

# TEACH

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Education for Today and Tomorrow • L'Éducation - Aujourd'hui et Demain

## LE PROF

### FEATURES

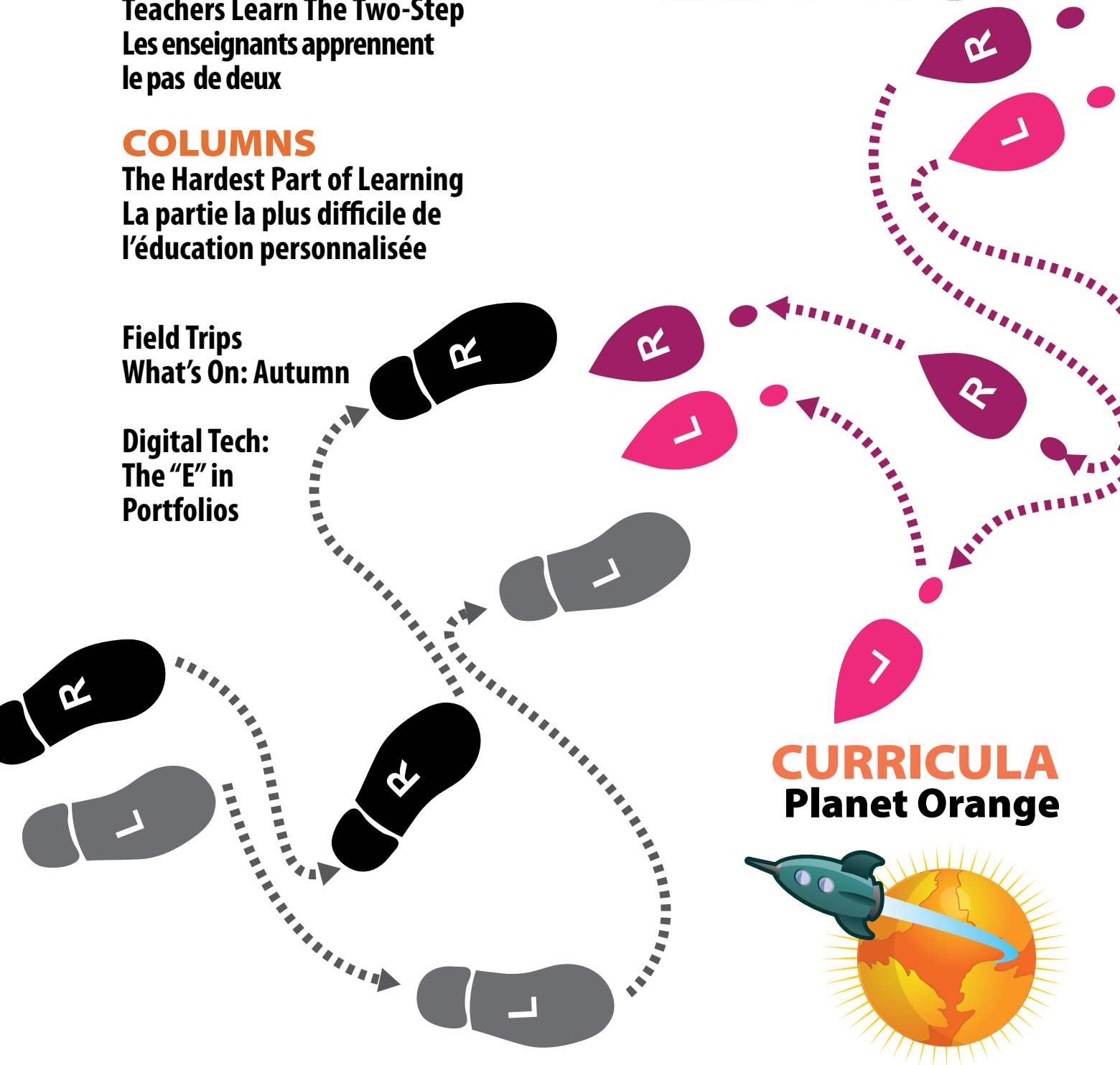
Teachers Learn The Two-Step  
Les enseignants apprennent  
le pas de deux

### COLUMNS

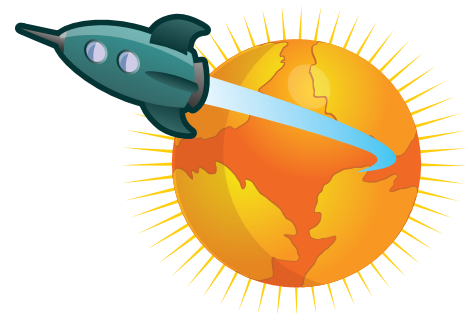
The Hardest Part of Learning  
La partie la plus difficile de  
l'éducation personnalisée

Field Trips  
What's On: Autumn

Digital Tech:  
The "E" in  
Portfolios



**CURRICULA**  
**Planet Orange**

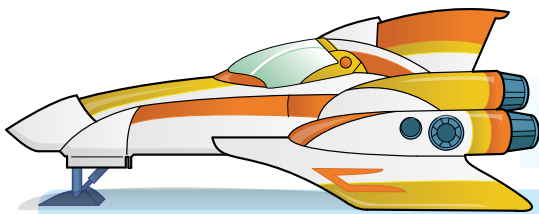




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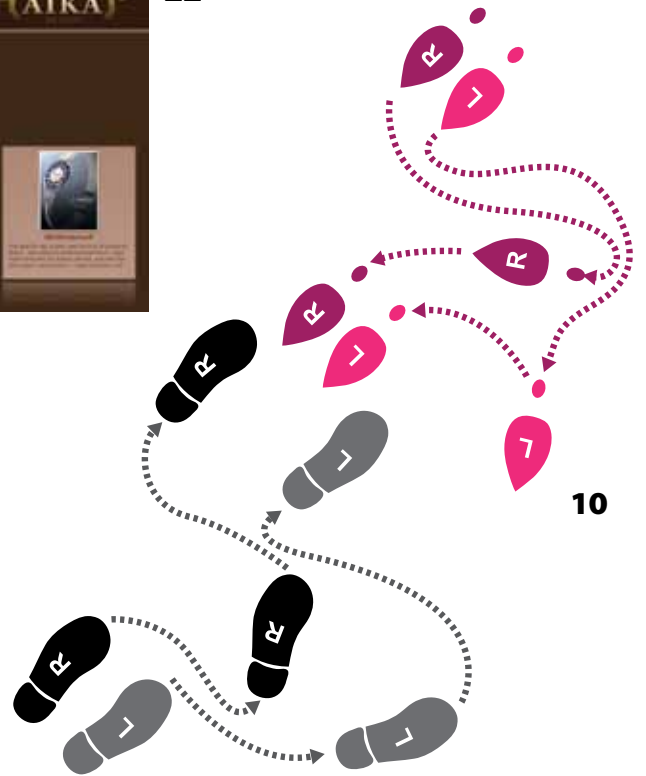
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# NOTES

**L**earning can be defined as an acquiring of new facts, ideas, and skills. In this, the start of a new school year, emphasis should be placed on teaching traditional concepts in a new and inspiring way.

Our feature pirouettes around the dance curriculum. Editorial intern, Martha Beach, reports on fresh ideas for introducing the language of dance into the classroom, while tackling some concerns associated with teaching the art.

Here's an excellent question: what is the value of grades if students follow a customized curriculum? Richard Worzel adds new ideas to an old debate in *Futures*.

This fall, guest contributor, Avy Oaknine, National Education Director for Adobe Canada explains who put the "E" in portfolios, a discussion of digital "porht-foh-lee-ohs."

New is not necessarily better, but it's different and embracing new ideas will keep us continuously learning. We wish you the best of luck as you enter the halls of learning this fall. Keep in touch, we'd love to hear about your latest endeavours. Connect with TEACH Magazine through **Facebook.com/teachmag** or **Twitter.com/teachmag**.

**L**'apprentissage peut se définir comme l'acquisition d'idées, de compétences et de faits nouveaux. Au début de cette année scolaire, il est bon d'insister sur les notions classiques de l'enseignement de façon inédite et inspirante.

Notre premier article de fond fait une pirouette autour du programme de danse. Martha Beach, stagiaire à la rédaction, rafraîchit les idées sur l'introduction du langage de la danse en classe, tout en cherchant à résoudre certains problèmes liés à l'enseignement de cet art.

Que signifient les notes si les élèves suivent un programme personnalisé? Excellente question. Dans notre rubrique Le futur Richard Worzel apporte de nouvelles idées à un vieux débat.

Cet automne, notre collaborateur Avy Oaknine, directeur de l'éducation pour Adobe Canada, explique qui a ajouté un « e » devant « portfolio ». La numérisation n'a pas de limites...

Ce qui est nouveau n'est pas nécessairement mieux, mais c'est différent; adopter de nouvelles idées nous permettra de continuer à apprendre. Bonne chance à tous ceux qui vont pénétrer dans les temples de l'apprentissage cet automne. Restons en contact et dites-nous ce que vous entreprenez. Retrouvez TEACH/LE PROF sur **Facebook.com/teachmag** ou sur **Twitter.com/teachmag**.

Lisa Tran, Assistant Editor

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Richard Worzel, C.F.A.

# The Hardest Part of Customized Education

**W**hen the editors of TEACH Magazine said that they were going to be running a series on customized education and asked if I'd like to contribute, my first thought was, "It's about time!" I wrote my first article on this subject in these pages almost 15 years ago. I've made my views abundantly clear on this subject many times in these pages in the past: I believe that an education and a curriculum tailored to the needs and abilities of each student is absolutely critical to the future of education and our society. But for this series, I decided I would take a run at the hardest part of this issue: How do you grade a child's unique educational experience? What do grades mean in such a setting?

To approach this issue, let's ask a more fundamental question: Why do we have grades at all? Grading performance is done for three primary reasons. First, and most importantly, grading allows educators to pass valuable information along to each other intended to assist in crafting a child's education by highlighting where they are strong and where they need help. Evaluation is a means of managing. As they say in the business world: "You can't manage what you can't measure."

Second, grading is supposed to be a way for the education system and its parts (schools and classrooms) to evaluate how well the system is performing. Grading should allow administrators to build on strengths and find ways of repairing or improving weaknesses. Of course, that can't happen if each school or each classroom curves the marks so that it appears that every classroom is producing "normal" performances. Grading is supposed to help us evaluate the performance of the system as a whole, as well as the performance of individual students.

And finally, grading is supposed to inform parents on how their child is performing. Parents can choose to assess a school's performance based on their child's grades. But if each student is pursuing a curriculum and a path of study that is unique to them, what do grades mean? How do you judge creativity and innovation in learning art? What yardstick do you use to measure achievement in core subjects like reading, writing, and arithmetic in which everyone must develop competency, when

the child may not be studying these things according to an established curriculum path?

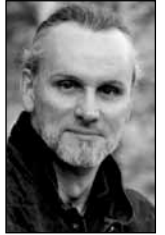
Clearly, this is going to require a major rethink, particularly as there won't be any grade levels to gauge against. How can you tell if your child is reading at a Grade Three level if there's no Grade Three?

Well, phrasing the question properly makes it simpler to come to an answer. You may not be able to tell if a child is reading at what was a Grade Three level (and I would argue that we should gradually do away with all references to such historical artifacts), but you will be able to gauge (and test if necessary) whether your 8-year-old child is reading

**"But if each student is pursuing a curriculum and a path of study that is unique to them, what do grades mean? How do you judge creativity and innovation in learning art? What yardstick do you use to measure achievement in core subjects like reading, writing, and arithmetic in which everyone must develop competency, when the child may not be studying these things according to an established curriculum path?"**

at a standard deviation above or below the median level for all Canadian children her age. Moreover, I suspect this will provide a better measure of performance, both for the child and for a given class and school, than a hypothetical Third Grade level.

But not all evaluations will be this simple. Suppose, for instance, that reading is being learned by a particular student as a means of facilitating her interest in computer game design. The focus is on





game design and reading skills are only part of the education this student is receiving. How do you evaluate the rest of what's going on in order to gauge performance? It's here that we're going to have to be both creative and insightful.

I would start by having the child and teacher set specific goals for the school term, such as designing a game that is of interest to the child's peer group and complete it by the end of term. The kind and scope of game can be specified in as much detail as is appropriate. Then, the teacher can, separately, outline the skill sets he expects will be required to complete the project and drawing on similar projects evaluated by other students elsewhere in Canada, set high benchmarks for the project overall and the various skills such as, reading, math, research, geography, and so on, that the teacher expects will be involved. Again, in performing this assessment, the teacher will draw on the experiences of other teachers. If there are none that are relevant for a given project, he will have to estimate what is likely. Once this has been done, the teacher might, depending on the age and maturity of the student, discuss these yardsticks with the student and agree on what learning expectations will be required to complete the project. These expectations include generally accepted core curricula, such as reading, history, mathematics, teamwork, and so on, but they may also include novel subjects, such as playability or how immersive the game is, which are characteristics of successful game design.

And to these things, I would add one other measure: enthusiasm. How enthusiastic is the student about what she is doing? Is she racing ahead, eager to do more—and learn more—or is she just going through the motions? In my opinion, one of the greatest advantages of customized education is that we can make learning fun again. I see this as one reason for employing the interests of the student as a vehicle for encouraging her to learn all the other things she needs to know. If she is not enthusiastic, that would be cause for concern and should engender discussion between teacher, student, parent, and possibly, the school administrator as well.

As the student progresses in her studies and becomes a teenager, she should be approaching more adult projects that require more thought, effort, and sweat. At what is now the high school level, I would begin to involve the organizations that the student will be moving into beyond her formal public schooling, whether a post-secondary institution of learning or an employer, as part of her education. Now her projects may be done in a work-study collaboration with this post-secondary agency and should involve real problems and real solutions that become important in the outside world.

For instance, if a student is showing a strong desire to become an artist, perhaps he can work with a local art gallery or museum to prepare works of art for sale or display. There he'll also learn about marketing, commissions, and the business of earning a living as an artist. If he wants to become a journalist, he begins a blog under the auspices of an approved website, contributing real work that gets posted on the web—and may earn him real money. If he shows interest in becoming a health care professional, he works as a volunteer in a local hospital while studying the prerequisites for medicine.

And if he is working on projects that will lead to post-secondary institutions, there is no reason why he can't be working on projects that earn him credits in such institutions—if he can meet their performance standards.

The point here is not just to evaluate the student based on his public school's standards, but on the more rigorous standards that he will meet in the outside world once he finishes his public education. In this way, his feet will already be on the steps in which he has indicated an interest. Public education will dovetail with the future the student selects for him or herself and prepares them for it in a way that we don't quite today.

Evaluation should therefore, lead not only to performance improvement, but to real-world success, and an unbridled enthusiasm for, and ability within, the student's chosen field. We should accept nothing less, for to do so would be to shortchange ourselves in the most fundamental upheaval in education since the invention of movable type.

*Richard Worzel is Canada's leading futurist, and speaks to more than 20,000 people a year. He volunteers his time to speak to high school students for free. Contact him at [futurist@futuresearch.com](mailto:futurist@futuresearch.com).*

Richard Worzel, C.F.A.

# La partie la plus difficile de l'éducation personnalisée

**L**orsque les rédacteurs de TEACH/LE PROF ont parlé de publier une série d'articles sur l'éducation personnalisée en me demandant si j'aimerais y participer, j'ai d'abord pensé « Il est grand temps ! ». Mon premier article sur le sujet a paru dans ces pages il y a presque quinze ans. J'ai ici maintes fois dit clairement ma pensée sur ce point : une éducation et un curriculum adaptés aux besoins et aux aptitudes de chaque élève est absolument crucial pour l'avenir de l'éducation et de notre société. Toutefois, dans le cadre de cette série, j'ai décidé de m'attaquer à la partie la plus difficile de cette question : pour un enfant donné, comment notez-vous son expérience unique d'éducation ? Dans un tel contexte, quel est le sens des notes ?

Pour l'aborder, posons une question plus fondamentale encore : en fait, pourquoi avons-nous des notes ? L'attribution de notes se justifie par trois grandes raisons. Tout d'abord – et c'est la raison la plus importante – la notation permet aux éducateurs de se communiquer des informations précieuses pour mieux façonner l'éducation de l'enfant en mettant en lumière les points où il est fort et ceux où il a besoin d'être aidé. L'évaluation est une façon de gérer la situation. Comme on dit dans le monde des affaires : « On ne peut gérer ce qu'on ne peut mesurer ».

Ensuite, l'attribution de notes est censée être un moyen d'évaluer le bon fonctionnement du système éducatif et de ses composantes (établissements scolaires et classes). Elle devrait permettre aux administrateurs de partir des points forts et de changer ou d'améliorer les points faibles. Bien entendu, ceci est impossible si chaque école ou chaque classe infléchit les notes de sorte que la classe semble obtenir des résultats « normaux ». L'attribution de notes est censée nous aider à évaluer les résultats du système dans son ensemble, ainsi que les résultats des élèves pris individuellement.

Finalement, l'attribution de notes devrait normalement informer les parents sur le niveau de leur enfant. Les parents peuvent également évaluer les résultats de l'établissement en fonction des

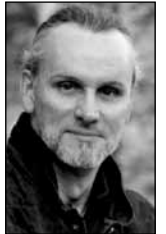
notes. Mais si chaque élève suit un curriculum et une filière qui lui sont propres, quel sens ont les notes ? Comment juge-t-on de la créativité et de l'innovation dans l'apprentissage ? De quel étalon se sert-on pour mesurer les résultats dans les sujets essentiels – tels que la lecture, l'écriture et l'arithmétique – que chacun doit maîtriser, lorsque l'enfant ne les étudie pas selon une voie établie ?

Il est évident que cela nécessite de repenser totalement la chose, puisqu'il n'y aura aucun niveau de notes pouvant servir de référence. Comment saura-t-on savoir si un enfant lit comme en 3<sup>e</sup> année s'il n'y a pas de 3<sup>e</sup> année ?

Eh bien, le seul fait de formuler la question cor-

« Mais si chaque élève suit un curriculum et une filière qui lui sont propres, quel sens ont les notes ? Comment juge-t-on de la créativité et de l'innovation dans l'apprentissage ? De quel étalon se sert-on pour mesurer les résultats dans les sujets essentiels – tels que la lecture, l'écriture et l'arithmétique – que chacun doit maîtriser, lorsque l'enfant ne les étudie pas selon une voie établie ? »

rectement simplifie la réponse. Vous ne pouvez peut-être pas dire si un enfant lit au niveau de ce qu'était la 3<sup>e</sup> année (et je proposerais qu'on se débarrasse progressivement de tout lien avec ces références du passé), mais vous pourrez juger – et tester le cas échéant – si votre petite fille de huit ans



lit à un écart type au-dessus ou au-dessous du niveau moyen établi pour tous les petits Canadiens de son âge. De plus, je soupçonne que cela fournira une meilleure mesure des résultats, à la fois pour l'enfant et pour une classe et une école données, que de se baser sur le niveau hypothétique d'une 3<sup>e</sup> année.

Certes, toutes les évaluations ne seront pas aussi simples. Supposons, par exemple, qu'une élève particulière apprenne à lire pour pouvoir plus facilement concevoir des jeux informatiques, ce qui l'intéresse. L'attention porte sur la conception de jeux, les compétences en lecture n'étant qu'une partie de l'éducation qu'elle reçoit. Comment évaluez-vous le reste de ce qui se passe pour juger de son niveau ? C'est là qu'il nous faudra être à la fois créatif et perspicace.

Je commencerais par l'établissement d'objectifs trimestriels entre l'enfant et l'enseignant – par exemple, la conception d'un jeu qui intéresse les camarades de l'enfant – et sa finalisation pour la fin du trimestre. On détaillera aussi précisément que nécessaire le type de jeu et son champ d'action. Puis, l'enseignant pourra, de son côté, définir les compétences qui, à son avis, seront essentielles pour terminer le projet, et s'appuyant sur des projets semblables évalués par d'autres élèves ailleurs au Canada, il fixera des valeurs références élevées pour le projet global et les différentes compétences – telles que la lecture, les maths, la recherche, la géographie, etc. – qui d'après lui seront en jeu. Là encore, en faisant cette évaluation, l'enseignant s'appuiera sur l'expérience de ses collègues. Si pour un projet donné, aucune n'est pertinente, il devra estimer des références probables. Ceci fait, l'enseignant pourra, selon l'âge et la maturité de l'élève, discuter avec lui de ces étalons et convenir des exigences d'apprentissage indispensables pour terminer le projet. Parmi ces exigences, il y aura ce qu'on inclut généralement dans les matières fondamentales – lecture, histoire, mathématiques, travail d'équipe, etc. – mais il pourra y avoir aussi des sujets nouveaux, tels que sa jouabilité et son immersivité, qui sont des caractéristiques de jeux bien pensés.

À cela, j'ajouterais un autre critère : l'enthousiasme. Quelle est la dose d'enthousiasme que l'élève met dans son projet ? Se dépêche-t-elle d'avancer et d'en faire toujours plus – pour en apprendre davantage – ou suit-elle simplement le mouvement ? À mon avis, l'un des plus grands avantages de l'éducation personnalisée est qu'on peut à nouveau rendre l'apprentissage amusant. Je vois cela comme une raison pour que les intérêts de l'élève la poussent à apprendre toutes les autres choses qu'elle doit savoir. Un manque d'enthousiasme devrait être source de préoccupation et susciter un échange entre l'enseignant, l'élève, les parents et, peut-être aussi, les administrateurs scolaires.

À mesure que l'élève progresse dans ses études et devient adolescente, elle pourra aborder davantage de projets d'adultes, qui exigent plus de réflexion, d'effort et de sueur. À ce qui est maintenant le niveau du secondaire, je commencerais à impliquer les organismes dans lesquels l'élève évoluera après sa scolarité publique normale, qu'il s'agisse d'un établissement postsecondaire ou d'un employeur, dans le cadre de son éducation. Dans le cas d'un enseignement coopératif avec cet établissement postsecondaire, elle pourra mainte-

nant travailler à des projets qui comporteront de vrais problèmes et de vraies solutions, tels qu'on en rencontre dans la vie.

Ainsi, si un élève manifeste un fort désir de devenir artiste, il pourra peut-être être engagé par une galerie d'art ou un musée local et travailler à la vente ou à la présentation des œuvres. Là, il apprendra également un peu de marketing, ce que sont les commandes, et comment gagner sa vie en tant qu'artiste. S'il veut devenir journaliste, il commencera un blog sous les auspices d'un site Internet autorisé, accomplissant du vrai travail paraissant sur la Toile – qui pourra même, éventuellement, lui rapporter un peu d'argent. S'il manifeste quelque intérêt pour une carrière dans le domaine de la santé, il travaillera comme bénévole dans un hôpital local tout en acquérant les prérequis pour pouvoir faire médecine. Et s'il travaille sur des projets qui le mènent dans des établissements postsecondaires, il n'y a aucune raison pour laquelle il ne pourrait pas travailler sur des projets qui lui permettraient d'obtenir des crédits dans ces établissements – s'il peut satisfaire à leurs normes de rendement.

Ce qui importe ici, ce n'est pas simplement d'évaluer l'élève en fonction des normes de son école publique, mais sur celles, plus rigoureuses, auxquelles il sera soumis dans la vie une fois qu'il aura terminé ses études. De cette façon, il sera déjà sur la voie vers laquelle le portent ses intérêts. L'éducation publique concordera avec l'avenir que l'élève s'est choisi et l'y préparera d'une façon dont nous sommes bien loin aujourd'hui.

L'évaluation devrait donc mener, non seulement à une amélioration du niveau, mais à la réussite dans la vie, à un enthousiasme irrésistible pour le domaine choisi par l'élève et une aptitude particulière à cet égard. Nous ne devons accepter rien de moins, sinon nous nous spolions nous-mêmes dans le bouleversement le plus fondamental en éducation depuis l'invention de l'imprimerie.

*Richard Worzel est le futurologue canadien en pointe. Il donne de son temps pour dialoguer avec des élèves du secondaire, selon ses disponibilités. Vous pouvez le joindre en passant par son site [www.futuresearch.com](http://www.futuresearch.com), ou par courriel à [futurist@futuresearch.com](mailto:futurist@futuresearch.com).*



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## Smories: Stories Written for Children and Read by Children

[www.smories.com](http://www.smories.com)

**I**magine being stuck inside for recess on a rainy day. And imagine that there are young children who are sitting, waiting to be read a story. This is where Smories come in.

Smories are stories written for children ages 4 to 8, read aloud by children and then filmed and posted to the website.

The Smories website is a safe alternative to sites like YouTube, because it is meant for young children. Children like to watch and listen to other children, and they like to play on computers and with new technology. But, on Smories.com children are not able to easily click away from the site and roam the internet.

So the next time your students are inside for recess, pull up the Smories stories on a computer screen. The children are magically entertained, leaving that precious 15 minutes to sit, relax, and get some marking done or enjoy the magazine article sitting on your desk.

Lisa Swerling and Ralph Lazar started the site in March 2010, after watching their young daughter film herself telling stories and then replay them as a form of entertainment on a long car trip.

Fifty new stories are uploaded every month, so the phrase “I already know that one!” will never be heard again.

The site is set up in a very simple way. There are rows of thumbnails with kids’ faces on them. Roll the mouse over a face and the title, author and age group of a story pops up in a box. Then, to watch a story being read, simply click on the thumbnail of the story you want to hear.

Writers—whether they’re professionals, amateurs, teachers or parents—can submit stories to the site. Lazar and Swerling choose finalists. Stories are not edited; the way it is submitted is the way it’s read aloud by the kids. The submission is merely read over to make sure it contains appropriate language and subject matter for young children. By submitting stories to the site, writers are able to test their work “in a straightforward and transparent way” on real children, says the site. By having a story read on Smories, little-known writers are able to have world-wide exposure to parents, kids and teachers that they might not otherwise have.

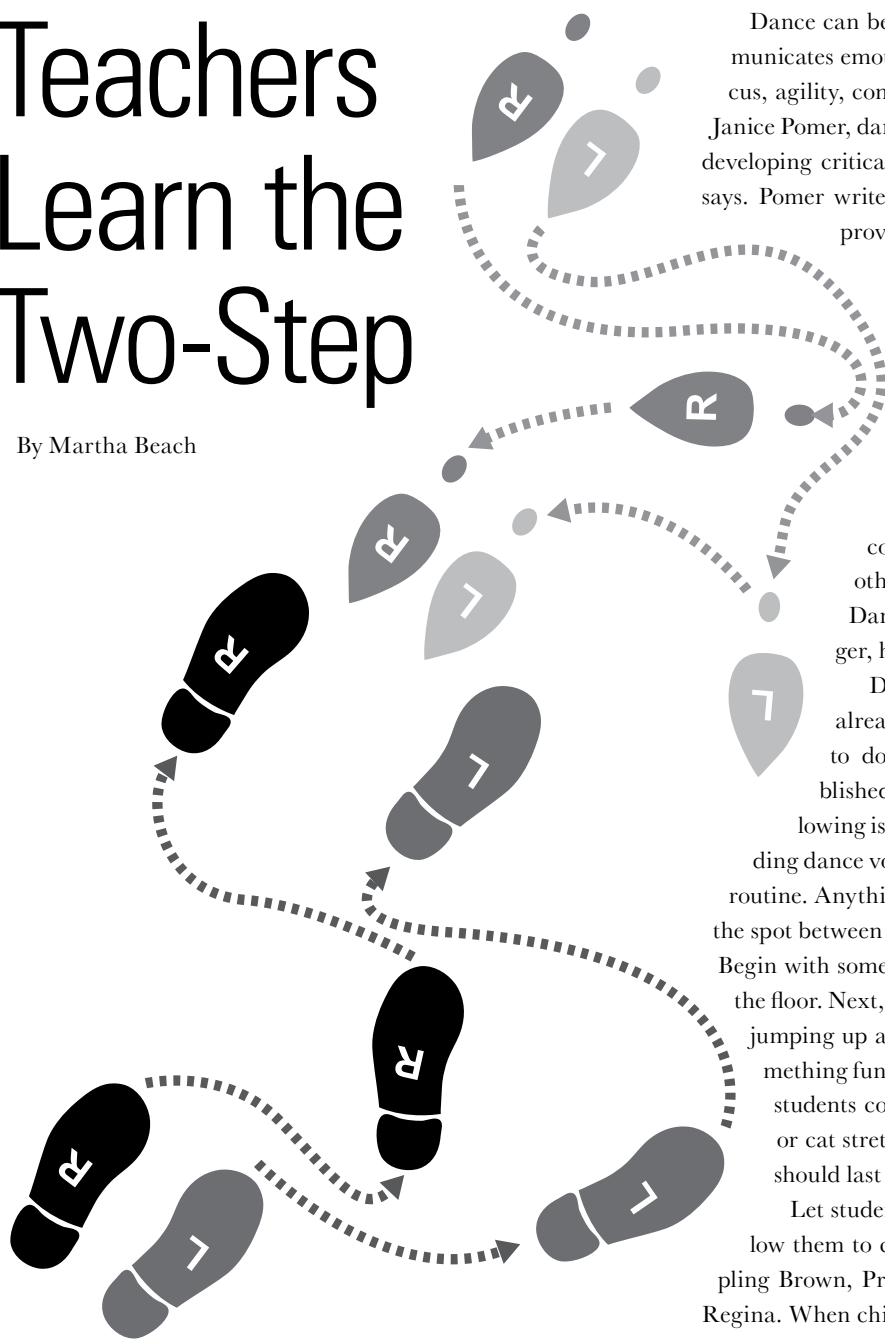
The site is called Smories simply for the fact that it rhymes. ““More stories at Smories’ has a nice ring to it!” Lazar wrote in an email.

For now, the children reading aloud are all from the United Kingdom, since that is where the site is based. But Swerling and Lazar are hoping to integrate more North American narrators into the site.

Lazar and Swerling are open to feedback about the site, since it is so new and still developing. To listen to stories, find out how to submit a story, or for more information about the site, visit [www.smories.com](http://www.smories.com).

# Teachers Learn the Two-Step

By Martha Beach



**D**ance is a language. It's a way of communicating that requires no speaking at all. It's beneficial to all students, simple to teach, and easy to incorporate into everyday classroom activities. Yet, because of a lack of training and therefore a lack of confidence, teachers across Canada can be reluctant to teach dance in the classroom.

"Dance provides students with another language to express their thoughts and feelings," says Christine Jackson, Toronto District School Board's (TDSB) Program Coordinator for the Arts. For those who can't communicate very well in traditional ways—through written tests, essays, and exercises—dance is one way for them to share feelings.

Dance can benefit students in a variety of ways. "Dance communicates emotion, culture, and abstract qualities. It teaches focus, agility, communication, community, and compassion," says Janice Pomer, dance instructor and author. "Through dance, we're developing critical thinking and non-verbal communication," she says. Pomer writes dance guides and teaches modern dance, improvisation, and choreography workshops in Toronto.

Students must critically interpret emotions then feel empathy and compassion in order to recreate these feelings and communicate them to others.

"Dance is about connecting," says Pomer. "We're helping young people make mind-body connections that allow them to be more conscious of their reactions to things." Students connect with themselves, their thoughts, with others, and with the environment around them. Dance can also be a way of positively expressing anger, hurt, fear, or other complex emotions.

Dance, however, cannot be beneficial if it hasn't already been integrated into the classroom. "It's hard to do dance arithmetic if you haven't already established a dance language," Pomer points out. The following is a basic way for elementary teachers to begin building dance vocabulary. Implement a daily stretch and strength routine. Anything that gets students moving, but can be done on the spot between their desks, is a simple way to incorporate dance. Begin with some simple stretches; reaching to the ceiling then to the floor. Next, work on rhythmic on-the-spot movement such as, jumping up and down, easy arm and leg combinations, or something fun like circus activities or karate poses. To end, have students cool down with an easy yoga stance like tree pose or cat stretch, or even simple balancing. The entire routine should last approximately ten minutes.

Let students choose what kind of movements to do and allow them to create their own combinations, suggests Ann Kipling Brown, Professor of Dance Education at the University of Regina. When children use their own expressions, they learn more about the way their bodies move. "Using their own movement rather than an adult-imposed movement, it's the child's own vocabulary," she says.

Dance in the classroom benefits both teacher and the student. "If a teacher has already integrated dance or movement into their class, the teacher can use it as a way of refocusing the class," Pomer points out. For example, if students are really antsy during a math class, get them to do a small amount of rhythmic movement on the spot to get their blood pumping, their oxygen flowing, and help them to think clearly.

Dance can also help a student's understanding. "Children are kinesthetic learners," says Jackson. Kipling Brown points out that smaller children love using props like ribbons or umbrellas while they dance. Props can be used individually or in a group, but sha-



© 2002 Janice Pomer, *Perpetual Motion*; Creative Movement Exercises for Dance and Dramatic Arts

red props help children understand each other. “They must learn to do things together, as a shared responsibility,” she adds. Many students understand a subject better when they can experience and visualize it. Dance can be used to teach Math, Science, History, English, and Social Science in a hands-on way. For example, use movement to illustrate the way neutrons move around or explore symmetry through body shapes. Also, fractions can be taught by having students regroup themselves or teach students dances from medieval times or other cultures. Finally, have students interpret a poem or the characters in a story. Experiencing ideas physically helps students visualize and understand them.

Kipling Brown however, has concerns about using dance as a tool to teach other subjects. “You lose the integrity of the dance,” she says. If a teacher merely uses dance to teach, but doesn’t teach it separately, the students are not building their dance vocabulary. “You need to study dance and its conceptual framework,” she says. Dance needs to be taught separately and not be used merely as a tool to teach other subjects.

Even older students can build their dance vocabulary. Pomer suggests having students keep a dance journal. In it, they can write what they notice about movement in their everyday lives, whether it is the movement of traffic or the movement of their favourite sports team. They can also clip and paste articles or photos they see about dance. After a couple weeks, collect the journals, pick out common observations, and use this information to create a theme. Have small groups of students choreograph a dance, for example, about their daily commute to school. Put a time limit on the production and check in frequently with their progress. When they’re done, have them share their creations and have a group discussion about the creative process.

The creative process is not just about the final dance. Students’ work should be theatrical and physical, involving emotion, critical thoughts, and interpretations. Each one of the arts is connected because they’re about interpreting emotions to an audience and this can be done through visual art, dance, or theatre.

Oakwood Collegiate in Toronto is not a specialized arts school,

but it does have an extensive arts program. “We have a special arts program that encourages students to look at all art subjects,” says Heather Saum, dance teacher at Oakwood. Students get serious exposure to all art forms. The arts teachers at Oakwood make connections for the students between all of the different art forms. “It gets them to see dance as a viable option in their life,” she says. Most students who attend Oakwood don’t have dance training outside of school. To students who tell her they can’t dance, Saum says, “If you can move, I can train you in the art form.”

Jackson was directly involved in adding dance to the fine arts curriculum in Toronto. The TDSB held full-day meetings with teachers to teach them hands-on ways of incorporating dance. “Workshops are excellent,” Kipling Brown says. “Teachers do require those workshops. It really benefits them.” Most cities have dance groups that offer seminars to teachers and students. If no formal training is available, Pomer suggests identifying teachers that have a movement background or feel comfortable teaching dance. Have them show other teachers how to use and implement dance vocabulary in the class.

Bobbi Westman, Executive Director of the Alberta Dance Alliance (ADA), stresses the importance of specialized dance being taught by professionals or by teachers who have been trained by professionals. The ADA has been lobbying for dance to play a bigger role in the Alberta curriculum because it plays only a small part in the fine arts strand. “It’s a fine-tuned art form. It should be taught by people that know what they’re doing,” Westman says. Saum agrees. “Dance is a physical activity and people need to be aware that people can be hurt,” she says. Saum is a trained dancer and has her Masters Degree in dance.

Dance is incorporated into most curricula across Canada. In Saskatchewan it’s part of the core curriculum. All children in grades one to eight must have at least 50 minutes of dance per week and many teachers use dance interspersed throughout the day. For the rest of Canada, dance is usually part of Fine Arts. For example, Ontario’s older grades can take dance courses that are divided into three sections: theory, creation, and analysis. They first learn

## TEACHERS LEARN THE TWO-STEP

the theory of dance and the concepts and conventions that create a foundation and context for dance in culture, today and in history. Then they choreograph pieces and refine their skills. Last, they analyze and review their work, finding connections with themselves and the world around them. Conversely, dance education in British Columbia focuses very much on learning about the cultures from which dance comes. Younger grades learn to move in different ways and interpret patterns in the world. In middle grades, students learn to demonstrate balance, agility and the ability to follow rhythm and tempo. In older grades, students create sequences and apply the principles of movement to their pieces, as well as learning about the cultural, historical, and social context of different dances.

Many school boards' curricula focus on creating character: building individuals who will become a fully developed person. "The arts is one of the few areas where we develop character, individual character, because we're asking [students] to make individual choices," Pomer explains. "Dance creates strength. Not physical strength, but mental strength." When a student learns to dance, they are not just learning steps. They are learning about themselves, others, and emotions. "The tool we are using is movement, and the result

you see is movement," Pomer says. But the process that takes place between learning a movement and being able to convey an idea or an emotion through body language is what really builds a student's individual character.

Many teachers across Canada need some professional training before they are able to teach dance and experience its benefits. Workshops and seminars are available in most places and once teachers are trained, dance vocabulary is easy to incorporate. Also, creative movement can be used to teach subjects in a hands-on way.

"It's important that we're constantly pushing the envelope of what dance is and what it means," Westman says. Start to teach children early on in life what dance is about. "Start them young and keep it going, keep developing it," Pomer says. If students learn dance at a young age, the benefits of dance—empathy, compassion, responsibility, teamwork, and communication skills—will grow and carry over into the rest of their lives.

Take a couple workshops, talk to other teachers about dance, and there should be nothing standing in the way of incorporating dance into the classroom. "What does dance cost?" Pomer asks. "Nothing. All you need is a bit of space."

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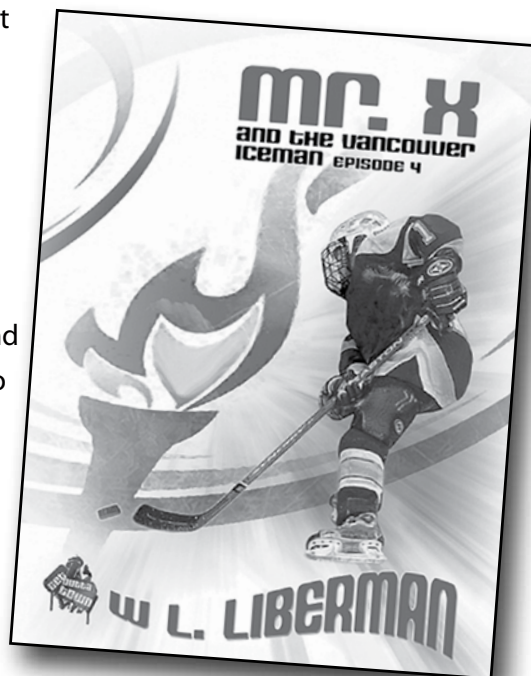
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# Les enseignants apprennent le pas de deux

Martha Beach



**L**a danse est un langage. C'est une façon de communiquer qui n'exige rigoureusement aucune parole. Elle est bénéfique pour tous les élèves, simple à enseigner et facile à intégrer dans les activités quotidiennes de la classe. Et pourtant, en raison d'un manque de formation et donc d'un manque de confiance en eux, les enseignants, dans l'ensemble du Canada, se montrent réticents à enseigner la danse en classe.

« La danse fournit aux élèves un autre langage pour exprimer ce qu'ils pensent et ce qu'ils ressentent », explique Christine Jackson, coordonnatrice du programme artistique au Conseil scolaire de district de Toronto (TDSB). Pour ceux qui ont de la difficulté à communiquer par les moyens traditionnels – examens écrits, rédactions

et exercices – la danse est une façon de partager ses sentiments.

Pour les élèves, la danse peut être bénéfique à bien des égards. « La danse communique les émotions, la culture et les qualités abstraites. Elle enseigne la concentration, l'agilité, la communication, le sens de la communauté et la compassion », précise Janice Pomer, professeure de danse et auteure. « Grâce à la danse, nous développons esprit critique et communication non verbale », ajoute-t-elle. Elle écrit des manuels sur la danse et dirige des ateliers de danse moderne, d'improvisation et de chorégraphie à Toronto. Les élèves doivent d'abord interpréter de façon critique leurs émotions, ensuite ressentir empathie et compassion pour pouvoir recréer ces sentiments et les communiquer aux autres.

Selon M<sup>me</sup> Pomer, « la danse, c'est être en lien ». « Nous aidons les jeunes à améliorer la coordination corps-esprit, ce qui leur permet d'être plus conscients de leurs réactions aux événements. » Les élèves sont en lien avec eux-mêmes, avec leurs pensées, avec les autres et avec le milieu qui les entoure. La danse peut aussi être un moyen d'exprimer de façon positive colère, souffrance, crainte et autres émotions complexes.

Néanmoins, la danse ne peut pas être bénéfique si elle n'a pas déjà été intégrée dans la classe. « Il est difficile de faire de l'arithmétique dansée si on n'a pas déjà établi un langage chorégraphique », fait remarquer M<sup>me</sup> Pomer. Voici une façon simple, pour les enseignants de l'élémentaire, de commencer à élaborer un vocabulaire de la danse. Mettre en place une routine quotidienne d'étirements et de travail musculaire. Tout ce qui peut faire bouger les élèves, mais peut être fait sur place entre les bureaux, est un moyen simple d'incorporer la danse. Commencer par quelques étirements simples, bras vers le haut puis vers le bas. Ensuite, travailler un mouvement rythmique sur place (sauter, par exemple), quelques combinaisons faciles avec bras et jambes, ou quelque chose d'amusant comme des activités de cirque ou des poses de karaté. Pour terminer, laisser les enfants se détendre avec une pose facile de yoga (l'arbre ou le chat qui s'étire) ou un simple mouvement d'équilibre. Le tout ne doit durer qu'une dizaine de minutes.

Ann Kipling Brown, professeure d'initiation à la danse à l'Université de Regina, propose de laisser les élèves choisir leurs mouvements pour leur permettre de créer leurs combinaisons. Lorsque les enfants utilisent leurs propres expressions, ils en apprennent davantage sur la façon dont le corps bouge. « Utiliser son mouvement et non pas un mouvement imposé par un adulte, c'est le vocabulaire particulier de l'enfant », précise-t-elle.

Dans la classe, la danse est bénéfique tant pour l'enseignant que pour l'élève. « Si un(e) enseignant(e) a déjà intégré la danse ou le mouvement dans sa classe, il (elle) y aura recours pour re-concentrer les élèves », fait remarquer M<sup>me</sup> Pomer. Ainsi, si les élèves sont vraiment agités pendant un cours de maths, leur faire faire quelques





© 2002 Janice Pomer. Mouvement perpétuel, exercices de mouvement créatif pour la danse et les arts dramatiques.

petits mouvements rythmiques sur place pour faire circuler le sang et l'oxygène, et pour les aider à clarifier leur pensée.

La danse peut également améliorer la compréhension. Selon Christine Jackson, « les enfants sont des apprenants kinesthésiques ». Et Ann Kipling Brown ajoute que les petits aiment avoir des accessoires, tels que des rubans ou un parapluie, lorsqu'ils dansent. Les accessoires peuvent être utilisés individuellement ou collectivement; toutefois, le partage des accessoires aide les enfants à se comprendre mutuellement. « Ils doivent apprendre à faire des choses ensemble, à être responsables ensemble », ajoute-t-elle. Nombreux sont les élèves qui comprennent mieux un sujet lorsqu'ils en font l'expérience, le visualisent. On peut avoir recours à la danse pour enseigner les maths, les sciences, l'histoire, le français et les sciences sociales de façon concrète. Ainsi, on partira du mouvement pour illustrer le déplacement des neutrons ou on étudiera la symétrie à partir de la forme du corps humain. De même, on pourra enseigner les fractions en demandant aux élèves de se mettre en groupes ou leur apprendre des danses du Moyen-Âge ou d'autres folklores. Enfin, demander aux élèves d'interpréter un poème ou les personnages d'une histoire. Faire l'expérience physique des idées aide les élèves à les visualiser et à les comprendre.

Pourtant, Ann Kipling Brown émet quelques réserves à propos de l'utilisation de la danse comme outil pour enseigner d'autres sujets. « Vous perdez l'intégrité de la danse », dit-elle. Lorsqu'un enseignant utilise simplement la danse pour faire son travail, mais ne l'enseigne pas séparément, les élèves ne créeront pas leur vocabulaire de la danse. Elle précise « qu'il faut étudier la danse et son cadre conceptuel ». La danse doit être enseignée séparément et non pas être utilisée simplement comme outil pour enseigner d'autres matières.

Même les élèves des grandes classes peuvent créer leur vocabulaire de la danse. M<sup>me</sup> Pomer propose qu'ils tiennent un journal sur la danse. Ils y noteront leurs remarques sur le mouvement dans la vie de tous les jours, qu'il s'agisse du mouvement de la circulation ou de celui de leur équipe sportive préférée. Ils pourront aussi y coller des articles ou des photos sur la danse, découpés au cours de leurs lectures. Après deux semaines, ramasser les journaux, relever

des observations communes et s'en servir pour dégager un thème. Demander à de petits groupes d'élèves de monter une chorégraphie, par exemple sur leur trajet quotidien entre la maison et l'école. Fixer un temps limité pour la production et vérifier régulièrement l'avancement du travail. Lorsque la chorégraphie est prête, leur faire présenter leur réalisation puis discuter en groupe du processus créatif.

En effet, le processus créatif ne se limite pas à la danse finale. Le travail des élèves doit être théâtral et physique, mettant en jeu les émotions, l'esprit critique et l'interprétation. Chacun des arts est en lien avec les autres car il s'agit d'interpréter des émotions pour un public, et on peut y parvenir par le biais de l'art visuel, de la danse ou du théâtre.

À Toronto, le *Oakwood Collegiate* n'est pas un établissement spécialisé en art ; cela ne l'empêche pas d'offrir un programme artistique bien développé. « Nous avons un programme artistique spécial qui encourage les élèves à avoir une idée de tous les sujets artistiques », déclare Heather Saum, professeure de danse à Oakwood. Effectivement, les élèves sont mis en contact avec toutes les formes d'art. Pour les élèves, les professeurs d'art établissent des liens entre toutes ces formes. « Cela leur permet de considérer la danse comme une option viable dans la vie », précise-t-elle. La plupart des élèves d'Oakwood ne suivent pas de cours de danse en dehors du collège. Aux élèves qui lui disent qu'ils ne savent pas danser, elle rétorque « si vous savez bouger, je vous forme à la chorégraphie ».

Christine Jackson a directement participé à l'ajout de la danse au programme des beaux-arts à Toronto. Le TDSB a tenu des sessions de toute une journée pour former les enseignants aux moyens concrets d'intégrer la danse dans les programmes. « Les ateliers sont excellents », précise Ann Kipling Brown. « Les enseignants en ont besoin et ils en profitent vraiment ». Dans la plupart des grandes villes on trouve des groupes de danse qui offrent des séminaires aux enseignants et aux élèves. S'il n'y a pas de formation proprement dite possible, M<sup>me</sup> Pomer propose de repérer les enseignants qui ont une expérience sur le mouvement et qui se sentent à l'aise pour enseigner la danse. Leur demander de montrer aux autres enseignants comment utiliser et mettre en place un vocabulaire de la danse en classe.

Bobbi Westman, directrice générale de la *Alberta Dance Alliance* (ADA), insiste sur l'importance de faire enseigner la danse spécialisée par des professionnels ou par des enseignants qui ont été formés par des professionnels. L'ADA a beaucoup poussé pour que la danse tiende une plus grande place dans le curriculum de l'Alberta car, actuellement, celle-ci n'en tient qu'une toute petite dans la filière des beaux-arts. « Il s'agit d'une forme d'art bien définie ; elle doit donc être enseignée par des personnes qui savent de quoi elles parlent », précise M<sup>me</sup> Westman. Heather Saum est d'accord : « La danse est une activité physique et il faut savoir qu'on peut se faire mal » ajoute-t-elle. M<sup>me</sup> Saum est dûment formée comme danseuse et titulaire d'une maîtrise en danse.

Au Canada, la danse est intégrée dans la plupart des curricula. En Saskatchewan, elle fait partie du curriculum de base. Tous les enfants de la 1<sup>ère</sup> à la 8<sup>e</sup> année doivent avoir au moins cinquante minutes de danse par semaine et de nombreux enseignants répartissent la danse sur toute la journée. Pour le reste du Canada, la danse fait généralement partie des beaux-arts. Ainsi, en Ontario, les grandes classes peuvent suivre des cours de danse divisés en trois sections : théorie, création et analyse. Les élèves apprennent d'abord la théorie de la danse, les notions et les conventions qui assurent les bases, et enfin le contexte culturel de la danse, aujourd'hui et dans l'histoire. Ensuite, ils montent de courtes chorégraphies et perfectionnent leur technique. Finalement, ils analysent et revoient leur travail, dégageant des liens entre eux et le monde qui les entoure. À l'inverse, en Colombie-Britannique, l'initiation à la danse se fait surtout en étudiant les cultures d'où vient la danse. Les élèves des petites classes apprennent à se déplacer de différentes façons et à interpréter les formes que l'on retrouve à travers le monde. Dans les classes intermédiaires, ils apprennent l'équilibre, l'agilité et la capacité à suivre rythme et tempo. Dans les grandes classes, les élèves créent des séquences de danse et appliquent les principes du mouvement à leurs chorégraphies, tout en apprenant le contexte culturel, historique et social des différentes danses.

Les curricula de nombreux conseils scolaires insistent sur le développement du caractère, sur le fait de former des individus qui deviendront des personnes épanouies. « Les arts constituent l'un des rares domaines qui permettent de former le caractère, le caractère de la personne, parce que nous demandons {aux élèves} de faire des choix », explique M<sup>me</sup> Pomer. « La danse donne la force, non pas physique, mais mentale. » Lorsqu'un élève apprend à danser, il ne se contente pas d'apprendre des pas. Il découvre qui il est, qui sont les autres, que sont ses émotions. « L'outil que nous utilisons est le mouvement, et le résultat que vous voyez, c'est aussi le mouvement », poursuit-elle. Mais c'est le processus entre l'apprentissage d'un mouvement et son utilisation dans la transmission d'une idée ou d'une émotion par le langage du corps, qui construit véritablement le caractère même de l'élève.

Dans tout le Canada, de nombreux enseignants ont besoin d'un peu de formation professionnelle avant de pouvoir enseigner la danse et d'en tirer tous les avantages. Dans la plupart des villes, on propose des ateliers et des séminaires, et une fois que les enseignants sont formés, le vocabulaire de la danse est facile à intégrer.

De même, on peut partir du mouvement créatif pour enseigner de façon concrète certains sujets.

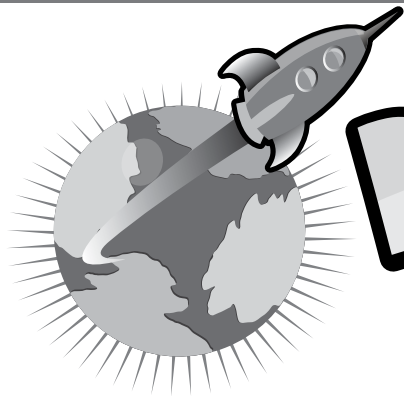
« Il est important de repousser constamment les contours de ce qu'est la danse », précise Bobbi Westman. Il faut commencer très tôt à enseigner aux enfants en quoi consiste la danse. « Les faire commencer jeune et continuer ensuite pour qu'elle se développe », ajoute M<sup>me</sup> Pomer. Si les élèves apprennent la danse lorsqu'ils sont petits, ses bénéfices – empathie, compassion, responsabilité, travail d'équipe et sens de la communication – vont se développer et transparaître tout au long de leur vie.

Inscrivez-vous à un ou deux ateliers, parlez de danse avec d'autres enseignants, et rien ne devrait vous empêcher d'intégrer la danse dans la classe. « Que coûte la danse ? », demande M<sup>me</sup> Pomer. « Rien. Il suffit d'un peu de place. »

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# PLANET ORANGE™

## TANGY TOWN TASTE TEST Lesson plan: Smart Shopping

## CURRICULA

### GRADE LEVELS: 5-6

Length of Unit:  
Four to five  
30- to 45-minute  
class periods

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### OBJECTIVES:

At the end of this lesson, students will be able to:

- Understand the importance of comparison shopping
- Understand how marketing, branding, and peer pressure can affect purchase decisions
- Think critically about product advertising, marketing, and branding and
- Evaluate and think critically about potential purchases

### SUBJECTS COVERED:

- Economics: budgeting, value, spending, generic and brand name products, supply and demand
- Marketing and advertising
- Study skills: note taking, research
- Financial responsibility and decision making
- Critical and strategic thinking
- Language arts: writing
- Math: comparing
- Vocabulary: advertising, ABM (automated banking machine), bank number, borrowing, brand name, chequing account, comparison shopping, credit card, debit card, deposit, deposit slip, endorsement, generic, interest, marketing, organic, pay cheque, price, routing number, saving, supply and demand, value

### MATERIALS:

- Smart Spending Activity Worksheets Grades 5-6 (download from [www.orangekids.ca](http://www.orangekids.ca) in "Teacher Resource Centre" under "Lesson Plans" of "Tangy Town")
- Popcorn, potato chips, or pretzels – name brand and generic
- Optional – organic popcorn, potato chips, or pretzels
- 3-ounce cups – 2 per student (or 3 if including organic)
- Student journals
- Chalkboard or whiteboard
- Computer(s) with high-speed Internet access (if available)

### TEACHER PREPARATION:

- Prepare different brands of popcorn, potato chips, or pretzels by filling 3-ounce cups, one per student of each brand
- Label cups: 1 for brand name, 2 for generic, 3 for organic; record brand and price of each on a separate sheet of paper
- Duplicate Worksheet Activity #1 – one per student
- Duplicate Worksheet Activity #2 – one per student

**PROCEDURE:****PART I: JOURNAL ENTRY (10 MINUTES)**

**Prompt:** Think about your favourite possession, whether it's an article of clothing, a game or electronic device, or sports gear.

Write a journal entry that includes answers to the following questions:

- What is your favourite possession and why?
- How did you first hear about this item?
- Do your friends/classmates have similar items?
- Is it a well known brand?
- Have you seen the item advertised (TV, web, or magazine) and do you like the advertisements?

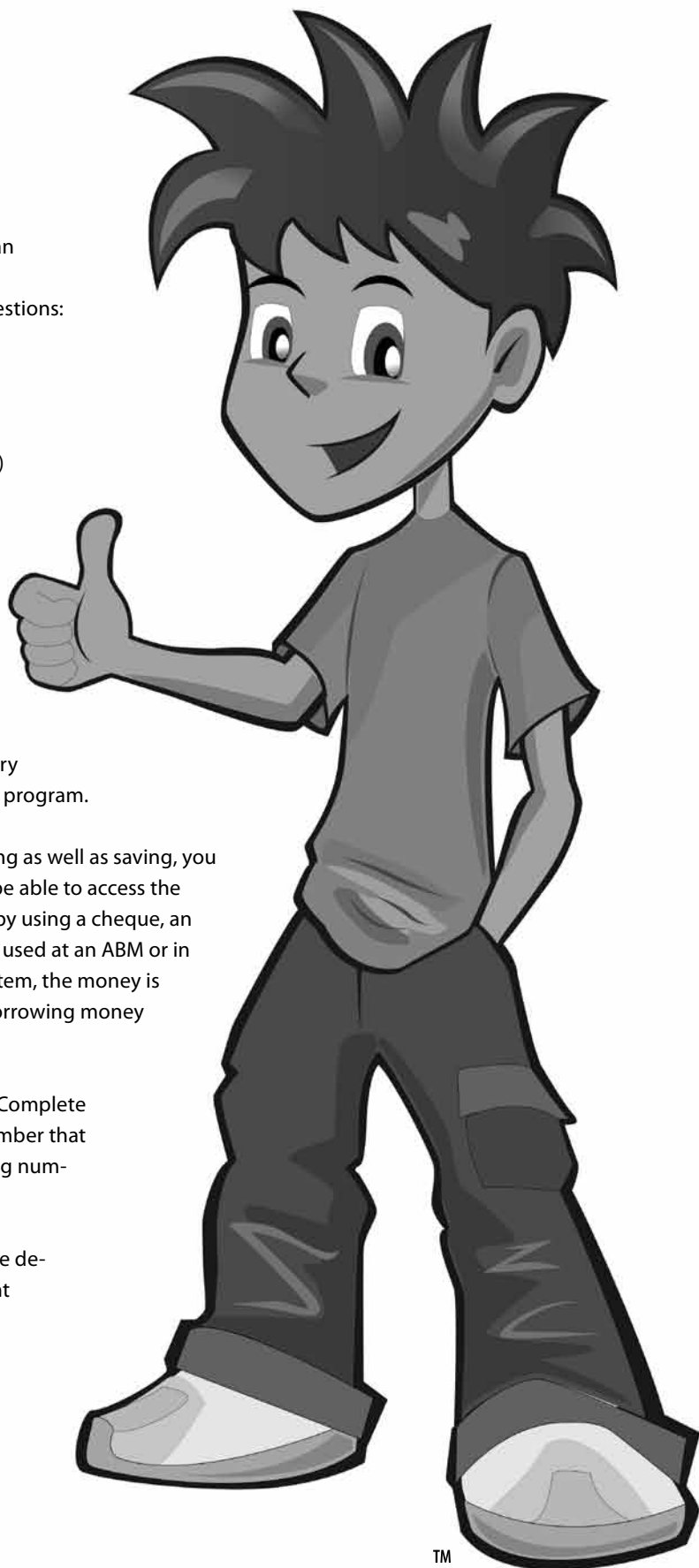
**PART II: ORANGEKIDS.CA, CLASS DISCUSSION, AND ACTIVITY #1**

On [www.orangekids.ca](http://www.orangekids.ca) visit Tangy Town Mission 3 – Tangy Town Post Office and Mission 4 – Pulpy Pete's General Store as a class. View the Web site as a class. Write the vocabulary words (listed above) on the board as they are mentioned in the program.

**EXPLAIN:** If you are going to use your pay cheque for spending as well as saving, you will want to deposit it into a chequing account where you will be able to access the money when you want it. You will be able to withdraw money by using a cheque, an ABM (automated banking machine), or a debit card that can be used at an ABM or in place of a credit card. When you use a debit card to pay for an item, the money is taken directly from your own chequing account. You are not borrowing money from someone else that will have to be paid back with interest.

**Activity #1 Worksheet:** Distribute Activity #1 to students. Complete Question #1 together as you explain such items as the bank number that is needed when depositing a cheque, the location of the routing number, and the account number on a cheque.

For problem #1, give students "pretend" information to fill in the deposit slip (their account number, amount of the cheque, amount of cash deposit, check deposit amount, and bank number from cheque). For problem #2, explain the proper way to fill out a cheque. Give students a person/organization as a payee for their sample cheque and an amount.



TM

### PART III: CLASS DISCUSSION

Ask the class to define the following terms:

- Brand Name (a product manufactured by a well known company)
- Generic (a product that does not have a brand name label, often a store brand)
- Marketing (methods used to promote and sell products)
- Advertising (a method of making a product or company familiar to the public)
- Endorsement (support or sanction of a product, often by a celebrity)

Referring to journal entries, ask students the following questions:

- Does anyone have favourite possessions that are endorsed by celebrities?
- Are brand names or more expensive items always better?
- Do you think that advertising has an impact on your purchases?
- Why is it important to some people to have the latest brand name product, or to have the same items or brands as their classmates or friends?
- Why are some people willing to pay more for brand names when the less expensive generic version of the product may be just as good?



### PART IV: ACTIVITY #2

**ASK:** What have you learned about brand name and generic products?

**EXPLAIN:** To make the most informed choices on how to spend your money, you want to become a comparison shopper. Distribute Activity #2 and the sample cups of popcorn, potato chips, or pretzels – each student getting one of each brand.

Students will look at, smell, and touch each sample and record their observations. Next, students will take their time sampling each for both taste and texture and record their observations and responses. Finally, students will rank the products in order of preference and answer the questions below.

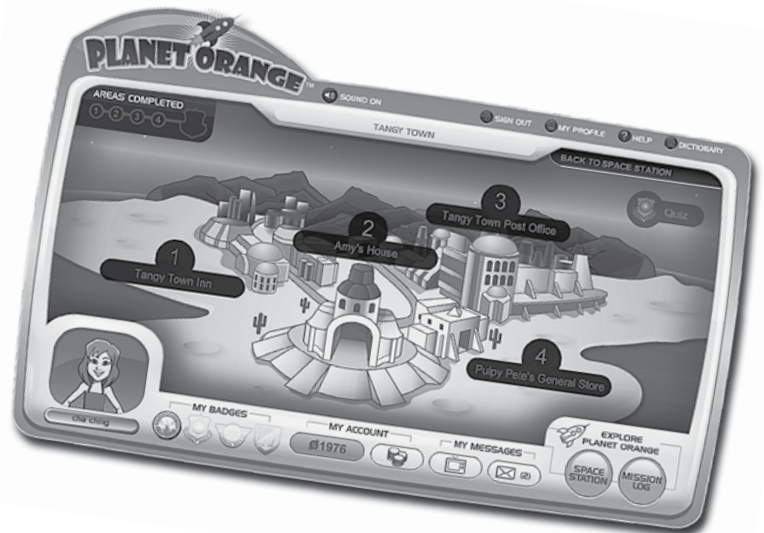
### PART V: CLASS DISCUSSION

After the taste test, write the numbers of each sample on the board and count and record how many students think each sample is a brand name and how many think each is a generic. Discuss their reasons for making these choices. End the discussion by revealing the brands and prices of each sample and have students write them down on their worksheets.



**ASK STUDENTS:**

- Were you surprised by the cost of any of the items relative to its taste or quality?
- Were you surprised by your preferences or were your pre-existing preferences confirmed by the test?
- Would you be willing to buy a less expensive brand?
- How do you determine the value of an item? (e.g. cost, convenience, taste, nutrition)
- Is the lowest price always the best value?
- What have you learned about comparison shopping?
- Why are brand names usually more expensive?



**ASSESSMENT:  
(HOMEWORK ASSIGNMENT)**

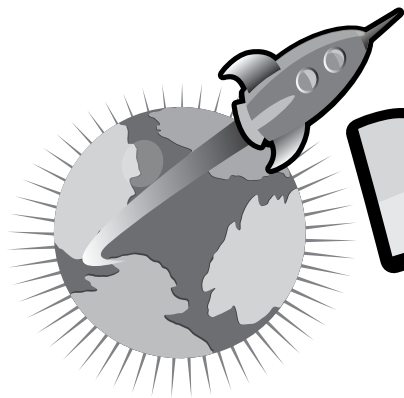
Students will select an advertisement (print, web, or TV) for a particular product and write a three to five paragraph essay addressing the following:

- A description of the item and the brand
- A description and location (print, web, TV) of the advertisement
- What the ad is trying to say about the product – that it tastes good, that it's fun, that it's cool, etc.
- How the ad makes you feel
- Whether you think the ad is effective or ineffective and why or why not

**ADDITIONAL ACTIVITIES:**

1. As a class, brainstorm brand names for sneakers or another popular item and develop a marketing plan or advertisement to sell them. Ask the class what they think would help sell their product.
2. Introduce Consumer Reports or other product evaluators to demonstrate what to look for when evaluating products.
3. Ask students to bring in discount coupons from the newspaper or supermarket and show them how they can be used to save on purchases.





# PLANET ORANGE™

## GLOSSARY TERMS

### Advertising:

The act of appealing to the public's need for a company's product or service by paid announcements in newspapers/magazines, radio/television, and on billboards.

### ABM (Automated Banking Machine):

An electronic banking machine that lets customers gain access to their accounts to withdraw cash, make deposits, and perform other transactions upon inserting their bank card and entering an identification number.

### Bank Number:

The first half of the fraction that appears in the top right corner of a cheque. This is used to identify the bank from which the cheque is drawn.

### Borrowing:

To obtain or receive money on loan with the understanding that it must be paid back over time and that a fee may be charged for the use of the money borrowed.

### Brand Name:

A word, name, or symbol legally registered for use by a company to identify its products, especially in advertising.

### Chequing Account:

A bank account where a person can withdraw money through the use of cheques or a debit card.

### Comparison Shop:

To compare prices and quality of competing products.

### Credit Card:

Any card that may be used repeatedly to borrow money or buy goods and services on credit.

### Debit Card:

A card issued by a bank that allows a person to access their account to withdraw cash at an ATM or pay for expenses directly from a chequing account.

### Deposit:

To put money into a bank account (e.g. chequing or savings account).

### Deposit Slip:

A paper slip used for making deposits into a bank account.

### Endorsement:

Support or sanction of a product, often by a celebrity.

### Generic:

A product that is marketed under a brand name, but is sold in a package without a brand label.

### Interest:

The money that is paid or received on borrowed money. The interest is calculated as a percentage of the amount you borrowed.

### Marketing:

The process of creating, communicating, delivering, exchanging, and offering of products that have value for the general public.

### Organic:

Food that is grown without artificial fertilizers or pesticides.

### Pay cheque:

A cheque you receive from your job as payment for time you have worked.

### Price:

The amount of money for which anything is bought, sold, or offered for sale.

### Routing Number:

A nine-digit code that appears on the bottom of a cheque that identifies the bank that it is from.

### Saving:

Setting aside money to use for the future.

### Supply and Demand:

When manufacturers respond to the price increase by producing a larger supply of that item, this increases competition and drives the price down.

### Value:

Can mean the monetary cost of a product or in economic terms how much something is in demand.



**A**utumn is one of the busiest times for farms across Canada. So get your class involved with this fall's harvest and take them to an educational farm near you. Many touring and teaching farms offer educational programs designed especially for large class groups. Some farms conduct curriculum-appropriate activities in which students participate, have fun, and learn all about farm life. Depending on the farm, there are activities for grades K-12, with relevant activities that follow the current curriculum. Farm workers are full of useful information, impart farm facts, and will lead activities teaching students all they need to know about farm life. Educational farms also have hands-on activities such as feeding chickens, churning butter, harvesting vegetables, and other daily farm chores. Students can get up close and personal with cows, goats, pigs, geese, and horses. So, hop on the hay wagon and get your students experiencing and learning about the Canadian autumn harvest.

## FIELD TRIP OPPORTUNITIES

### CAMP GREEN ACRES

905-887-1400

11123 Kennedy Road

Markham, ON

L6C 1P2

<http://www.campgreenacres.com>

[/for\\_schools/index.html](#)

### MOOSE MEADOWS FARM

250-249-5329

(Home-based business, do not call after 10 p.m.)

2861 Nazko Road

Quesnel, BC

V2J 7E5

<http://www.moosemeadowsfarm.ca/openhouse.html>

### SEAGER WHEELER FARM

306-232-5959

Seager Wheeler Farm, Box 476

Rosthern, SK

S0K 3R0

<http://www.seagerwheelerfarm.org/stour.htm>

### SUNNYBROOK FARM MUSEUM

403-340-3511 (Monday to Friday 9 a.m. - 5 p.m.)

4701 - 30 Street

Red Deer, AB

T4N 5H7

<http://www.sunnybrookfarmmuseum.ca/programs.htm>



C

### Curbsider /kûrb sid'ər/noun

A con artist who poses as a private seller and sells damaged, stolen or misrepresented vehicles.

Curbsiders post as many as  
**25%** of vehicle classified ads.

## AVOID CURBSIDERS

Know Your Ride is a CSC-approved educational program that teaches Grade 10 Civics students how to:

- Avoid suspicious private sellers
- Check a vehicle's history
- Identify a tampered or stolen vehicle



For more info, contact Robert Kirsic

1-800-943-6002 ext. 3525

[robert.kirsic@omvic.on.ca](mailto:robert.kirsic@omvic.on.ca)

 **OMVIC**.on.ca



By Avy Oaknine

## The “E” in Portfolio

**T**he traditional student portfolio—typically a diverse collection of papers—has gone digital. Now students and educators can tap into new levels of flexibility, collaboration, interaction, and portability.

Digital portfolios allow students to combine traditional educational content with rich media files. They can archive and share information in ways that enhance the learning process.

Beyond the classroom, the e-portfolio has become an indispensable tool among graduating students who want to continue their education or start careers, allowing them to easily showcase their special accomplishments, skills, and creativity. Adobe Acrobat’s e-portfolio for example, is interactive and intelligent software that allows students to collect, share, or showcase their work, projects, and presentations. Teachers can quickly provide comments and feedback and easily manage students’ grades. Also for educators, the PDF e-portfolio provides a secure place to combine test results, creative work, evaluations, honours, and attendance records. Teachers can use e-portfolios to lift traditional paper-based workflow to a new level of simplicity and efficiency.

The first step in creating and customizing an e-portfolio is to think about what information will illuminate a student’s achievements. The e-portfolio can contain an array of content that includes:

- Documents (essays, spreadsheets, presentations, etc.);
- Images;
- Music and sounds;
- Videos;
- Web links to their projects or blogs;
- Bookmarked Web pages.

These source materials can be included in the e-portfolio in their original format or by converting them into PDF format that enables the recipient to edit, share, or print the content easily. Students can add new content quickly while easily delivering completed or ongoing work. The biggest difference in an e-portfolio compared to the traditional paper folder is the inclusion of rich media. Images, video or audio files can bring the collected work to life. These resources can be stored, logically organized in separate files, and can be accessed easily.

Beyond their flexibility in storage, interactivity, and sharing of content, e-portfolios are designed to be personalized and customized to suit anyone’s needs or style. For example, there is a

welcome page that is the first thing a viewer sees when opening an e-portfolio. The page can appear as simple text, as an image, as an image and text combined, or as a Flash movie.

Many e-portfolios offer a wide array of welcome page formats, layouts, templates, and colour schemes for a unique e-portfolio introduction and design. The new Adobe Acrobat also offers new Flash-based portfolio templates from which to choose.

Once complete, the e-portfolio offers significant benefits for students and educators who want to enhance the process of learning, collaborating, and communicating through video, audio, and Flash capabilities. No longer plain, the new portfolio format offers an exciting and impressive level of creativity, interactivity, efficiency, and collaboration.

*Avy Oaknine is National Education Director at Adobe Systems in Canada.*



« LE T4 N'EST PAS  
UN VÉHICULE TOUT-TERRAIN. »

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