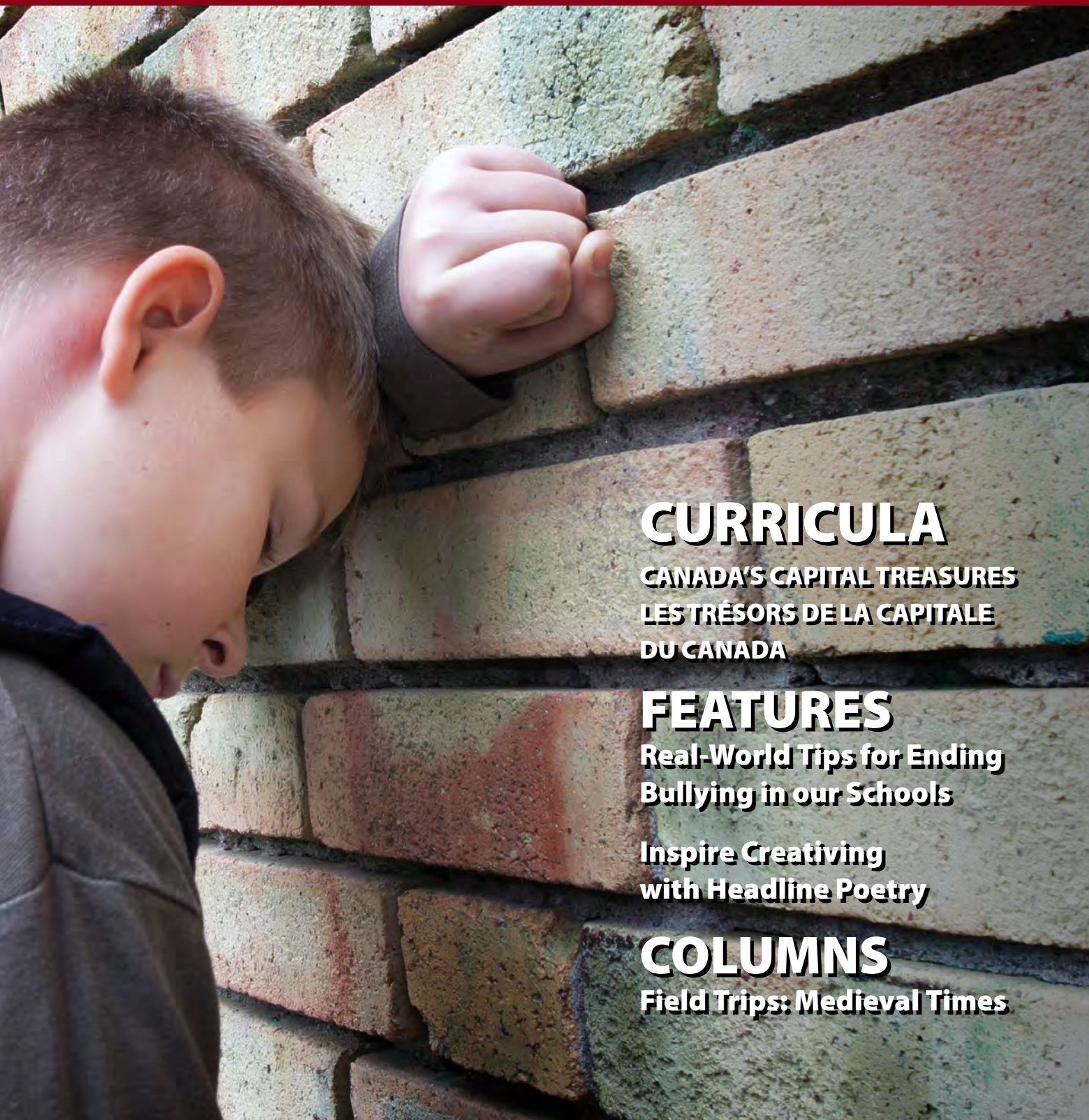


TEACH

LE PROF

NOV/DEC 2012 \$3.85

EDUCATION FOR TODAY AND TOMORROW - L'ÉDUCATION - AUJORD'HUI ET DEMAIN



CURRICULA

CANADA'S CAPITAL TREASURES
LES TRÉSORS DE LA CAPITALE
DU CANADA

FEATURES

Real-World Tips for Ending
Bullying in our Schools

Inspire Creativing
with Headline Poetry

COLUMNS

Field Trips: Medieval Times

TXTilecity

NEW SCHOOL VISITS PROGRAM @ THE TEXTILE MUSEUM OF CANADA

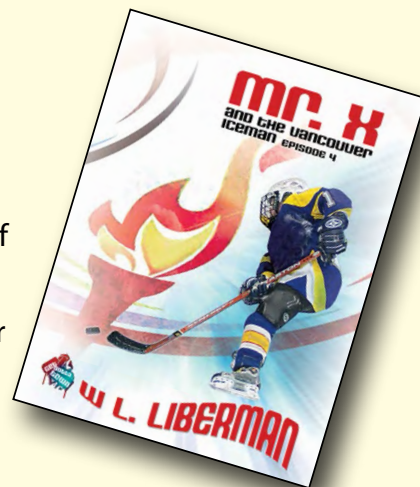
Take your students on a tour of Toronto that brings the city to life in stories that show the role textiles have played in shaping the urban landscape. This new TMC program is being launched with our new interactive web and mobile project TXTilecity.

www.txtilecity.ca

Invite Mr. X into Your Classroom!

TEACH Magazine is pleased to present the fourth in the series of teen adventure stories for readers aged 11-14 years. Follow the antics of Xerxes Frankel and his crew in Mr. X and the Vancouver Iceman as they head to the Winter Olympics to film the hit television series, Get Outta Town! Fun, funny and entertaining, Mr. X helps you support literacy in your classroom.

You can purchase Mr. X and the Vancouver Iceman, as well as the first three titles in the series, Mr. X and the Circle of Death, Mr. X and the Cog Train from Heaven and Mr. X and the Rainforest Monkey through Amazon.ca, Chapters/Indigo and other fine bookstores.



Mr. X and the Circle of Death, ISBN: 1-55278-583-3

Mr. X and the Cog Train From Heaven, ISBN: 1-55278-583-1

Mr. X and the Rainforest Monkey, ISBN: 978-1-55278-639-0

Mr. X and the Vancouver Iceman ISBN: 978-1-55278-814-1



FEATURES

Real-World Tips for Ending Bullying in our Schools

Bruce Van Stone

Inspire Creativity with Headline Poetry

Chris Colderley

COLUMNS

Field Trips: Medieval Times

Web Stuff 20

CURRICULA

| | |
|--|--|
| CANADA'S CAPITAL TREASURES: National Aboriginal Veterans Monument | |
| LES TRÉSORS DE LA CAPITALE DU CANADA : Monuments aux anciens combattants autochtones | |
| 11 | |
| AD INDEX | |
| 20 | |

NOTES

Welcome to the November/December issue of TEACH!

The anti-bullying movement in our schools is becoming even stronger as we hear tragic stories like the one of Amanda Todd in British Columbia. Despite greater awareness however, bullying has not increased or decreased in this generation. It has simply changed. Our first feature story is written by a fellow Canadian educator, Bruce Van Stone, who heads his school's successful anti-bullying student association—Beyond the Hurt. In the article, he shares personal tips and pragmatic advice on addressing and circumventing bullying among students. You'll find his anecdotes and candidness quite insightful.

Teaching poetry to young children can sometimes be the most difficult aspect of language arts says the author of our second feature story, Chris Colderley, an elementary school educator. Chris explains a technique called "headline poetry" or "cut-up poetry" that teaches students poetry in a non-traditional, but effective way. In addition to practicing the craft of writing, headline poetry gives children an outlet to explore creative processes and express their own views.

Elsewhere in this issue, our regular column, Field Trips, covers a delightful trip back in time to the Middle Ages. Medieval Times Dinner and Tournament provides students with a unique and enjoyable learning program that can be tailored for almost any curriculum need. Students participate in an interactive seminar that briefs them on the civilization of the 11th Century under the pretense of a grand feast.

In Curricula, we feature our final lesson of the Canada's Capital Treasures series that explores the topic of National Aboriginal Veterans Museums. And in Web Stuff, we share some educational websites that you may find useful in your classroom.

TEACH Magazine is pleased and excited to announce the launch of our latest interactive graphic novel entitled, *The Ruptured Sky* (therupturedsky.com). It explores the War of 1812 from First Nations perspectives. The project is centred around a graphic novel of the same name and encompasses documentary videos, original score and music, and comprehensive lesson plans. Teachers are encouraged to sign up for a free trial through the project website.

We hope you enjoy this digital issue and hope to see you in the New Year.

Lisa Tran,
Associate Editor

TEACH

M A G A Z I N E

Publisher / Editor:
Wili Liberman

Associate Editor:
Lisa Tran

Editorial Assistant:
Christie Belfiore

Contributing Writers:
Chris Colderley, Bruce Van Stone

Art Direction:
Katryna Kozbiel

Design / Production:
Studio Productions

Editorial Advisory Board:
John Fielding
Professor of Education,
Queen's University (retired)

John Myers
Curriculum Instructor,
Ontario Institute for Studies in Education/
University of Toronto

Rose Dotten
Directory of Library and Information Services,
University of Toronto Schools (Retired)

www.teachmag.com

TEACH is published by 1454119 Ontario Ltd. Printed in Canada. All rights reserved. Subscriptions are available at a cost of \$18.95 plus \$1.14 GST including postage and handling by writing our office, 1655 Dupont St., Suite 321, Toronto, ON M6P 3T1 E-mail: info@teachmag.com T: (416) 537-2103, F: (416) 537-3491. Unsolicited articles, photographs and artwork submitted are welcome but TEACH cannot accept responsibility for their return. Contents of this publication may be reproduced for teachers' use in individual classrooms without permission. Others may not reproduce contents in any way unless given express consent by TEACH. Although every precaution is taken to ensure accuracy, TEACH, or any of its affiliates, cannot assume responsibility for the content, errors or opinions expressed in the articles or advertisements and hereby disclaim any liability to any party for any damages whatsoever. Canadian publication mail sales product agreement No. 195855. ISSN No. 1198-7707.



Real-World Tips for Ending Bullying in our Schools

By Bruce Van Stone

Today it appears that bullying incidents are under the microscope as much as they have ever been. Some would say this is an undesired outcome of an expanded role by the media and the public's greater access to various forms of communication through technology. In fact, I believe this to be the opposite. Increased anti-bullying awareness has allowed school officials to take a closer look at the issues and to create discourse and implement programs that are and will continue to have positive effects. Bullying, despite the greater awareness, has not really increased or decreased in this generation, but has simply changed. Twenty years ago, bullying was perhaps more physical and confrontational in nature, while being more hidden and impersonal in today's world. Of course, a lot of the changes have been as a direct result of the Internet where bullying can be more anonymous, and less risky for the perpetrator.

The greatest change I believe is that today there is more of a willingness on the part of victims to speak out against bullying. More and more victims are sharing their stories, which gives a face and voice to the issues, and in doing so, makes it harder to ignore. As part of such a change, school programs like *Beyond the Hurt* (BTH) at George Street Middle School in Fredericton, New Brunswick, have come to the forefront of the anti-bullying movement. This is in response to the need for student voices to be heard along with the realization that students, in most cases of bullying, can be empowered to create positive and viable solutions for themselves and their peers.

Once trained in the BTH principles, students can go on to present what they know to other students, educators, parents and other community members, with the idea that in doing so, all stakeholders will be active in the problem-solving. Last year, for instance, teachers at George Street were involved in a presentation by the BTH group that made them more aware of where bullying is most likely to occur in the school. It also provided tips that students felt would make their peers feel more comfortable in approaching teachers with bullying issues. I believe the most successful tactics to address bullying in schools should centre on open communication between staff and students. Schools should create an environment where students feel empowered to come forward and discuss the bullying that they see and experience themselves.

As a middle school and high school student, I was bullied almost daily. Most of it was social and verbal and all of it had a long-lasting impact on me. At that time, I felt alone and powerless to change anything. Fortunately, schools now realize that they can help students to empower themselves and can give them the tools and skills necessary to stand up against bullying. In the three years that I have been running the BTH program at George Street, student morale and attitudes towards bullying have changed dramatically. For example, a recent survey called "Tell Them From Me" conducted by The Learning Bar—a survey evaluation system designed specifically to address the needs of schools—revealed that our school was well below the national average in terms of the prevalence of bullying. We were also significantly above the national

average in terms of how safe students feel in terms of attending our school.

Below, I'd like to share some of my tips on addressing bullying in the schools and some accompanying anecdotes on their efficacy.

What is Bullying? What are the Rules?

Once school starts, have an open and frank talk with your students about what bullying is and is not, and make them aware that you have no tolerance for it. Ensure that students are aware that they have the power to help stop bullying and that it is not simply up to the teaching staff.

Identify At-Risk Students

Work with your colleagues to identify at risk-students. Here is an example of how this proactive step has helped a former student at my school:

A teacher colleague of mine came to see me one day in October of last year and told me that she suspected one of her students was being bullied. She expressed the frustration of her suspicion, yet was able to do absolutely nothing about it because none of the student's peers would acknowledge it. A few days later, it happened that this student was standing right beside my desk. I noticed that there were some visible marks on his arm. I did not say anything at the time, but I asked him quietly to come see me at lunch. When he did, my colleague and I expressed our concerns to him. Immediately, the floodgates of tears opened. For the next half hour, he told us about the incessant bullying that he was enduring at the school and that cutting had become his way of coping with what was happening to him. Fortunately, he was able to get the help that he needed and is now on a road to recovery, emotionally and physically, due to our instincts and our vigilance.

Assess Student Understanding of Bullying

After the first few weeks of a new school year, have your students complete a simple survey about bullying. Examples of questions I use are:

"Have you been bullied in any way since you started the year? If so, please describe the situation/situations."

"Where are some of the areas in the school that you see the most bullying?"

"How can you report bullying at our school?"

This simple survey helps educators understand what the present bullying situation is truly like at our school.

Get Students Involved

If your school has a student anti-bullying program, allow members to make formal presentations to their peers.

Below, Lauren Chartrand, a former George Street *Beyond the Hurt* member in grade 8 comments:

"In today's society, youth are the biggest influence among each other, therefore having the biggest impact on one another. One of the biggest conflicts that every young person has faced at one point or another is bullying. But when it comes to addressing it, I find it's more effective to let the students not only take part, but also to conduct the anti-bullying presentations. Often when teachers are in front of a class, students take in and process the information given as more of a lecture, which is the teacher's job, but isn't something that grabs the attention of kids. When students take the lead in doing these presentations it seems to intrigue their peers, and when doing so, it's important to inform them that you are not there to lecture but to simply enlighten them on the topic of bullying. Not only do youth teach other youth, but they teach themselves along the way. You could almost say that youth have their own language with each other, and it's important to know that not only are they the present but the future as well. Through



these presentations I often remind my audience that they have to be the change they want to see in the world because we believe they can be.”

Have Class Discussions

Hold informal, but regular class meetings (about once a month) so that students can discuss any bullying occurring in or outside of the classroom. I generally lead the first few of these meetings, but then I allow students to talk to each other without me being present to give them the extra comfort of opening up. I appoint rotating anti-bullying monitors in the class to run these short meetings whenever I step out into the hallway. Students are told that I will only be made aware of issues if they are serious, but that they are to discuss and talk out/solve together as many issues as they can.

Below, Brooke Duffie, a former George Street *Beyond the Hurt* member in grade 8 comments:

“I think it is important to discuss bullying sometimes when teachers aren’t around because it gives students a chance to talk about the subject more freely. The majority of students would feel more comfortable talking about bullying with their peers or friends rather than with teachers. One idea could be to have

teachers leave the room for a short period of time every once in a while so students can have a chance to talk about past experiences or issues that they see going on and how often they are occurring.. In my opinion, this would be an effective way to get students to discuss bullying situations in a classroom together without feeling like they could potentially get in trouble with a teacher. I do understand that teachers are a great resource when it comes to addressing a serious bullying situation and all students should go to an adult if need be, but I think when it comes to just talking about bullying as a class, things might get resolved easier if a teacher was not present.”

Involve Parents

Get parents involved early in the year. If a student is being bullied or is exhibiting bullying behaviour, bring in the parent along with the child for a conference to try to work on positive and helpful solutions.

Employ Covert Tactics

To get as authentic a picture as you possibly can concerning your class(es), drop by unexpectedly to observe them in less structured places (cafeteria, gym, hallways, etc.).

Ask Around

Ask other school staff that work with your students if they have observed any bullying behaviour within your class(es) and agree to keep each other informed of any changes.

File a Complaint

Have your school create an anti-bullying report form that students can fill out, explaining what happened and who was involved. The forms can then be dropped off in various drop-box locations throughout the school. Alternatively, schools can also create an online bully report form on your school’s website where students can report bullying incidents without having to be face-to-face with teachers or administrators.

Below, Megan Stone, a George Street *Beyond the Hurt* member comments:

“In George Street Middle School we have bullying report forms. If a student in the school has been bullied or has witnessed bullying, they fill out the report form and put it in one of the many report form boxes located around the school. When the school day is over a staff member collects all the forms and deals with the situations immediately. It would be effective in other schools because it is a confidential way to report bullying and you can get all the facts of the problem down on paper.”



“Encourage students who are uncomfortable approaching a teacher or administrator about bullying to do so in pairs.”

Get to Know the Grounds

Go on a school walking tour with your students and ask them to show you the places where bullying is most likely to occur.

Find the Blind Spots

Make sure you don't have any “blind spots” in your classroom where students can exhibit bullying behaviour outside of your view.

Open Office Hours

Often, students approach teachers at the busiest times (when they are about to start or dismiss a class). Tell your students that if they observe bullying behaviour or are victimized, that they can also write you a short note and put it on your desk for you to read at an appropriate time.

Prove It

It is essential that kids see that when they do report bullying, it will be taken seriously and handled discreetly, promptly, and effectively, by you and the school.

Below, Abby McAllister, a former George Street *Beyond the Hurt* member in grade 8 says:

“In my experience, having a teacher act quickly and with knowledge to a bullying incident is key. It takes courage for some students to approach a teacher and discuss bullying issues, and the student always expects the teacher to act and respond immediately. If the teacher doesn't know how to react properly to an incident, then the student will most likely feel let down. I know that's the case for me usually. I also know that when I report a bullying incident I want to know how the school dealt with the issue so that I know it has been resolved.

Just recently, there was a situation where I was faced with information a student told me that could have been life threatening. I didn't know how to handle the situation so I contacted one of my teachers and waited for a reply. Soon enough I received a phone call from him telling me what to do. He told me how to handle the situation and he informed me on how he was going to deal

with it. Later that day, he even thanked me for telling him about what happened. Before I told him about it, I wasn't sure if I should have. But with the way he acted once I'd told him, it never made me regret it at all.

I strongly believe workshops or courses on bullying should be mandatory for teachers. Not only does the student who reports the incident have a lot of responsibilities, but so do the teachers.”

Dynamic Duo

Encourage students who are uncomfortable approaching a teacher or administrator about bullying to do so in pairs.

Below, Mara Broad, a George Street *Beyond the Hurt* member states:

“When it comes to bullying, children, teens and maybe even adults feel the need to report such events in pairs. To me this is a more comforting way to discuss personal problems. It's always easier to have a trustworthy companion by your side in case you get choked up, are too emotional, or perhaps they were even there at the time to witness the bullying. People tend to feel stronger or more confident when supported by a peer. There are some people who'd rather share things alone with someone they are close to or trust, that's perfectly fine also. As long as you deal with the issue somehow.”

People Who Bully Are Not the Only Ones Who Make Choices

Make sure students know that bystanders who take part in the bullying behaviour will face consequences for actions.

Foot Patrol

Have assigned students help monitor the hallways and hidden areas of the school at least several times a week.

Bullying is not something that is going to go away. It is something, however, that can be reduced significantly and requires that teachers, administrators, students, and parents share in their efforts to find positive solutions that encourage every student to enter the doors of their school each day with a smile and without fear of being a target. As teachers, we enter the field to make a difference in young people's lives and we all do our best. As disheartening as it can be to try to play many demanding roles, we do need to remember every positive thing we do in a young person's life will put them one step closer to self-love and respect. To me and to most of us, that kind of trade-off is worth it.

Bruce Van Stone is an educator at George Street Middle School in Fredericton, New Brunswick. You can contact Bruce at bruce.vanstone@nbed.nb.ca or to learn more about Beyond the Hurt, visit <http://georgest.nbed.nb.ca/clubs/beyond-hurt>.



Inspire Creativity with Headline Poetry

By Chris Colderley

Teaching poetry to children is often considered one of the most tedious aspects of the language arts. One of my colleagues, for example, once lamented, “If you want to turn the kids off, just mention the word poetry.” Much of the disdain for poetry is unfounded. In fact, poetry is a lot of fun. Children who dislike language arts find enthusiasm and zeal for poetry. Even those students who struggle with writing find success experimenting with different poetic forms.

From a pedagogical point of view, poetry is a key to teaching reading and writing. Knowledge of figures of speech, for example, is critical to comprehension, developing voice, and creating imaginative and descriptive text. Literary critic and educator, Northrop Frye (2002: 51) claims, “If literature is to be properly taught, we have to start at its centre, which is poetry, then work outwards to literary prose... Poetry is the most direct and simple means of expressing oneself in words.”

Poetry provides many opportunities to explore fresh ideas and to understand the world more deeply by changing the way the reader and the writer look at things around them. One of the

initial challenges of teaching poetry is getting children to realize it involves a special way of looking at the world. Young poets need opportunities to understand that poems are everywhere even in the smallest and most ordinary things. In her poem, *A Valentine for Ernest Mann*, Naomi Shihab Nye (1994) says,

“poems hide. In the bottoms of our shoes,
they are sleeping. They are the shadows
drifting across our ceilings the moment
before we wake up.”

The idea that poetry hides all around is a concept foreign to many students and teachers. One method of introducing poetry and inspiring creativity is the “cut-up” technique invented in the early 20th century by Dadaist poet, Tristan Tzara. The technique was later refined by artist Brion Gysin, and used extensively by William Burroughs in his writing.

In its simplest form the cut-up technique takes a page of text, cuts it into pieces, and rearranges the words and phrases to make

new combinations. Burroughs described the technique in a 1964 interview (in Miles, 1992: 117): “Pages of text are cut and rearranged to form new combinations of words and images, that is, the page is actually cut with scissors, usually into four sections, and the order rearranged.” The unexpected juxtapositions from cut-ups have their own interest like the combinations found in visual collage. Chance plays a part, but the author selects from the new arrangements and eliminates pieces of text that lack meaning and coherence. Barry Miles (1992: 117), Burroughs’ biographer, claims cut-ups replicate “what the eye sees during a short walk around the block: a view of a person may be truncated by a passing car, images are reflected in shop windows, all images are cut-up and interlaced according to your moving viewpoint.”

The Process

A headline poem uses words or phrases from a newspaper and magazine headlines to craft a poem. There are several steps:

- Select some newspapers and magazines, leaf through them, and cut out interesting words and phrases from headlines. It is best to collect somewhere between 50 and 75 words and phrases from different sections of newspapers and magazines to gather a range of vocabulary, as well as selections of nouns, verbs, adjectives, and adverbs.
- Scatter the words and phrases on a table and look for themes, synonyms, rhyming words, etc.
- Arrange and rearrange the words and phrases on a page and read them aloud to check for fluency and impression. Because there is a visual quality to headline poetry, the placement of text can contribute to the presentation of ideas and meaning.
- When the desired order and placement of text is achieved, paste the words onto a blank sheet of construction paper.

There are several extensions that make the poem more interesting:

- Access foreign language newspapers to add some flair to your poem
- Look for events that have a national or international impact
- Look for pictures, cartoons, and graphics that add to the visual quality of the poem
- Search newspapers and magazines from different areas and countries
- Use electronic media and technology, ranging from simple methods of cutting and pasting text with word processors to more complex manipulations with graphic programs, random generators, and slide show programs
- Use existing forms of poetry like acrostic, cinquain, or haiku to structure the arrangement of words and phrases

Headline poetry reinforces the idea that poems are everywhere, including newspaper and magazine headlines. The exercise awakens students to the possibilities of finding poetry in the language they hear and see every day. Crafting headline poetry also frees

students to engage in creative activity without fretting over the blank page. In addition to giving students practice with the craft of writing, headline poetry gives children an outlet to explore creative processes and express their own unique views.

A completed cut-up poem might look like this:

Thirsty

SUMMER
Saturday
in July
HERE WE GO

BAD ROADS
Big tie-ups
Drivers honk
the complaints sound familiar

Play starts with a splash
Get wet
make waves
RELIEF
AFTER ALL

By Chris Colderley

References

- Frye, N. (2002). *The Educated Imagination*. Toronto, ON: Anansi.
- Miles, B. (2002). *William Burroughs: El Hombre Invisible*. London: Virgin.
- Nye, N. (1994). *Red Suitcase: Poems*. Rochester, N.Y: BOA Editions, Ltd.

Chris Colderley teaches elementary school in Burlington, Ontario, Canada. He has conducted several workshops on teaching junior writers and using poetry in the classroom. He was awarded a Book-in-a-Day fellowship by poet, Kwame Alexander for 2012.



CURRICULA

FOR GRADES:
6 TO 9

CANADA'S CAPITAL TREASURES

Series Introduction

Seven classroom-ready lesson plans and five introductory videos highlight and explore the significance and importance of Canada's Capital Treasures. These treasures represent knowledge, sacrifice, commitment and ingenuity. This series of lesson plans is available for download at www.teachmag.com/curricula. These lesson plans were produced by the National Capital Commission (NCC) in collaboration with the Virtual Museum of Canada and TEACH Magazine.

LESSON SEVEN: NATIONAL ABORIGINAL VETERANS MONUMENT

Materials

National Aboriginal Veterans Association Monument video: www.canadascapital.gc.ca/capital-treasures

Learning Objectives

The learner will:

- Learn more about the contributions of Aboriginal people to Canada;
- Use visual and text elements to create a compelling poster;
- Decode symbols in a local monument;
- Determine how the structure and length of a video influences its effectiveness; and
- Create a personal lexicon of family symbols.

Keywords

Noel Lloyd Pinay; National Aboriginal Veterans Association; National Aboriginal Day

Introduction

Aboriginal people have responded to the call of war, time and again. To remember and celebrate this commitment, the National Aboriginal Veterans Association raised funds for and commissioned a monument that honours First Nations, Métis, and Inuit who volunteered in the First World War, Second World War, Korean War, and all subsequent peacekeeping missions. As seen in the National Aboriginal Veteran's Monument video, the six-metre (20-foot) bronze and granite sculpture stands tall and proud in Confederation Park, a central gathering



National Aboriginal Veterans Monument, 2004

Photo: National Capital Commission

Noel Lloyd Pinay's richly symbolic commemoration as it stands in the heart of Canada's Capital.

place in the heart of Canada's Capital. The monument reminds us that Aboriginal Canadians fought and died for our country, even at times when society did not recognize many of their basic human rights.

The National Aboriginal Veterans Association was formed in 1981 to promote the unique accomplishments and interests of Aboriginal veterans in times of war and peace. Aboriginal soldiers have served Canada for hundreds

of years and are renowned as snipers and reconnaissance scouts, utilizing the traditional skills they employed as hunters and warriors.

Artist Noel Lloyd Pinay of the Peepeekisis First Nation in Saskatchewan was inspired by the dedication and sacrifices made by his father, Noel Joseph Pinay, who was a paratrooper during the Second World War. Using traditional symbols, Pinay brings the essential Aboriginal value of harmony with nature to the forefront. All animals, plants, and humans exist in an interrelated circle of life and death under the auspices of the Creator. The spirits of living things must be honoured and respected.

Translating these traditional values into metal and stone was no easy feat. Noel Lloyd Pinay, an experienced caster of bronze statuary, worked long and hard in his prairie workshop to create the complex piece. The statue was then shipped by rail to the Capital, where the artist assembled and joined the pieces. The statue was unveiled in a special Aboriginal Day ceremony on June 21, 2001, with the Governor General in attendance.

The number four figures prominently in the spirituality of many Aboriginal peoples: four seasons, four directions, four stages of life — and Pinay has used the number extensively in his sculpture. Four animal spirits — wolf, buffalo, elk, and bear — guide warriors in their pursuit of victory and peace.

Four human figures stand facing the four cardinal directions. They represent the vast diversity of Aboriginal people in Canada and include people from the Plains, the West Coast, an Inuit person from the North, and a Métis figure. Two of the figures are male and two are female,

signifying the contributions of Aboriginal men and women to Canada's wartime efforts and peacekeeping activities. In their hands, they hold both weapons and spiritual objects, such as an eagle feather fan and a peace pipe.

Finally, a thunderbird perched atop the monument symbolizes the Creator, who unites and guides those below. By using images and symbols, Noel Lloyd Pinay has created a monument to Aboriginal Canadians that tells an important story of peace, balance, victory and wisdom.

Activity One: Write a Short Paper

Research the role of Aboriginal Canadians in conflict and in peace. Choose one veteran and discuss his or her contributions, sacrifices and achievements. How was being part of Canada's armed forces important to this veteran? What barriers did the veteran overcome to reach his or her goals? [Note: The Veterans Affairs Canada website has some very good profiles: <http://www.veterans.gc.ca/eng/>]

Activity Extension:

The oral tradition is extremely important to Aboriginal peoples. Through stories, they share their beliefs, values, and histories. Turn your short paper into an oral narrative. If you wish, you can add historical photos or your own sketches as visual aids. Be prepared to share your story with the class in some oral format, either live, taped, or video-taped. How does telling a story this way compare with the way in which a monument, such as the National Aboriginal Monument, shares a story?

Activity Two: Make a Poster

"The war proved that the fighting spirit of my tribe was not squelched through reservation life. When duty called, we were there, and when we were called



National Aboriginal Veterans Monument, 2007

Photo: National Capital Commission

Beneath the guiding Creator (symbolized by the eagle with wings spread outward), a warrior is flanked by a howling wolf and bellowing elk.

forth to fight for the cause of civilization, our people showed all the bravery of our warriors of old.”

— Mike Mountain Horse, First World War veteran

[Source: www.vac-gc.ca. Mr. Mountain Horse was a member of the Blood Band in Alberta. The quotation is an excerpt from his book *My People: The Bloods*, p. 144.]

Using the above quote as a jumping-off point, design a poster to highlight and honour Aboriginal contributions to Canada’s armed forces.

Activity Three: Using Symbolism

Noel Lloyd Pinay’s monument tells a story using symbols. Often, depicting abstract ideas such as “harmony with nature” or “peace and freedom” requires artists to use concrete images and symbols. Sometimes, different cultures have different symbols. Other times, symbols can be highly personal and not easy to decode for an average viewer. Imagine that you are creating a statue to mark the entrance to your home or school.

Option 1: Entrance to your home

The statue must represent your family. What symbols would you use? How would visitors make sense of your symbols? Design your statue and present it to your class. Can everyone understand the symbols you have used?

Option 2: Entrance to your school

In a small group, brainstorm what abstract ideas are appropriate to represent your school (education, play or pride, for example). What symbols best represent these ideas? Present your group’s statue design to the rest of your class.

Activity Four: Making a Brochure (Grade 7)

June 21 is National Aboriginal Day in Canada. Every year, a memorial ceremony is held at the National Aboriginal Monument on this day. June 21 is also the day on which the monument was unveiled in 2001. Research to find out more about National Aboriginal Day, including when it first began to be recognized, and why and how it is celebrated. Fold an 8 ½ x 11” piece of paper into thirds and create a brochure that informs Canadians about National Aboriginal Day.

Activity Five: Making a Map of Aboriginal Art (Grade 8)

Aboriginal peoples value the arts. Through story, song, sculpture, and dance, they pass their traditions from generation to generation. Aboriginal artists are also painters, writers, comedians, and film

makers. The Aboriginal peoples share many beliefs and values. Noel Lloyd Pinay of the Peepeekisis First Nation in Saskatchewan deliberately combined several symbols, each of significance to one or more peoples, in his one statue, the National Aboriginal Memorial. But the many diverse nations across Canada have their own specific traditions and cultures. Photocopy or print photos of samples of Aboriginal art from across Canada. You may want to choose art from a specific time period, or of a particular medium (for example, sculptures, or paintings), or with a particular subject (for example, landscape, or portrait). Find a way to display them so that it is clear to the viewer where the art is from, the name of the artist and the artist’s heritage. Include at least two examples of Inuit art, two examples of Métis art, and five examples of First Nations art. Regardless of the other content, include Noel Lloyd Pinay’s National Aboriginal statue on your map as well. What other questions do you still have about Aboriginal art?

Activity Six: Creating a How-to Graphic Organizer (Grade 9)

Research to find out how a bronze sculpture is made. What materials are used? What qualities of bronze make it a popular material for sculptures? What skills must the artist have? Create a simple graphic organizer that reflects what you’ve learned. What does it mean if the sculpture is a “limited edition?” What does it mean if the sculpture is a one-of-a-kind piece? In what ways did this exercise help you better appreciate the National Aboriginal Memorial?

Media Literacy Activity

Before you view the video “National Aboriginal Veterans Association Monument,” check to see how long it is. When there are length limitations, how do videographers approach a topic? What other kinds of restrictions can there be on videos, especially ones for student audiences? Taking these restrictions into account, make a list of what you expect to learn from it. Make another list of what you hope to learn from it. Think about whether your expectations are different for an informational video than from another type of media, such as a brochure, a poster, or a television commercial, and why that might be. Now watch the video. Evaluate it according to your lists. What kind of changes, if any, would you make?



CURRICULA

ANNÉES :

De la 6^e année à la 9^e année
ou de la 6^e année du
primaire à la 3^e année du
secondaire au Québec

LES TRÉSORS DE LA CAPITALE DU CANADA

Introduction

Sept plans de leçon prêts à être utilisés en salle de classe et cinq vidéos d'introduction soulignent et expliquent brièvement la signification et l'importance des trésors de la capitale du Canada. Ces derniers représentent le savoir, le sacrifice, l'engagement et l'ingéniosité. Téléchargez cette série de plans de leçon en visitant la rubrique Curricula de TEACH Magazine – Le Prof à l'adresse www.teachmag.com/curricula. Produits par la Commission de la capitale nationale (CCN) en collaboration avec le Musée virtuel du Canada et TEACH Magazine.

7^e LEÇON : MONUMENT AUX ANCIENS COMBATTANTS AUTOCHTONES

Matériel

Vidéo « Monument aux anciens combattants autochtones » : www.capitaleducanada.gc.ca/tresors-capitale

Objectifs d'apprentissage

En participant à une ou plusieurs des activités qui suivent, les élèves :

- en apprendront davantage sur l'apport des peuples autochtones du Canada;
- se serviront d'éléments visuels et textuels pour créer une affiche attirante;
- décoderont les symboles d'un monument de la région;
- apprendront que la structure et la longueur d'une vidéo influent sur l'effet qu'elle produit;
- créeront un lexique des symboles de leur propre famille.

Mots clés

Noel Lloyd Pinay, Association nationale des anciens combattants autochtones et Journée nationale des Autochtones

Introduction

Les Autochtones ont plusieurs fois répondu à l'appel de la guerre. Pour leur rendre hommage et se souvenir de leur engagement, l'Association nationale des anciens combattants autochtones a recueilli des fonds et financé la construction d'un monument honorant les Premières Nations, les Métis et les Inuits qui se sont portés volontaires durant la Première Guerre mondiale, la Deuxième Guerre mondiale, la guerre de Corée et toutes les missions de maintien de la paix qui ont suivi. Comme on le voit dans la vidéo « Monument



Monument aux anciens combattants autochtones, 2004

Photo : Commission de la capitale nationale

Le monument commémoratif de Noel Lloyd Pinay, riche en symbolisme, se dresse au cœur de la capitale du Canada.

aux anciens combattants autochtones », la sculpture de bronze et de granit haute de 6 mètres (20 pieds) se dresse fièrement au parc de la Confédération, un lieu central de rassemblement au cœur de la capitale du Canada. Le monument nous rappelle

que les Autochtones du Canada se sont battus et sont morts pour leur pays, et ce, même à une époque où la société ne reconnaissait pas plusieurs de leurs droits fondamentaux.

L'Association nationale des anciens combattants autochtones a été créée en 1981 pour promouvoir les réalisations et les intérêts particuliers des anciens combattants autochtones en temps de guerre et de paix. Les soldats autochtones ont servi le Canada pendant des centaines d'années, ils sont reconnus comme tireur d'élite et patrouilleur, utilisant leurs habiletés traditionnelles de chasseur et de guerrier.

L'artiste Lloyd Pinay, de la Première Nation Peepeekisis de la Saskatchewan, a été inspiré par le dévouement et le sacrifice de son père, Noel Joseph Pinay, qui était parachutiste durant la Deuxième Guerre mondiale. En se servant de symboles traditionnels, Pinay met au premier plan l'harmonie avec la nature — une valeur fondamentale chez les Autochtones. Tous les animaux, les végétaux et les humains sont liés par le cycle de la vie et de la mort sous les auspices du Créateur. L'âme de toute chose vivante doit être honorée et respectée.

Traduire ces valeurs traditionnelles en œuvre de métal et de pierre n'a pas été facile. Lloyd Pinay, un coureur de statue en bronze d'expérience, a travaillé dur et pendant de longues heures dans son atelier des prairies pour créer cette œuvre complexe. La statue a ensuite été expédiée par train vers la capitale, où l'artiste l'a assemblée. La statue a été dévoilée lors d'une cérémonie spéciale dans le cadre de la Journée nationale des Autochtones, le 21 juin 2001, en présence de la gouverneure générale.

Le chiffre 4 est très présent dans la spiritualité de nombreux peuples autochtones : quatre saisons, quatre directions, quatre stades de la vie. Pinay s'est largement servi de ce chiffre dans sa sculpture. Quatre esprits animaux — le loup, le bison, le wapiti et l'ours — guident les guerriers vers la victoire et la paix.

Quatre personnages humains font face

aux quatre points cardinaux. Ils représentent la grande diversité des peuples autochtones du Canada dont les peuples des Prairies, de la côte Ouest, les Inuits du Nord et les Métis. Deux des personnages sont des hommes et deux sont des femmes, symbolisant la contribution des hommes et des femmes autochtones à l'effort de guerre et au maintien de la paix. Ils tiennent dans leurs mains des armes et des objets spirituels, dont un éventail en plumes d'aigle et un calumet de paix.

Enfin, l'oiseau-tonnerre perché au faite du monument symbolise le Créateur qui unit et guide ceux et celles qui se trouvent sous lui. En se servant d'images et de symboles, Pinay a créé un monument aux Autochtones du Canada qui raconte une importante histoire de paix, d'équilibre, de victoire et de sagesse.

1^{re} activité : Rédigez un court texte

Faites une recherche sur le rôle des Autochtones du Canada en temps de guerre et de paix. Choisissez un ancien combattant ou une ancienne combattante et parlez de son apport, de ses sacrifices et de ses réalisations. Quelle était pour lui ou elle l'importance d'être membre des forces armées du Canada? Quels obstacles cette personne a-t-elle franchis pour atteindre ses objectifs? [Nota : Le site Web d'Anciens Combattants Canada contient de très bons profils : <http://www.veterans.gc.ca/fra/>]

Élargissez l'activité!

La tradition orale est extrêmement importante chez les peuples autochtones. En effet, c'est à travers les histoires qu'ils communiquent leurs croyances, leurs valeurs et leur histoire. Transformez votre court texte en narration orale. Si vous le désirez, vous pouvez ajouter des photos historiques ou vos propres dessins comme aide visuelle. Préparez-vous à raconter votre histoire à votre classe, soit en direct ou à l'aide d'une bande sonore ou bande vidéo. Comment cette façon de raconter une histoire se compare-t-elle à la façon dont un monument, comme le Monument aux anciens combattants autochtones, raconte une histoire?

2^e activité : Faites une affiche

« La guerre a prouvé que l'esprit combatif de ma tribu ne s'était pas éteint du fait que nous vivions dans une réserve. En répondant à l'appel et en livrant combat pour défendre la cause de la civilisation, notre peuple a fait preuve de la même bravoure que nos guerriers d'antan. »

— Mike Mountain Horse, ancien combattant de la Première Guerre mondiale

[Source : www.vac-acc.gc.ca. M. Mountain Horse était membre de la bande des Blood de l'Alberta. La citation est extraite de son livre *My People: The Bloods*, p. 144.]



Monument aux anciens combattants autochtones, 2007

Photo : Commission de la capitale nationale
Sous le Créateur qui le guide (représenté par l'aigle aux ailes déployées), un guerrier est flanqué d'un loup qui hurle et d'un wapiti qui mugit.

En vous servant de la citation ci-dessus comme point de départ, concevez une affiche qui met en lumière l'apport des Autochtones au sein des forces armées du Canada et y rend hommage.

3^e activité : Utilisez le symbolisme

Le monument de Pinay raconte une histoire à l'aide de symboles. Souvent, décrire des concepts abstraits comme « l'harmonie avec la nature » ou « la paix et la liberté » exige que l'artiste utilise des images et des symboles concrets. Parfois, des cultures différentes ont des symboles différents. D'autres fois, les symboles peuvent être très personnels et difficiles à décoder pour le spectateur moyen. Imaginez-vous en train de créer une statue pour indiquer l'entrée de votre résidence ou de votre école.

1^{re} option : L'entrée de votre résidence

La statue doit représenter votre famille. Quels symboles utiliseriez-vous? Comment les visiteurs et visiteuses comprendraient-ils le sens de vos symboles? Concevez votre statue et présentez-la à votre classe. Tous les élèves peuvent-ils comprendre les symboles que vous avez utilisés?

2^e option : L'entrée de votre école

En petits groupes, remuez vos méninges pour trouver des concepts « abstraits » qui conviennent pour représenter votre école (par exemple, l'éducation, le jeu ou la fierté). Quels symboles représentent le mieux ces concepts? Présentez le concept de la statue conçue par votre groupe à votre classe.

4^e activité : Faites un dépliant (7^e année ou 1^{re} année du secondaire au Québec)

Le 21 juin est la Journée nationale des Autochtones au Canada. Chaque année, ce jour-là, a lieu une cérémonie de commémoration au Monument aux anciens combattants autochtones. Le 21 juin est aussi le jour où le monument a été dévoilé en 2001. Faites une recherche pour en savoir davantage sur la Journée nationale des Autochtones, y compris quand ce jour a commencé à être reconnu et pourquoi et comment il est célébré. Pliez une feuille de papier 8 ½ x 11" en trois et créez un dépliant qui servira à informer les Canadiens et Canadiennes sur la Journée nationale des Autochtones.

5^e activité : Faites une carte d'œuvres d'art autochtone (8^e année ou 2^e année du secondaire au Québec)

Les arts comptent énormément pour les peuples autochtones. C'est à travers les histoires, la chanson, la sculpture et la danse qu'ils se transmettent les traditions d'une génération à l'autre. Parmi les artistes autochtones, on compte également des peintres, des écrivains, des comédiens et des réalisateurs de films. Les

peuples autochtones ont de nombreuses croyances et valeurs en commun. Noel Lloyd Pinay, de la Première Nation Peepeekisis de la Saskatchewan, a délibérément combiné plusieurs symboles, qui revêtent tous une importance pour un ou plusieurs peuples, dans sa statue, le Monument aux anciens combattants autochtones. Toutefois, les diverses nations du Canada ont toutes leurs propres traditions et cultures. Photocopiez ou imprimez des photos d'œuvres de peuples autochtones canadiens. Peut-être voudrez-vous choisir des œuvres qui datent de la même période ou qui sont du même type (p. ex. sculptures, peintures), ou encore qui portent sur un sujet précis (p. ex. un paysage, un portrait). Trouvez une façon de les exposer de sorte que les observateurs connaissent sa provenance ainsi que le nom de l'artiste et son héritage. Ajoutez au moins deux exemples d'art inuit, deux exemples d'art métis et cinq exemples d'art des Premières Nations. Quelles que soient les autres œuvres, ajoutez également la statue de Noel Lloyd Pinay sur votre carte. Avez-vous d'autres questions sur l'art autochtone?

6^e activité : Créez un repère graphique (9^e année ou 3^e année du secondaire au Québec)

Faites une recherche pour savoir comment une sculpture de bronze est fabriquée. Quel matériau doit-on utiliser? Quelles propriétés font du bronze un métal populaire pour fabriquer des sculptures? Quelles sont les habiletés requises chez l'artiste? Créez un repère graphique simple qui reflète ce que vous avez appris. Que veut-on dire par une sculpture produite en « petite série »? Qu'entend-ton par « sculpture unique »? Comment cet exercice vous a-t-il aidé à mieux apprécier le Monument aux anciens combattants autochtones?

Activité de littératie critique

Avant de regarder la vidéo « Monument aux anciens combattants autochtones », vérifiez sa longueur. Lorsqu'il y a une longueur maximale, comment les vidéographes abordent-ils un sujet? Quels autres genres de restrictions peut-il y avoir sur les vidéos, particulièrement celles qui sont destinées à un public d'élèves? En tenant compte de ces restrictions, dressez une liste de ce à quoi vous vous attendez d'apprendre en visionnant la vidéo. Faites une autre liste de ce que vous espérez apprendre. Vos attentes sont-elles différentes dans le cas d'une vidéo informative que dans celui d'un autre type de média, tels un dépliant, une affiche ou une pub? Pourquoi? Maintenant, regardez la vidéo. Évaluez-la en ayant recours à votre liste. Y apporteriez-vous des changements? Si oui, lesquels?

FIELD TRIPS: Medieval Times

Step back in time, lords and ladies, to a field trip fit for any 11th Century noble. Medieval Times Dinner and Tournament in Toronto, has encapsulated the spirit of the Middle Ages in a new educational offering for their weekday matinee shows.

In a prelude to the regular performance, the king of the castle and his daughter cordially welcome students to the grand feast. They narrate a highly informative live seminar that demonstrates the customs, technology, and traditions of the Middle Ages.

Students first receive a quick introduction to medieval society. The atmosphere of noble celebrations is described: “trench bread,” candelabras, music, minstrels, and inevitably, fleas. Students are briefed on dining etiquette (or lack thereof) and why it is that medieval people ate with their hands. The feudal system and the relationships between kings, nobles, knights, and vassals are also characterized.

Next, fully armoured knights enter the castle and the journey from squire to knighthood is told. The knights demonstrate combat choreography and sword-training using weapons. The kids in attendance are wildly enthusiastic.

Animals however, are the real stars of the show. A regal falcon flutters into the castle and when prompted by its trainer, magically soars in concentric circles—simulating a common medieval hunting practice. Then comes the arrival of the majestic and beautiful Andalusians—the coveted warhorses of feudal lords. Students learn the history and attributes of these strong yet elegant Spanish stallions.

The educational seminar concludes after thirty minutes and the show segues into Medieval Times’ regular show. The performance-driven seminar effectively immerses students of all grade levels into history and medieval studies. After each segment, students participate in an interactive quiz, voiced by a jovial announcer who tests them on the information they just observed. Coloured lights illuminate multiple-choice selections on the ground and the correct answer is revealed by an actor or sometimes even a trick by one of the animals.

In addition to the educational nature of the show, Medieval Times provides unique and surprising curriculum ties that can cater to almost any academic subject. High school students taking business courses for example, can attend a full day program called “The Business of Chivalry” that teaches human resources, customer service, and marketing, using Medieval Times—the company—as a model.



Dramatic Arts students can also consider Medieval Times for field trips, as they can learn about method acting, auditioning for the theatre, working with animals, and stage production, among many topics.

Some of the serfs and wenches that attend to audience members during the show are fully bilingual and are delighted to converse with students *en français*—great for French immersion and FSL students.

In the Spring of 2013, a new Science and Technology exhibit begins that allows students to view working replica models of medieval structures and machines such as, “siege machines” and “water-rising machines.” The program is connected to the study of pulleys and gears, forces acting on structures and mechanisms, forms and functions, and systems in action/fluids.

Medieval Times’ educational team is dedicated to ensuring students not only attend an entertaining show, but that they also receive a unique education. The team is pleased to accommodate all curriculum ties, even recently offering culinary, home economics, and hospitality students a show of a different kind—front row in their kitchen with the head chef as the star.

Dramatic delivery of educational content, humorous dialogue, elaborate costumes, interactivity, customizable curriculum programs, and historical adherence make Medieval Times an impressive destination to bring students on a field trip where they will learn more than just history.

To learn more about Medieval Times’ educational programs visit, www.educators.medievaltimes.com.

WEBSTUFF

Below is a group of suggested websites that provide educational tools for students and teachers alike. From math to science, experiments to crosswords, these websites cover a wide variety of topics, making learning fun and entertaining.



Kubbu is an educational website that allows teachers to turn their assignments and tests into fun formats for their students: puzzles and online quizzes. Categories include, matching, dividing, crossword, and more. Kubbu provides a series of puzzles and tests that are both instructive and enjoyable. The process is simple: register, create, and assign to students. Once completed, the teacher can then view and analyze student responses.



Ranging from grades one to eight, Elementary Math Games is a series of games and worksheets ranging in areas of algebra, arithmetic, timetables, counting, and more. This learning website provides students with brain-training games that work to improve memory, attention, focus, speed, and problem solving.



Experiland is a website dedicated to aiding students in grades one to eight, with science projects and experiments. There are over 300 projects covering topics such as, chemistry, earth science, astronomy, magnetism, biology, electricity, and physics. Example experiments include, building a Franklin bell device for detecting high voltage lightning storms or growing your own crystals on a piece of string.



This website provides teachers with free worksheets, colouring pages in a variety of different topics, flashcards, games, puzzles, lesson plan ideas, and songs for kindergarten students. Have Fun Teaching keeps young children entertained while providing them with high quality learning materials.



Adapted Mind is a website that advocates adaptive learning. It identifies a child's learning style, and delivers a curriculum and

exercises that adapt to these needs. The website guarantees academic improvement through their unique teaching methods.



We Inspire Futures, created by Nelson Education, is a community website that functions to inspire and share ideas on education. It allows educators to collaborate and learn from one another through an Idea Bank, templates and tutorials, and tools and techniques.

WIN 1 of 3

ONE-YEAR SUBSCRIPTIONS FOR THE RUPTURED SKY INTERACTIVE RESOURCE



Visit our contest page for more info.
teachmag.com/contests

ADVERTISERS INDEX

| ADVERTISER | PAGE |
|------------------------------------|------|
| 1 Textile Museum | 2 |
| 2 Mr. X | 2 |
| 3 The Ruptured Sky - Contest | 20 |
| 4 The Shadowed Road | 21 |
| 5 The Ruptured Sky | 22 |

Fully Bilingual

Students can explore TSR in either English or French

Learn More

Exclusive Offer

Testimonials



"The story made people understand how lucky they are for an education."

[Read More](#)

For the 21st Century Learner



Interactivity means that students are at the centre of their learning

[Read More](#)

Sample Content



The goal is for students to reflect on their understanding of the concept of citizenship and then to apply it in a global sense

[Read More](#)

The Shadowed Road

An Interactive Graphic Novel and Multimedia Experience

An Online Digital Project by TEACH Magazine

The Shadowed Road is an interactive graphic novel and multimedia experience. Pedagogical themes of Human Rights, Democracy, Basic Education, and Global Citizenship make the project a great Social Sciences or Digital Literacy tool. Imaginative illustrations and unique multimedia means learning will be fun and intuitive for ESL and ELL students.

The story tells the tale of Selome Fekadu, a young Ethiopian girl, who is forced to quit school and become the obedient housewife to a local goat herder. Instead of abandoning her lifelong dreams of becoming a teacher, Selome disguises herself as a boy and runs away from her rural village in order to claim her right to an education. As students read through the novel, they'll embark on a digital treasure hunt, collecting clues to solve an ancient Ethiopian puzzle that will unlock the next chapter.

The Shadowed Road graphic novel is also available as a hardcopy book or an eBook. Order yours today!

Target audience

Grades 6-9 or 6-12 for ESL/ELL learners

Languages

The Shadowed Road graphic novel and all digital and academic components are available in both English and French. French curriculum links however, are available to only those provinces with a French curriculum.

EXCLUSIVE OFFER: The first 10 people who purchase a digital subscription will receive a FREE copy of the hard copy book. **A value of \$20!**

To learn more about *The Shadowed Road* or to purchase a subscription or sign up for a free trial, please visit **www.theshadowedroad.com**.

NOW AVAILABLE!

THE RUPTURED SKY

The War of 1812



A GRAPHIC NOVEL

Written by W.L. Liberman

Illustrated by Christopher Auchter

The Ruptured Sky is a digital literacy title that explores the War of 1812 from First Nations perspectives. It consists of a contemporary graphic novel, curriculum-linked lesson plans, rubrics, and teacher resources.

FOR MORE INFO VISIT THERUPTUREDSKY.COM