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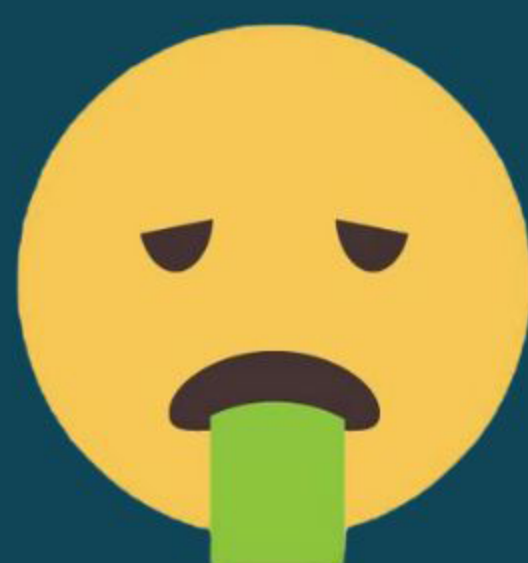
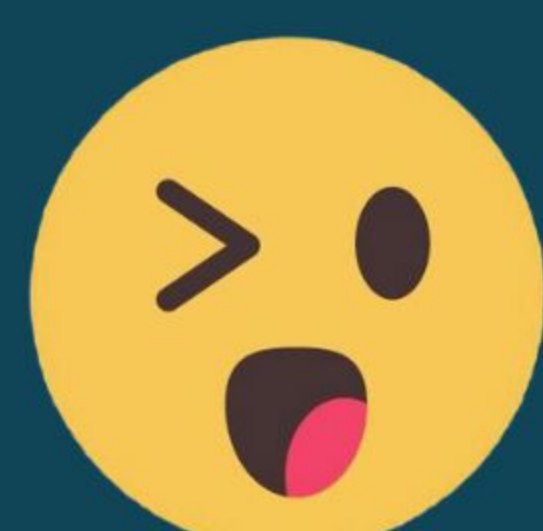
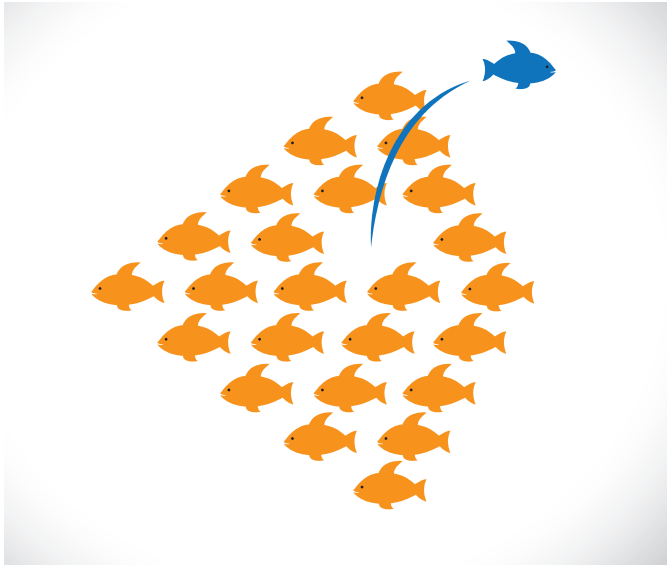




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It's hard to believe that only a few years ago, technology in the classroom—specifically handheld devices—was once feared as distracting and potentially disruptive to learning. Today, these same devices are now widely used in schools, and in some, have even replaced desktop computers and pen and paper—finally pushing the classroom into the 21st Century.

However, in this high-tech world where technology can replace the role of a real live person or friend, many worry about the impact of technology on our ability to relate to each other in the real world.

When we communicate, words make up only 20 percent of the message, the other 80 percent is comprised of body language, tone of voice, and facial expression. When we communicate through text messages, none of that is present. We can't learn to read each other's reactions, only the words on the screen. This doesn't allow for empathy and unfortunately is the main form of communication for many students (the perfect conditions for cyberbullying). In a Feature story, *The Language of Emotion*, Martha Beach explores this topic and how educators can address the issue and mitigate a potential crisis.

In our second Feature, Meagan Gillmore discusses entrepreneurship education. In 2012, companies with less than 100 employees accounted for 98 percent of Canadian businesses. Children and youth born after 1995, "Generation Z," want to become entrepreneurs. Last year, an advertising agency conducted a survey and found that 72 percent of high school students wanted to start their own business; and 42 percent of children in grades five to twelve said the same. But they don't think they're ready, based on the lack of business and entrepreneurial classes offered in schools.

In Classroom Perspectives, an educator from Hawaii explains how her role as a teacher has changed when transitioning from a high school classroom to a college lecture hall. Or has it? And in Webstuff and Field Trips, we present websites that teach law and justice in an accessible and interactive way and excursions to the opera, respectively.

And some exciting news to share: we are pleased to announce the launch of *80 Degrees North*, an interactive graphic novel that explores a unique event in history—The Canadian Arctic Expedition of 1913-1918. A band of intrepid scientists and explorers embarked on a dangerous and compelling journey. The scientists documented flora and fauna of the North while explorers pushed ahead into new and undiscovered territory. The website is free to use and available in English and French to teachers across Canada. For more information or to sign up, please visit 80DEGREESNORTH.COM.

Wishing you a happy holiday,

Lisa Tran,
Associate Editor
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THE LANGUAGE OF EMOTION

The Importance of Learning Empathy in the World of Technology

by Martha Beach

Everyday, a Grade Two student (let's call her Rose) repeatedly asks the other girls in her class to play with her. One of those classmates (who we'll call Meg) gets fed up and complains that Rose's requests are annoying and no one likes the games she plays. Meg's mum advises her daughter to take a chance and invite Rose over. The next afternoon, the two little girls spend a couple hours playing together. As Rose is leaving that evening, Meg sees that Rose has a giant smile plastered across her face and she hears Rose's words of excitement and notices her dancing feet too. Meg understands how gleeful Rose feels, and she feels that glee too.

Empathy—the ability to recognize and understand another person’s feelings—is an extremely important life skill. In English, the word empathy is only about a century old. It is a rough translation of the German word *empathie*, which means “feeling into.” While empathy may be a relatively new word, it is a basic part of human nature. Such a seemingly simple ability to connect with and tune into another person has enormous sway in our lives: empathy forms the basis for all successful human interaction. We learn this vital skill from parents, caregivers, friends, and role models as infants and children. “If you lose that opportunity to learn emotional literacy during childhood, it has negative impacts,” says Mary Gordon, founder and president of Roots of Empathy, an in-school program that involves observing and learning about empathy through a live mom-and-infant dynamic. “Roots of Empathy uses the mother and baby because of their attachment relationship,” says Gordon. “They are attuned to each other.” But a lack of empathy can have hugely negative impacts on supportive learning environments, friend-making abilities, good mental health, strong relationship skills, and so much more.



In today’s high-tech world, many worry about the impact of technology on our ability to empathize. Sharyn Timerman, a Montreal behaviour specialist and founder of The Early Years, a development centre for parents and kids who experience behaviour issues, says the basic nature of the human being has not changed but technology, along with other factors, has changed the way we learn this vital life skill. “A big element of that change is that both parents are working, kids stay out of the home later and later, kids are left on their own a lot more and the role of technology grows.” Technology now fills the role of a real live friend and playmate.

Kids who get home from school and immediately turn on their consoles or log into the computer are missing out on key social interactions as well as free play that help them learn to read the emotions and body language of

others. “It’s not so much that technology has a positive or negative impact on kids—it’s what they’re *not* doing because of technology that is a problem,” says Gordon. Children should play with their friends in an unstructured environment as often as possible; get outside, kick stones, play in the water. Timerman notices a similar trend (or lack thereof). “Even if they have a friend over, they’re playing video games. They aren’t involved in dramatic play—imaginative, role-playing—with each other,” Timerman says. “They need to have spontaneous, reactive, unidirectional play that helps them learn to be creative. But when kids spend too much down-time on the computer, they’re losing the opportunity to learn developmental skills that allow them to build friend-making skills, creativity, imagination, and empathy,” says Gordon. Free play involves all senses, whereas computer play does not. “There are lots of positive and playful things on a computer, and kids are able to play with each other. I’m not critical of that, but I’m very wary. It needs to be balanced with free time,” Gordon says.

As a teacher, it is not possible to direct or control empathy-related education at home. But it is an important skill to teach in the classroom because it is one that is so important for a supportive learning and teaching environment. “A kid fooling around in class doesn’t understand the role of the teacher. They don’t see and understand how frustrating it can be for the teacher

When we communicate, our words are only 20 percent. The other 80 percent involves body language, tone of voice, facial expression.

and how the teacher is disappointed that she has been disrupted, and that kids are now laughing and not listening.” Timerman says. “It is not only a lack of empathy that stops learning. Behaviour stops learning.” But because the child doesn’t know how to fully read and understand the emotions of others around him, they don’t realize or don’t care that they are disturbing fellow students and upsetting the teacher.

Empathy is not only about learning how to read and understand another person’s feelings. Learning the language of emotion is a huge part of being successfully empathetic and capable of expressing oneself. “Learning words associated with empathy and emotions help kids learn to talk about it, it gives them legitimacy to own their emotions so they can share them. It’s about connection and communication,” says Gordon. For example, if a student has the language to communicate with a teacher, they can



express their frustration with math or their confusion over a science experiment. This way their teacher is better able to help them. A student can also communicate their joy of learning with their peers, which in turn encourages others to learn. "In a classroom, children may feel afraid to read aloud if they're having trouble. But with empathy, the class can encourage them. This is why it is important to build their cognitive awareness to experience empathy and emotion," says Gordon.

Technology certainly plays a huge role in children's ability to build on and experience empathy in a time where kids live partially in a virtual world. We are at the tail end of the tenth anniversary of Facebook. MediaSmarts, a Canadian not-for-profit charitable organization for digital and media literacy, surveyed almost 5,500 students in grades four through eleven from across Canada this year and found that almost one-third of students in grades four to six have Facebook (this is in spite of terms of agreement that bar children under 13 from using the site). The number of Facebook accounts rises after grade six: from 67 percent in grade seven to 95 percent in grade eleven.

Stephanie Christina, a psychologist who works in both private practice and with the Ottawa-Carleton District School Board, points out that most young people have an online public persona in which they're engaged. "They're never off-duty," says Christina. Before, for example, girls would write in diaries during downtime to help work through thoughts and anxieties. Now they talk, text, post, but it is always through that public persona. "Most girls are hiding weaknesses and insecurities behind that persona. They need that feedback from other people to realize those insecurities are okay, they are normal. But they aren't getting that [face-to-face]

feedback, and if they do, it is negative and from behind a screen," says Christina. "Empathy develops with attachment to parents, mentors, and friends. But people get caught in the peer web from a young age and therefore don't develop empathy in the same way." Kids seem to always be interacting through a lens and this plays into empathy because it's not a genuine connection. Christina says boys especially seem to be drawn into the online world of gaming. "Boys are shutting down and living in the virtual world. They often have almost no real connection, because possibly the real world is of no interest or too scary. They are disengaging socially, and disengaging academically," Christina says. "There's always been that tendency among boys, but technology has just played into it."

Instant messaging, texting, and email (even though it is almost obsolete in the virtual world of today's young) don't allow kids to read others' emotion.

Technology really affects the way students communicate with each other. Instant messaging, texting, and email (even though it is almost obsolete in the virtual world of today's young) don't allow kids to read others' emotion. The same 2014 MediaSmarts survey found that almost half (49 percent) of students in grade four have their own cell phone or access to someone else's phone on a regular basis. About one quarter (24 percent) of grade four students, half (52 percent) of grade seven students, and 85 percent of grade eleven

students have their own cell phones. It also found that 39 percent of students in grades four to eleven who own cell phones sleep with them in case they get calls or messages during the night. "That is their main form of communication. Because they don't see the reactions, we worry about their empathy. Some kids just say whatever comes to their heads now, though some don't. It's just so much part of their world to have no reaction," says Christina. "You can't have empathy when you are just texting—it's hard to reach out to someone and connect when you aren't face-to-face," agrees Timerman. "When we communicate, our words are only 20 percent. The other 80 percent involves body language, tone of voice, facial expression. Because they are not interacting with each other in person, they are not learning to read each other," says Timerman. "We see it in bullying, especially with girls. Once the face was taken away it got so much nastier and crueler because they couldn't see the reaction," adds Christina.

"I don't really know that it's fair to say that technology is robbing kids of the chance to learn empathy," Timerman says. "The basics about humans and the need for empathy haven't changed. Technology is just running parallel to that need. There are lots of other factors affecting empathy. But when it comes to basic human needs, people teach

people. That doesn't change." Only humans can help each other learn to empathize, and technology should simply be another way to emotionally connect with another person.

As a teacher, this all may sound fairly foreboding. Talking about emotional literacy, empathy, and proper online conduct are all ways to help improve the situation from within classroom walls. "We are now starting to be aware that this is not all good, so we can soon pull back and fix it. But there will be a bit of a crisis in between," Christina says. There is no instant fix, but educators should start open and ongoing conversations about feelings to help each student learn to understand themselves and others; frustrations with a project, feelings of inadequacy at work, giddiness at a new friendship, fear of failure or rejection, an untamable sense of excitement at the prospect of something new, satisfaction of a job well done. Technology is undeniably a hugely important part of modern communication, but we can't let the phone or computer change the fact there are real humans on the other side of that screen.

Martha Beach is a recent graduate of Ryerson University's journalism program. Currently, she is a freelance writer and factchecker in Toronto.

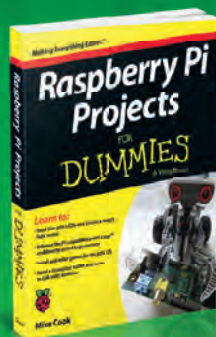
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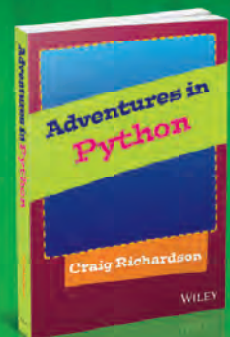
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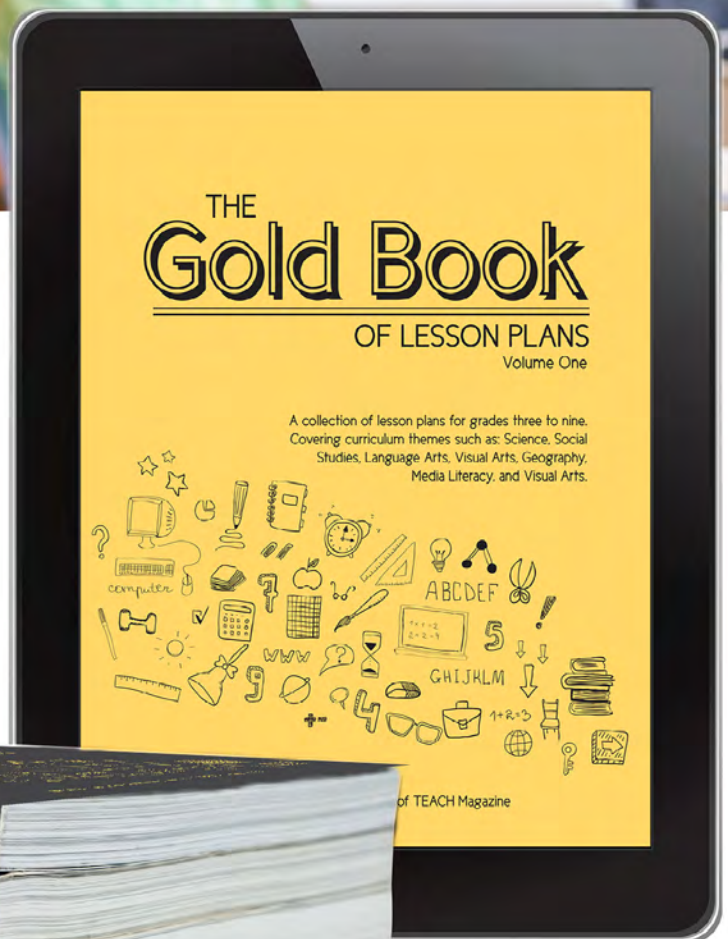
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A Day at the Opera

Opera companies across Canada work hard to make this art form accessible to students. Many offer discounted—sometimes, free—tickets to dress rehearsals. They also produce study guides to teach students about the performance they'll be watching, as well as the history and etiquette of opera.

Even if your class can't attend a performance, the opera can come to you. British Columbia's Vancouver Opera VOIS (Vancouver Opera in Schools) program travels throughout the province. Professional singers perform English versions of operas in schools, complete with costumes and sets. One of the shows touring in 2014-2015 is *Stickboy*, an original opera by British Columbian spoken word artist, Shane Koyczan that explores the subject of bullying. A study guide will be prepared specifically for this work. Also this year, the company will be launching *Project Opera*. Grades four through seven classes at all Metro Vancouver schools can work with teaching-artists to produce an original opera.

Elsewhere in the province, Pacific Opera Victoria provides free *Living Opera* workshops for grades four through eight classes. For two weeks before dress rehearsals, chorus members perform portions from the upcoming opera and teach students about the history of opera.

Canada's largest opera company, the Canadian Opera Company (COC), based in Toronto, runs a similar program, also called *Living Opera*. But there is a cost, and it is only available to high schools. The company also offers class tours. Company staff provide tailored workshops for classes of all ages. The company runs an opera creation program for grades four through twelve. For six months, company professionals work with schools to produce and promote their own operas. The COC may also introduce students to music besides opera. It hosts free concerts each week from late September to early June. Space is limited; schools must book tickets in advance.

In Alberta, Calgary Opera runs *Let's Create an Opera*. Schools work with the company for an entire school year to produce an original opera. A playwright, composer, and stage director are provided. The company provides sound and lighting equipment for production night. A technician runs the equipment at a discounted rate.



Students in Manitoba can attend dress rehearsals at Winnipeg's Manitoba Opera and be well-prepared. The company has trunks of opera resources teachers can rent for two weeks. Trunks contain costumes, props, a CD and DVD of the opera, activities, and a study guide. Manitoba Opera also serves Saskatchewan and northwestern Ontario.

Dress rehearsals of Opera de Quebec's performances are free for high school students in Quebec City. The company's website has an educational section with a glossary and history of opera worldwide and in Quebec.

Field Trip Opportunities:

Canadian Opera Company, Toronto, ON

www.coc.ca

Manitoba Opera, Winnipeg, MB

www.manitobaopera.mb.ca

Opera Calgary, Calgary, AB

www.calgaryopera.com

Opera de Quebec, Quebec City, QC

www.operadequebec.qc.ca

Pacific Opera Victoria, Victoria, BC

www.pov.bc.ca

Vancouver Opera, Vancouver, BC

www.vancouveropera.ca

THE ROLE OF A TEACHER

by Michelle Shin

Teaching is a great responsibility. I teach English and believe that the ability to communicate, at a personal and societal level, is what builds strong communities and ensures ownership over one's future. Thus, it's important that we teachers spend a lot of time on our craft—deliberating the best ways to teach and make lessons fun, interactive, and relatable to students. Professional development thrives on discipline pedagogy and school departments meet to align goals and assignments and to discuss data assessment. What we teach is certainly of the utmost importance, how we teach, however, and our role in doing so, can be simultaneously less defined and quite standardized.

I spent ten years teaching in a public high school, and have just transitioned to a new job at a community college. The books are different, the technology is better, but the role of teacher transcends levels and remains a pivotal part of being effective. College can sometimes carry the inaccurate stigma of the uncaring professor who unloads knowledge in long lectures, but who doesn't engage. It simply isn't true. Who we are as people and how we interact with students is relevant at every level. At my college, we explore questions such as: how does who we are or how we present ourselves combined with the role as teacher help or hinder our students learning? Should we be their friend? A facilitator? Should we be the person they dislike at first, but may begrudgingly or readily admit was the person to push them toward the greatest leap in their learning?

Of course there is no one way to be, though it sometimes feels like a certain identity is being prescribed due to the climate of today's culture and necessity for political and social awareness. We must never forget the role of a teacher is constantly changing—we can inhabit all the aforementioned roles within the span of one year, or one period. It depends on the particular class, the particular student, even the particular day. Some classes and students need flexibility, some structure. Every teacher must be adaptable, in how they teach and how they respond to students. Teachers must intuitively apprehend the different approaches that students need and know when to push, when to joke, when to stand strong, and when to relent.

Sometimes it feels like we are being given a handbook on how to interact with students, but there should never be a prescribed role for a teacher—no definitive way to



teach or to be. Otherwise, we would be doing our students a disservice. We would be denying them exposure to the many personalities and expectations they will encounter in their lives and in the job market. We would be denying them one of the greatest lessons we can teach: how to adapt. We must know how to be flexible to achieve our goals, but so must they.

It doesn't mean we can't have a favoured persona. The teacher can be someone who is a cheerleader and friend to whom every student knows they can confide. The "tough love" teacher can be someone students complain about, but also revere and respect. The outrageous and eccentric teacher can also be someone who shows up in scuba gear, shaves her head, or eats a jar of peanut butter if it applies to the lesson or motivates the students. Or, the teacher can be someone who rarely cracks a smile or gives a compliment. When they do, it is something a student remembers for the rest of his life. Teachers should embrace what works best for them while never forgetting that our chosen persona is written in pencil, not permanent ink.

Michelle Shin lives in Hawai'i with her husband and son. 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. She currently teaches at Kapi'olani Community College.



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Overview

Students will read the story of two youths who are studying the War of 1812 in school. They will then look at various roles that Aboriginal peoples during the War of 1812 and consider the impact that biased renditions of history have on what we consider to be significant in the recounting of history.

First, students will examine and compare various ways in which we interpret the past by watching a film, then reading the graphic novel, *The Ruptured Sky*. Students will examine features of docudramas and practice taking effective notes. Using the knowledge and understanding they have gained, they will create a storyboard and script for a docudrama that highlights the participation of Aboriginal leaders and nations in the War of 1812. Finally students will write an introduction to their proposed docudrama/documentary, and then present their storyboard and script orally explaining why they think such a docudrama/documentary needs to be made as well as describing their personal reflections on the process of creating a docudrama/documentary.

Key Concepts

Historical Perspective

- People have diverse perspectives on historical events
- These diverse perspectives affect the interpretation of significance

Skills

- Taking effective notes
- Working with a partner and in small groups
- Communicating effectively (listening, speaking, and writing)
- Creating a storyboard and script for a docudrama/documentary

Time Required

Six classroom periods, 40-60 minute sessions (plus time allotted for homework)

Lesson Steps

- | | |
|----------|---|
| Step One | Ways of Knowing About the Past: Docudrama/Documentary |
| Step Two | Docudrama/Documentary:
<i>Windows on the Past</i> |

- | | |
|------------|--|
| Step Three | Introducing the graphic novel:
<i>The Ruptured Sky</i> |
| Step Four | Gathering More Information |
| Step Five | Mapping Out the Docudrama/Documentary and Writing the Script |
| Step Six | Performance Task: Presenting the Storyboard and Script for a Docudrama/Documentary |

Blackline Masters

- #1 Ways of Knowing About the Past Table
- #2 Creating a Storyboard and Script for a Docudrama/Documentary Handout
- #3 Summarizing Information: Making Notes Rubric
- #4 Asking Good Questions
- #5 Creating a Storyboard and Script for a Docudrama/Documentary Checklist
- #6 Reflection Journals Rubric
- #7 Storyboard and Script for a Docudrama Rubric
- #8 Rubric: Oral Presentation

Appendices

- | | |
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| Appendix I | Recommended Resources |
|------------|-----------------------|

Materials Required

- Internet access
- Media resources (DVDs on War of 1812)
see suggested resources
- Informational print resources (texts, informational books, newspapers, etc.)
- Writing paper and supplies
- Paper for storyboard
- Video cameras, if taping

CURRICULUM EXPECTATIONS

Overall Curriculum Expectations

The overall expectations listed below serve as an entry point for teachers. Teachers are encouraged to make connections to specific expectations in their region and grade.

English Language Arts

Listening

Demonstrate an understanding of appropriate listening

behavior by adapting active listening strategies to suit a variety of situations, including working in groups (e.g., ask questions to deepen understanding and make connections to the ideas of others; summarize or paraphrase information and ideas to focus or clarify understanding; use vocal prompts in dialogues or conversations to express empathy, interest, and personal regard).

Demonstrate an understanding of the information and ideas in increasingly complex oral texts.

Identify a wide range of presentation strategies used in oral texts and evaluate effectiveness e.g., moderator tone, sound effects, interviews, etc.

Speaking

Develop and explain interpretations of oral texts using stated and implied ideas from the texts to support their interpretation.

Analyze oral texts in order to evaluate how effectively they communicate ideas, opinions, themes, or experiences.

Demonstrate an increasingly sophisticated understanding of appropriate speaking behavior in a variety of situations, including paired sharing, dialogue, and small-and-large group discussions (e.g., acknowledge different points of view; paraphrase to clarify meaning; adjust the level of formality to suit the audience and purpose for speaking).

Reading

Demonstrate understanding of a wide variety of increasingly complex texts by summarizing ideas and citing a variety of details that support the main idea.

Identify the points of view presented in texts and give evidence of biases and suggest other perspectives.

Writing

Gather information to support ideas for writing, using a variety of strategies and a wide range of print and electronic resources e.g., interviews, graphic and multimedia resources record sources in a form that makes it easy to understand

Identify their point of view and other possible points of view, evaluate other points of view, and find ways to acknowledge other points of view

Use a wide range of appropriate elements of effective presentation in the finished product including print, script, graphics, layout, etc.

Media Literacy

Explain how various media texts address their intended purpose and audience.

Interpret increasingly complex media texts to understand both overt and implied messages.

Evaluate the effectiveness of the presentation and experiences in producing media texts.

Identify how who produces a media text affects the perspectives presented.

Identify the conventions and techniques used in a variety of media and explain how they help engage interest, convey meaning and influence the intended audience.

Produce media texts of some technical complexity for specific purposes and audiences, using appropriate forms, conventions, and techniques a multimedia presentation.

Identify what strategies they found most helpful in making sense of and creating media texts and explain how these and other strategies can help them improve as media viewers/listeners/producers.

STEP ONE: Ways of Knowing About the Past: Docudrama/Documentary

Materials Required

For Teachers:

- Chart paper and markers

For Students:

- Ways of Knowing About the Past Handout (BLM #1)

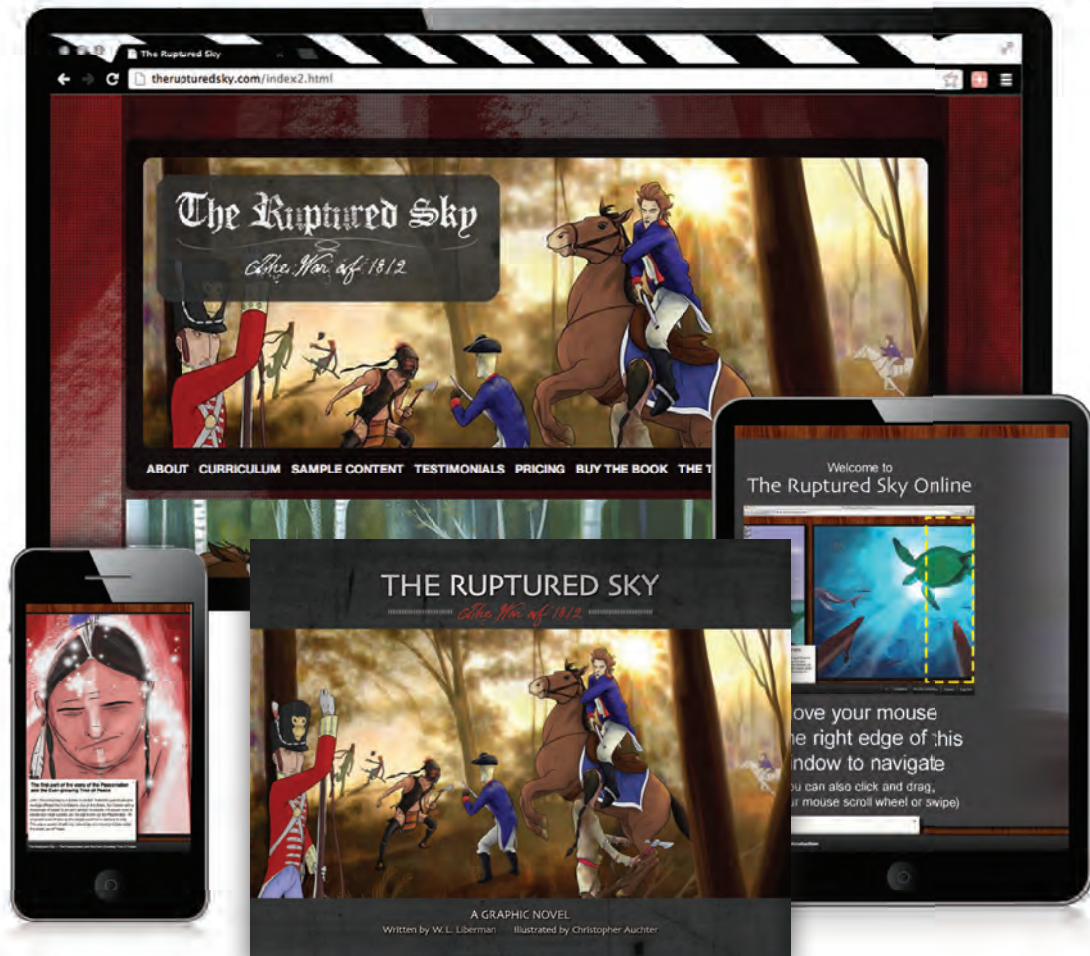
Teaching/Learning Strategies

Engage student interest by playing a short clip from a film about the War of 1812 or a short YouTube video.

Discuss the following with students:

- What did you just watch?

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- What was the War of 1812 about?
- Why is it important to commemorate the War of 1812?

Have students brainstorm “Ways of Knowing About the Past” either in a whole group or in small groups and create mind maps on chart paper. Share orally with the whole group. Then provide students with copies of Ways of Knowing About the Past (BLM #1). Have students review the list to see if there are any suggested ways that they have not discovered. Discuss these with the large group. Are there any that the class came up with that are not on the list? Have students add these.

Explain to students that they are going to start their investigations by watching a docudrama/documentary about the War of 1812.

Discuss the following with students:

- What is a documentary?
A docudrama?
- How are they different/the same as other movies/films/news reports?

Have students describe their favourite kinds of films in their Reflection Journals and respond to the following questions:

- What is it about that kind of movie that appeals to them?
- Is there any kind of film/movie that they don’t enjoy watching? If so, why?

Literacy Extension

Have students research online to locate newspaper articles about the significance of the War of 1812 to Canadians. Students can report back to class as a brief news spot.

DOCUMENTARY	DOCUDRAMA	NEWS REPORT	MYSTERY/ DRAMA/COMEDY
Stories/accounts of real people and real issues	Stories/accounts of real people and issues	A short account of a real event focused on providing information about who, what, why, where, and how	Fictionalized accounts/stories
Based on facts not fiction	Based on facts but also uses drama e.g., re-enactment, interviews, or fictionalized personal stories (talking heads, letters, etc.) to illustrate points and to make the story come to life		Autobiographies can be based on real people and events and often incorporate fictionalized portions e.g., dialogue to add interest
Based on highly credible sources of information			
Purpose: to inform or to persuade the audience	Purpose to inform, to persuade, to present, thought provoking questions		Purposes: to entertain, amuse, create empathy, explore human character and dilemmas, and explore emotions and human relationships

STEP TWO: Docudrama/Documentary: Windows on the Past

Materials Required

For Teachers:

- Video of War of 1812, See Recommended Resources, Appendix I
- Summarizing Information: Making Notes Rubric (BLM #3)

For Students:

- Paper for note taking
- Creating a Storyboard and Script for a Docudrama/Documentary Handout (BLM #2)

Teaching/Learning Strategies

Explain to students that they will be asked to create a storyboard and script for their own docudrama/

documentary about the War of 1812.

Therefore, understanding what makes a docudrama/documentary effective is important and identifying some key features of effectiveness will help guide their inquiries and results.

Invite students to watch the film noting any features that make the docudrama/documentary interesting/informative/appealing/or thought-provoking? *The teacher may wish to collect and review these notes for purposes of Assessment FOR Learning.*

Have students share key features orally. The teacher can summarize key points on chart paper as a reference point for students in planning their docudramas/documentaries.

Provide students with copies of Creating a Storyboard and Script for a Docudrama/Documentary (BLM

#2) and discuss the handout. Students need to keep these things in mind as they research and take notes.

Have students add any additional notes/questions as they wish.

Literacy Extensions

Ask students to view another docudrama/documentary comparing features in it to the one they viewed as a whole class. Time permitting the teacher may choose to show the class another docudrama/video or students can view one online or even short YouTube videos (see recommended resources).

STEP THREE: Introducing the graphic novel, *The Ruptured Sky*

Materials Required

For Teachers

- Summarizing Information: Taking Notes Rubric (BLM #3)

For Students

- Copies of *The Ruptured Sky*
- Note paper and pens
- Summarizing Information: Taking Notes Rubric (BLM #3)
- Reflection Journals

Teaching/Learning Strategies

Part A

Note: If students have already read the novel, establish a purpose for rereading

Remind students that audio-visual resources are only one source of information. There are many different kinds of sources of information. Print resources are ones that we often rely on and there are also many different forms of print resources.

Explain to students that they are going to be asked to read (or reread) the graphic novel, about the War of 1812, *The Ruptured Sky*.

Discuss the following:

- What is a graphic novel? Explain that graphic novels can be written entirely as fiction or in a way that is similar to a docudrama.

The novel they are about to read, *The Ruptured Sky*, highlights the contributions of Aboriginal leaders and peoples in the War of 1812. Ask students to share ideas on why an author might wish to write this kind of novel? Who is his intended audience? What might he want his audience to learn?

Advise students that as they read the novel they will be asked to record notes in order to gather information that they might use in their docudramas. Explain that the focus of the docudrama/documentary storyboard and scripts that they will be creating will also be to highlight the roles played by Aboriginal peoples in the War of 1812.

Note: Teachers will need to determine if they wish to collate student efforts into ONE documentary or to have students create the storyboard and script in groups with different students assuming responsibility for a particular leader and/or a Nation/group of Aboriginal peoples (e.g., The Mohawk/Mississaugas/Tecumseh and The Shawnee in the War of 1812).

Assign the reading of the novel either in class time and/or as homework as time permits.

Students should submit their notes to the teacher as assessment for learning. Refer to Summarizing information: Taking Notes Rubric (BLM #3).

Return notes to students. Provide students with the Summarizing Information: Taking Notes handout (BLM #3). Discuss the criteria for effective notes with students.

Have students compare their notes with a partner and give and receive feedback based on the criteria described in the rubric. Students then revise their own notes based on the feedback they have received as well as their own assessment of how effectively they have met the criteria for making effective notes (students could also compile notes in small groups).

Part B

Discuss orally what students learned by reading the novel about the participation of Aboriginal peoples in the War of 1812. Now that they have read the novel discuss the following:

- What have you learned that you didn't know before? Have them list ten things on a paper. Why do you think that you didn't learn about them before now?
- Compare the way the way the story of Tecumseh is told in the video they saw and in the graphic novel. Describe similarities and differences.
- What differences are there overall between the video(s) you saw and the graphic novel (more about Aboriginal peoples and from their perspectives)?
- Why have the stories of many Aboriginal peoples who participated in the War of 1812 not been included before and/or been minimized/marginalized?
- Discuss "bias" and "marginalization." Other than Aboriginal peoples who else's stories may have been marginalized and/or presented in a very biased way? Why might we want to revisit history to ensure that everyone's stories are included?

Have students describe in their Reflection Journals what they liked about a graphic novel as a form of docudrama as well as something they would have done differently suggesting how it could be different and explaining why.

Literacy Extension

Have students read the graphic novel, *The Battle of Queenston Heights* by David Boyd and Drew Ng, Harcourt: 2007.

STEP FOUR: Gathering More Information

Materials Required

For Teachers

- Summarizing Information: Taking Notes Rubric (BLM #3)
- Asking Good Questions Handout (BLM #4)

For Students

- Ways of Knowing about the Past Handout (BLM #1)
- Asking Good Questions Handout (BLM #4)

Teaching/Learning Strategies

Recap for students that they have examined one or more film docudramas/ documentaries as a way of knowing

about the past as well as a graphic novel docudrama. Remind them that docudramas/documentaries are based on facts so good research will provide a solid foundation for developing their docudramas.

Have students formulate questions to guide their research. Provide them with copies of Asking Good Questions (BLM #4). Discuss orally each kind of question and the accompanying example. Then have students work independently to construct questions. Have students do a think-pair-share to compare questions and collaborate on any additional ones. The teacher may wish to assess student questions by recording anecdotal comments.

Have students review their list of "Ways of Knowing about the Past" and choose three to five for next steps in research.

Have students conduct research independently and make notes of key information and ideas. Remind them to cite their sources and provide a model for bibliographic citations if needed. Also discuss issues related to credibility of sources.

Have students hand in notes to the teacher for assessment. Refer to Summarizing Information: Making Notes. (BLM #3)

STEP FIVE: Mapping Out the Docudrama/Documentary and Writing the Script

Materials Required

For Teachers

- Creating a Storyboard and Script for a Docudrama/ Documentary (BLM #5)

For Students

- Creating a Storyboard and Script for a Docudrama/ Documentary Handout (BLM #2)
- Creating a Docudrama/Documentary Checklist (BLM #5)
- Oral Presentation Rubric (BLM #8)

Teaching/Learning Strategies

Explain to students that mapping out a storyboard and a script involves outlining the story and deciding what research fits where and how audio-visuals can be used to support the storyline and to keep the interest of the audience engaged. Review the various categories and criteria for success on the Creating a Storyboard and Script

for a Docudrama/Documentary Checklist with students clarifying as needed.

Ask students to draft a storyboard with accompanying script of their docudrama/documentary using the research information they have gathered to guide them and the Creating a Storyboard and Script for a Docudrama/Documentary handout as a guide.

Refer to the list of key features of effective documentaries. Have students assess their own work, then in pairs give and receive feedback on their drafts using the Creating a Docudrama/Documentary Checklist (BLM #5). (E.g. kinds of shots, interviews, scenes, photo images, art work, text features, video and audio clips, recreated scenes, reenactments, sound effects, music.)

To view this lesson plan in its entirety, please visit www.therupturedsky.com for more information.

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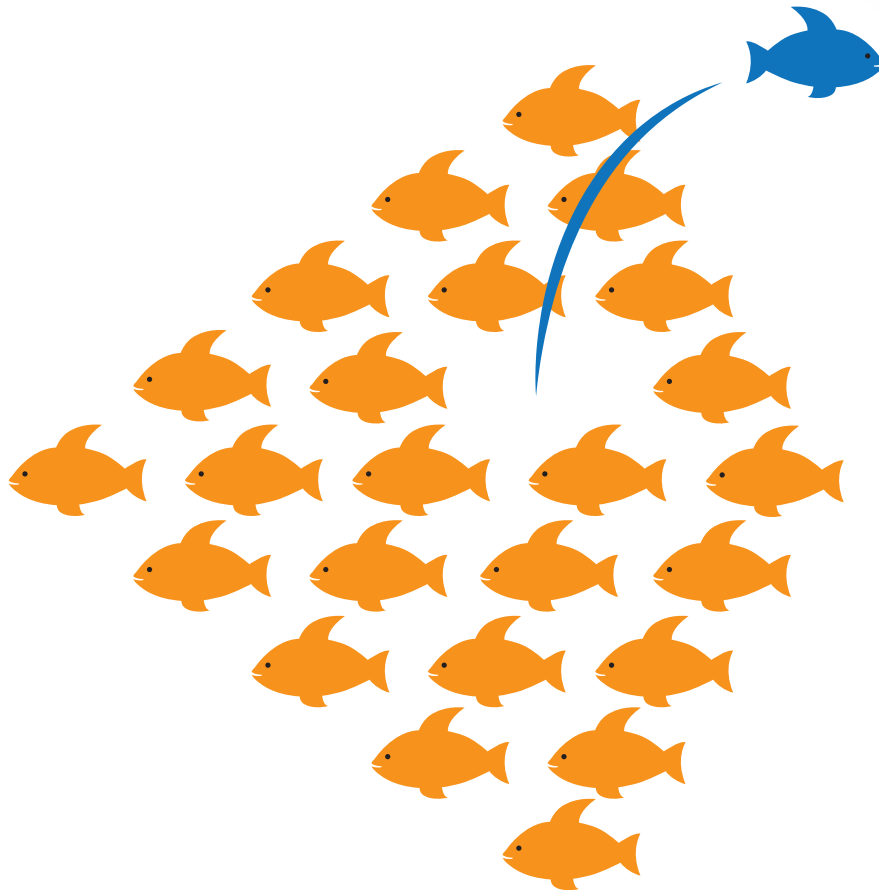
GIVING GENERATION Z AN “A” IN ENTREPRENEURSHIP

by Meagan Gillmore

A traditional book made Justin Nolan’s grade eight students award-winning entrepreneurs.

“They all kind of thought with the way the entire world is going, it might actually be unique... to create more of a traditional book,” explains the teacher from St. Michael Fitzroy School in the Ottawa Catholic School Board.

It wasn’t completely surprising; he’d taught these students in grade seven and knew their strong literacy skills. He wanted a year-long project they would run like a business.



Much of the process was traditional. Research: a trip to a bookstore revealed hundreds of self-help books for adults and only a few shelves for youth. The students reported on these titles' strengths and weaknesses. But their book's content, and how they're collecting it, garnered national attention. In June, they won a National Student Innovation Award from The Learning Partnership and the Bank of Montreal. These annual honours are the culmination of The Learning Partnership's Entrepreneurial Adventure program that strengthens students' entrepreneurial skills by matching classes with business mentors.

Nolan's class named their book *teenMINDS (Mental Illness Needs Different Solutions)*. Realizing that a group of 13-year-olds in Ontario couldn't represent the needs of all youth everywhere, they used different solutions to fill its pages.

They ran a contest online asking for art and writing submissions from 12 to 23-year-olds about topics ranging from suicide and eating disorders to play, money, and relationships. Winning authors are published in the book. Entries have come from across North America; some from Indonesia and Australia.

For children to become the entrepreneurs they want to be—and the world needs—teachers need to become entrepreneurs themselves.

A few years ago, this may have sounded far-fetched. That's not as true now. Schools across Canada are teaching children to start their own businesses. Entrepreneurship "is coming up in conversations all the time," says Akela Peoples, President and CEO of The Learning Partnership. The non-profit supports, promotes, and advances public education by creating partnerships with various stakeholders, including the business community. Many of its programs focus on preparing children for the workforce, including entrepreneurship.

There's good reason for this focus. In 2012, companies with less than 100 employees accounted for 98 percent of

Canadian businesses. Between 2002 and 2012, more than 75 percent of private jobs were created by small businesses.

Children and youth born after 1995, “Generation Z,” want to become entrepreneurs. Last year, New York-based advertising agency sparks & honey, found 72 percent of high school students want to start their own business; 42 percent of children in grades five through twelve said the same.

They don’t think they’re ready. Less than half of grades five through twelve students said their school offered classes in starting their own business.

For children to become the entrepreneurs they want to be—and the world needs—teachers need to become entrepreneurs themselves. They must be creative, network with those around them, and focus on benefitting the community.

Entrepreneurship education isn’t easily defined. In the Canadian high school curriculum, entrepreneurship courses may be included as business options (see Ontario), or as part of social studies (see Newfoundland and Labrador). Educators know entrepreneurship is important. Alberta lists developing students’ entrepreneurial spirit as one of education’s main goals.

It requires more than teaching business skills. It means developing students who are innovative, confident in their ideas, and able to meet their goals—especially when faced with adversity. This makes entrepreneurs successful, says Milan Baic, founder of Cordon Media, a Toronto-based agency that creates digital tools for businesses. Baic, 28, started it when he was 21, shortly after graduating from York University. He’d never written a business plan or invoice. He only had desire.

“That’s like your paddle on your boat,” he says of why students need to learn characteristics like creativity and perseverance, and not just business skills. “You’re going to give someone a boat, but you’re not going to give them a paddle (if you don’t teach students these “soft” characteristics).”


Students who choose entrepreneurship courses are likely already interested in becoming entrepreneurs, says Peoples. The goal is to expose all children to entrepreneurship as a valid career option. That means starting early.

“Kids are like sponges; they have so much knowledge,” says Jennifer Cartwright, a former teacher who works as a youth entrepreneurship coordinator with the Northern Ontario Youth Entrepreneurship Initiative, a program run by the Northern Ontario Northern Claybelt Community Futures Development Corporation. Cartwright does in-class workshops to introduce students to entrepreneurship. Activities help students imagine businesses that would fulfill a need in their community, or design their own business.

“We get to seize some of their unique ideas. There’s no

limit to what they think they can achieve,” she says.

Teachers need to give guidance so students can attain these goals. Samantha Lossier, another youth entrepreneurship coordinator, says creativity can be shown in practical ways. Each summer, she helps run Youth



Students who choose entrepreneurship courses are likely already interested in becoming entrepreneurs, says Peoples. The goal is to expose all children to entrepreneurship as a valid career option. That means starting early.

Enterprise Camp, a week-long camp that encourages entrepreneurship. Participants start a business for a day. They create and sell products. One year, a student was considering how to promote his product. He decided to fill balloons with paint and attach them to a canvas. People would burst the balloons with darts, and their names would be added to a draw to win the painted canvas. The leaders were excited, but concerned about safety, Lossier recalls. They asked the student to modify the idea. He reversed it. Instead of throwing darts, people threw paint-filled balloons at nails on the canvas.

“The end result is the same,” says Lossier. But what’s most important is the student got there himself.

Teachers must be creative, putting aside some of their expectations of what a classroom should be and look like, and let students experience the creative process. “We don’t even know what the workplace will look like by the time these kids are entering the workplace,” says Nolan.

This means reaching out to others. Entrepreneurs may have great ideas, but their ideas will never grow without networking. Students learn by doing, but they also learn by example. Teachers need to lead the way by asking to hear others’ stories.


“It’s very rare for teachers to have first-hand experience with entrepreneurship,” says Peoples. Business people and educators want to help each other, but may find it difficult to bridge the differences of the two fields. But most entrepreneurs want to share their knowledge. (They have plenty. In 2011, almost half of small business owners were between 50 and 64-years-old. More than three-quarters had more than ten years of business experience.)

Some schools have initiatives built around networking. For several years, students at Jasper Place High School in Edmonton have gathered in an old welding room to plan

and host events and learn how to make their ideas a reality. It's called the Global Café, but it doesn't focus on food, although a breakfast program runs out of the space. At the Global Café, students bring ideas concerning what things they'd like to explore in the school or in the community. Coordinators connect them with people who are resources and can help.

"We're really missing the boat in education by not giving students the chance to network and develop their voice," says Julia Balman, a Global Café coordinator who helped launch the initiative. She connects students to community organizations. They've formed relationships with local politicians, advocacy organizations, and businesses. The Global Café hosts a living library where community members become "books," telling students about their lives. Students can "borrow" them: meet with the speakers to learn more. Entrepreneurs have been involved; some are helping the students open a café at the school. Students will run the business as a board; all profits will go towards other student projects at school.

This community focus is crucial to social entrepreneurship, a growing trend in entrepreneurship education. Social entrepreneurship means creating businesses that are built



It's important to give kids positive experiences and tools when they're young because then they'll look at [entrepreneurship] as an actual opportunity.

in ways that consider support and benefit the community, explains Angela Taylor, education facilitator at the Centre for Entrepreneurship Education and Development in Halifax. It's more than donating some profits to charitable causes. Instead, the business model and practices themselves address community needs. This may mean using local ingredients at a restaurant or partnering with relief organizations overseas.

In some places, simply starting a business benefits the community. Taylor travels to schools doing workshops to introduce children to entrepreneurship as a viable career option. She often hears students say they plan on moving to Western Canada for work. "They think that's the only option of life. So (teaching entrepreneurial skills) is a way of saying, 'No, there's a lot that you could do here.'"

The same is true in Northern Ontario, where many communities depend on single industries and average incomes are much lower than in the rest of the province.

"It's important to give kids positive experiences and

tools when they're young because then they'll look at this as an actual opportunity," says Cindy Reasbeck, youth entrepreneurship advisor for the Community Futures Development Corporations in Northern Ontario.

Participants in Northern Ontario Youth Entrepreneurship Initiative programs are more likely to start their own business, or be employed, or stay in the community. Regardless of their final career or residence, they are more likely to have higher traits of responsibility and creativity.

"You're instilling confidence in them and then planting that seed and then changing culture," Reasbeck says.

All change takes time. Nolan's class—graduated now—won't see *teenMinds* for about another year. "They were starting to get anxious," he says of their thoughts partway through last school year. "They weren't worried about not finishing it. They were worried about finishing it and it not being what they had hoped."

The class chose to pass on the project to this year's grade eight students. The transition wasn't too difficult; Nolan made sure one of those students was involved in the project last year. But continuing the project has required innovation. Because this year's class isn't as strong in literacy, *teenMINDS* runs as a club at lunch for interested students. The contest has also changed. Last year, the contest ran in the spring. But that made it difficult for older students who were completing exams or starting summer jobs to submit work. This year, the contest will run from January 15 to May 15. Submissions will focus on solutions rather than problems, and run at a different time of year.

The motivation remains the same. This project isn't just about students learning the value of business; it's about them learning to value themselves, and others.

"Everything we did was built around empathy," says Nolan. Giving other youth a helpful resource motivated the book's creation. In the second year of the project, Nolan is still finding how necessary books like this are.

The entries reveal how much youth today are struggling, he says. But they also show how they want to support each other. "It could be on Twitter, it could be on Instagram, it could be on Facebook, it could be across the globe. The community of youth are willing to buy in and help each other."

Those are skills needed in any business, or any part of life.

Meagan Gillmore is a freelance writer in Toronto, ON and recent graduate of the Publishing: Book, Magazine and Electronic Program at Centennial College.

Law and Justice

Law and justice may sound intimidating to teach. Let these websites provide you with some order. While some have a specific provincial focus, many resources can apply to teachers across the country. Some allow your students to pretend to be judges. Others provide resources for staging mock trials in your class. If you'd like to take your class to see court in session, these sites can give you ways to do that. Provincial and territorial justice systems often provide court location and tour information on their respective websites.

Law Lessons

www.lawlessons.ca

This site is operated by the Justice Education Society based in British Columbia. It includes complete lesson plans and units designed about law and the courts. Some lessons are focused specifically on the British Columbia court system. Others cover the development and history of Canadian law, including key documents like the Canadian Charter of Rights and Freedoms and the Youth Criminal Justice Act. This site also has links to other resources teachers can use, and provides a way to book tours of courthouses in British Columbia.

Supreme Court of Canada

www.scc-csc.gc.ca

The website of Canada's highest court provides more than access to court judgments and information about Canada's legal system. The "Resources" section includes educational kits such as, an activity book and information for staging a mock trial. An online quiz tests students' knowledge. This page also includes information about booking class trips to the courthouse. If you can't travel to Ottawa, check out the "Visit the Court" section. It has a virtual tour showing different areas of the court.

Ontario Justice Education Network

www.ojen.ca

The "Resources" page of this section includes many lesson plans for teachers. Teachers can search by keywords, type of resource (for example, case summaries, multimedia resources, or ESL resources), or a specific area of law. They can also find lessons related to specific Ontario high school courses. The "Programs" page includes information about different opportunities for children, youth, and adults to learn more about law and justice. This includes web-based activities and programs that connect individuals with lawyers and judges in their communities. Users can also search for "School-based" programs. The website and lesson plans are available in both English and French.

The Virtual Courtroom—Our Criminal Justice System

www.courts.ns.ca/index.htm

Developed to help teach students about Nova Scotia's legal system, this site can be useful for educators across Canada. Clicking on "Virtual Courtroom with Justice Wise" takes users to a resource about the criminal justice system. Justice Wise, a cartoon owl, describes the process from arrest to sentencing. Videos provide additional information. Other points of interest include, "Pursuit of Justice," a multiple-choice quiz; and "History of the Courts," an interactive timeline developed for the 250th anniversary of the Supreme Court of Canada.

Try Judging

www.tryjudging.ca

This multimedia resource was developed by Canadian judges to help students, particularly those in high school, understand the legal system. Students are given the facts about a hypothetical case. They then answer a series of questions about topics like principles of justice, and admissible evidence. Each of the five units is based on a different situation. After the quizzes, students hear a judge's feedback on the principles raised by the case. The "Teachers Resources" section has lesson plans teachers can download to accompany each lesson.

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