagues. Adjetey's students had black teachers and black principals. They live a short drive from the United States—where for eight years a black man was president. Yet, they largely defined blackness based on common images in media.

Adjetey watched students' perceptions change. After asking what being black means today, he asked students to



KUMASI, GHANA - JAN 16, 2017: Unidentified Ghanaian dancer at the memorial ceremony dedicated to the Queen mother of the Asante kingdom, who died on Nov 14, 2016 at the age of 111

consider what it meant in the past. He didn't start by discussing Civil Rights or slavery. Instead, he taught students about ancient African kingdoms: Egypt, Cush, Ghana. Now, they were challenged to picture black people not as impoverished criminals, but as kings and queens. "This is black people in an entirely different light," said Adjetey.

The fact that considering black people as kings and queens seems counter-intuitive, or that African history and art are often regarded as separate areas of study shows how European-dominated North American culture is. "We've made white normal," said Cho. "We've made white the thing that everything else is compared to."

Reconsidering normalcy takes time. It involves studying the movement of slaves across the Atlantic, the marches for Civil Rights and, yes, the discrimination that exists today. But as teachers challenge students to consider the greatness of African history, they can encourage all students to aspire to greatness today and tomorrow, especially beyond February.

Meagan Gillmore is a freelance writer in Toronto, ON.



Canada's 150th Anniversary

Classrooms are buzzing with the ringing in of a new year. This year, 2017, is especially notable here in Canada because it is our 150th anniversary! Celebrations and events will be taking place all over the country all year long. Here are some suggestions for events and excursions to get students thinking about what Canada means to them.

150 & Me

The 150 & Me challenge is giving students between the ages of 14 and 19 who have a passion for Canada a great opportunity. For Canada's 150th birthday, students can have their say by forecasting the next 150 years. By entering the challenge, they qualify for the chance to travel across the country with all expenses paid. On this trip they may meet other young Canadians, participate in one of four regional forums across the country, and travel to Ottawa to present to business and government leaders as part of a national forum. This takes place during the Canada Day celebrations in 2017. The judging process for submissions occurs in February 2017. To learn more, please visit experiencescanada.ca/150.

Canadiana Musical Theatre

The Canadiana Musical Theatre has performed over 3,000 performances across Western Canada. Performances touch on rich Canadian stories filled with great dialogue and music. For Canada's 150th anniversary, The Canadiana Musical Theatre is offering "Amazing Stories of Canada" as an in-school performance. Learn more at www.canadianamusical.com.

My Parks Pass Contest

For Canada's 150th anniversary, and the 100th anniversary of historical Canadian sites, My Parks Pass is giving away a 5-day, all-expenses paid school trip to Parks Canada destinations in Nova Scotia, including a visit to Canada's first national historic site, Fort Anne. One grade eight, and one secondary 2 class will be the lucky winners of this June excursion. To sign up, register at myparkspass.ca, and submit a one-minute video by February 27, 2017. The video entry should describe which Parks Canada site you'd like to visit to celebrate Canada's birthday and why.

National Flag Day

February 15 is National Flag of Canada Day. Celebrate this important national symbol as a class by commemorating the unity, peace, freedom, respect, compassion, and diversity that our flag inspires. Start a class discussion on what Canada means to each student. Produce a video where students sing O Canada, and wish a happy birthday to the Canadian flag. Or create artwork inspired by the birthday of the Canadian flag. Classes can then submit their songs, and artwork to flagofcanada.ca. Classes may also take part in the "Share your Moment with the Flag Challenge" by posting to social media with hashtags [#CanadianFlag](https://twitter.com/CanadianFlag) and [#Canada150](https://twitter.com/Canada150).

Skype Virtual Field Trips

Explore Canada's historic sites right from your classroom! Beginning in January 2017, join Microsoft Canada in celebrating Canada's 150th anniversary through a series of activities for Canadian classrooms from K-12. Skype virtual field trips allow students to visit national heritage sites, such as the Toronto Zoo, the Carleton Martello Tower, and St. Andrews Blockhouse National Historic site. Through Skype, students may engage with a tour guide in real-time. Canada 150 themed lesson plan templates are also provided. Book a virtual field trip at www.education.microsoft.com/canada150.



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