

THE SHINING FRAGMENTS

by Robin Blackburn McBride

An Irish Immigration Saga About
Abandonment, Emptiness, Guilt,
Obsession, Love, Memory and the
Power of Visions

Teacher's Resource

Angelo Bolotta

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Angelo Bolotta, Teacher Resource Creator

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Part One: Overview

The Benefits of Migration Studies in Canadian Schools

Canada can truly be called “a land of immigrants.” Of its three founding nations (Indigenous, French, and British) two consisted of immigrants, or the descendants of immigrants. Since Canada became a nation in 1867, numerous other immigrant groups have come to help build the young nation. In turn, each new group has woven its own imprint into the rich multicultural mosaic of today’s Canada. Whenever new Canadians contribute the best of what they have to offer, Canada is all the better for it.

Originally, Canadians were leery of letting foreigners into their young nation. As noted by historian John Douglas Belshaw in *Canadian History: Post Confederation*, Clifford Sifton, the Winnipeg lawyer who became Interior Minister for the Laurier government (1896-1905), clearly favored white Americans and farmers from Northern and Eastern Europe (Germany, Poland, Ukraine, Scandinavia) when populating the Canadian west. He effectively blocked Italian, Greek, Jewish, Arab, and Chinese immigrants as undesirables. When his successors allowed them in, Sifton complained openly by saying, “It is quite clear that we are receiving a considerable portion of the off-scourings and dregs of society.” These same xenophobic sentiments are being heard again today in many affluent nations, including France, Germany, and the United States of America, in response to a steady stream of immigrants and refugees attempting to penetrate their national borders. Regrettably, these intolerant voices can still be occasionally heard in Canada as well.

In time, Canada opened its doors to diverse immigrant groups and the rest is history. John Ralston Saul is an accomplished writer and husband of former Governor General Adrienne Clarkson. His thought-provoking writings often challenge Canadians regarding how they see themselves and the country they are building – a nation Saul sees as a perpetual “work in progress” and an “experiment” in nation building. Curiously, almost everywhere else in the world that French and British interests collided, the result was conflict, war, and destruction. In 1867, the descendants of French and British immigrants decided to actually create something together, a new and prosperous nation.

Throughout human history, cultural differences have most often been a source of conflict and division. Canadians have elected to challenge this historical pattern. In today’s multicultural Canada, such diversity is now embraced as an innate strength, a rich national resource. As we move forward from the 150th anniversary celebrations of 2017, reflecting on immigrant experiences can help provide valuable insight into the Canadian national dynamic, as well as into the resilient and irrepressible spirit of those who choose to make Canada their home.

Given the complex nature of the noble national experiment Canadians have elected to embark upon, migration studies and reflection on the immigrant experience (both past and present) is clearly time well spent. It is essential that Canadians understand the immigrant experience. Throughout our lifetime, all Canadians experience aspects of the immigrant reality, from time to time:

- ❑ Many senior Canadians see themselves as digital immigrants in a post-modern, information age filled with digital natives.
- ❑ The young person leaving a small community to find work in a big city is an urban immigrant. Immediate lifestyle adjustments are required.

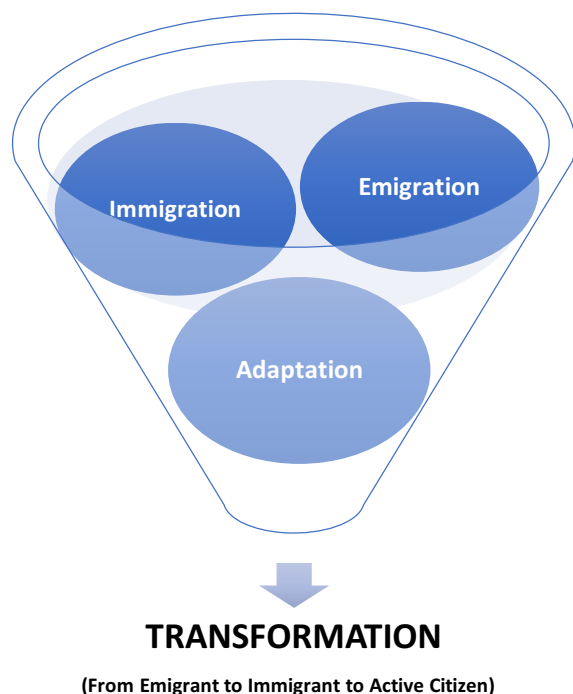
- ❑ Every fall, nervous Grade 9 students cautiously attending their new high schools are all scholastic immigrants. Often these new arrivals exhibit simultaneous excitement and fear.
- ❑ Those starting a new job are workplace immigrants, coping to adjust to a new workplace environment and culture.
- ❑ People leaving one country to start a new life in another nation are political immigrants. This can be, by far, the most all-encompassing transformational experience.

New technology! New city! New school! New job! New country! Remembering such experiences can help replace intolerance with empathy when it is most needed!

In reality, anyone with the courage to experience something new, in the hope of finding something better, is possessed with the ‘immigrant’ spirit. This ‘immigrant’ spirit enables hope to overcome fear and depression. Canada was founded on this spirit, and fuelled by this irrepressible spirit, Canada has evolved into the nation it is today. Canada’s future prospects continue to be influenced by this courageous spirit.

For various reasons (both pushing and pulling factors), and under diverse circumstances, many families and individuals have emigrated from a problematic homeland, in the hope of the opportunity to build a better life in Canada. Whether motivated by political, economic or social factors, the human life journey is clearly complicated by the experiences of uprooting, long distance movement and re-settlement. Most of these newcomers have stayed and adapted to an immigrant lifestyle. Immigrants work hard to adapt to Canadian society. In time, the many gifts offered back to Canada in gratitude, help transform Canada and Canadian society. Immigrants have contributed greatly to the development and growth of the Canadian nation – from a farming and resource rich nation at the start of the 20th century to the urbanized, multicultural, and economically diversified nation it is today.

Emigration is always a difficult choice for those embarking on the often physically and emotionally



gruelling journey. The more cultural immigrant experience, that generally follows emigration, can be very difficult on those who choose to adopt it. Before any new place can be called “home”, immigrants must acclimatize, adapt and respond to the many change stimuli encountered. At the same time, a civil society will do its best to welcome and support the immigrants in this important process of adaptation, and ultimately, transformation. Given human nature, immigration often solicits xenophobic fears manifesting in both blatant and subtle forms of discrimination and bigotry in the communities receiving these newcomers.

Over time, immigrants may still not fully fit in their new home, yet they no longer fit in their previous home! Today, Canada tries to soften the immigration experience by inviting new Canadians to keep and celebrate their rich cultural heritage, while slowly infusing the customs and practices of their new home. By sharing their know-how, resourcefulness,

experience, and humanity, immigrants simultaneously contribute to the evolution of the prevailing culture, in the host country.

Living the immigrant's life in Canada has often contributed to a hybrid culture, recognized by hyphenated nomenclature. Hence, Canada is home to hybrid cultures, including Chinese-Canadians, Indian-Canadians, Italian-Canadians, Irish-Canadians, Jamaican-Canadians, Japanese-Canadians, and Ukrainian-Canadians, just to name a few. These hyphenated cultures are distinct from each component, creating a uniquely Canadian cross-pollination.

For Canadians, *migration studies* represent an opportunity to better understand the immigrant experience and the irrepressible immigrant spirit. Regardless of place of origin, cultural background, and economic status, migration narratives reveal the following recurring themes. Each theme offers significant insight into the human condition. The following is intended as a representative listing, rather than an exhaustive listing of central themes:

- ❑ Fleeing Life Threatening Conditions in Search of Peace and Hope
- ❑ Freedom and Opportunity After a Difficult Journey;
- ❑ Facing Hardship and Dealing with Discrimination;
- ❑ Life Steeped in Family;
- ❑ Building, Identity, Community, and Home;
- ❑ Adapting and Making Sacrifices in an Often Conflicted Existence;
- ❑ Earning Respect;
- ❑ Working with Pride and Passion;
- ❑ The Importance of Education and Hard Work;
- ❑ Loneliness, Isolation, Acceptance, and Integration;
- ❑ Contributing to Canada and Becoming Canadian;
- ❑ Giving Back and Paying it Forward;
- ❑ Preserving Heritage and Identity;
- ❑ Progress and Legacy.

Often, the most compelling narratives are those of ordinary immigrants facing their everyday challenges. The extraordinary power of the seemingly ordinary comes from three distinct, yet interconnected sources. First and foremost, an innate source of power comes from the honest simplicity of the immigrant perspective, reflecting on the human life journey. Working hard, loving family, doing things with passion, these simple principles are key elements of the powerful immigrant spirit.

Second, an aggregate source of power comes from the sheer magnitude of their number. Millions left what they had in search of something better, eventually choosing to settle in Canada. The great number of immigrants, often coping with similar challenges, gives much power and significance to seemingly ordinary accounts.

Finally, a tenacious form of power comes from the immigrant's courageous drive to succeed at all costs. Turning back was simply not an option. When fleeing a war-torn country, a deadly famine, religious persecution, ethnic cleansing, or suffocating poverty, turning back is not possible, only striving forward is. And so, with all their determination, these extraordinary people found a way to make it work, usually through great personal sacrifice.

These immigrant narratives are an important part of Canada’s rich history. These accounts need to be documented so as not to be lost, when those who lived the experience ultimately pass away. Once written, these accounts become powerful educational tools for current and future generations of Canadians. They become a valued part of Canadian history.

The educational goals of *migration studies* include (but are not limited to):

- ❑ Citizenship education for young Canadians;
- ❑ A fuller understanding of and appreciation for the immigrant experience;
- ❑ Insight into the human condition and life journey;
- ❑ Empathy for new Canadians and the adaptations required on their transformative journey;
- ❑ Models for the creation of additional individual, family, and community based narratives;
- ❑ Inspirations for artistic expressions of the human life journey;
- ❑ A celebration of the immigrant spirit and our shared humanity.

Given the nature of these goals, *migration studies* can be effectively used by classroom teachers to address mandated learning expectations for the following secondary school program areas and courses:

Canadian and World Studies

- ❑ Grade 11 Origins and Citizenship: History of a Canadian Ethnic Group
- ❑ Grade 11 World History Since 1900: Global and Regional Interactions
- ❑ Grade 12 Canada: History, Identity, and Culture
- ❑ Grade 12 Adventures in World History
- ❑ Grade 12 World History Since the Fifteenth Century
- ❑ Grade 12 World Issues: A Geographic Analysis

Social Sciences

- ❑ Grade 11 Introduction to Anthropology, Psychology, and Sociology
- ❑ Grade 11 Dynamics of Human Relationships
- ❑ Grade 12 Challenge and Change in Society
- ❑ Grade 12 Equity and Social Justice
- ❑ Grade 12 Human Development Throughout the Lifespan
- ❑ Grade 12 World Cultures

The Arts

- ❑ Grade 11 Dramatic Arts
- ❑ Grade 11 Visual Arts
- ❑ Grade 12 Dramatic Arts
- ❑ Grade 12 Visual Arts

Language Arts

- ❑ Grade 11 English
- ❑ Grade 12 English
- ❑ Grade 12 English, Writer’s Craft

In addition, given their focus on human nature, the human condition and human interactions, *migration studies* can be effectively used as thematic organizers for courses intended to promote interdisciplinary studies and cross-curricular approaches to student learning.

Given that course requirements are already quite sizeable, *migration studies* are best introduced where they can be effectively used to address mandated learning expectations for a particular course. If presented in a manner indicating additional course content, rather than compulsory course content, such presentations can be quickly relegated to “add on” status in an already overfull curriculum.

As such, teachers should avoid creating entire units of *migration studies* when a well planned and efficiently executed learning module, research project or investigation will suffice. A deep and rich treatment often has more educative value than a long drawn out treatment, intended for comprehensive coverage. However, it is important that the products and conclusions of student work be publicly displayed and openly celebrated.

Teachers should investigate special calendar opportunities that can be used to showcase and celebrate the results of student investigations, analysis and creative expressions of the immigrant experience in Canada. Public display/performance opportunities include ‘open house’ evenings, multicultural nights, and Education Week celebrations. Since the immigrant experience transcends ethnic manifestations of culture and tradition, it helps to reveal a common humanity and an irrepressible spirit, central to the noble and ongoing Canadian experiment in nation building. If this noble experiment is to succeed, we must mindfully dedicate time and energy to its successful completion. It is not something that can ever be taken for granted.

For future generations of Canadians to understand and appreciate the transformations that have taken and continue to take place, school curricula must include structured learning opportunities focused on a better understanding of the immigrant experience, past and present, and appreciation for the immigrant spirit of giving back to a host nation that has been transformed to a new home. Busy teachers need classroom ready materials that will actively engage their students in learning activities that generate deep and enduring understanding, relative to both the immigrant experience and human nature.

This resource has been created to support teachers in this important educational task. To maximize the educative potential of this resource, teachers should seek out the “best fit” learning opportunities and adapt them to the needs, interests, and abilities of their students.

As an extremely well researched publication of historical fiction, this book effectively articulates the composite experiences of numerous Irish immigrants coming to Canada toward the end of the 19th century. Comparing the experiences of these immigrants to the experiences of more recent or contemporary immigrants allows for a critical assessment of changing attitudes towards immigrants and their treatment by Canadian society.

The following synopsis provides an overview of story contents to help teachers make appropriate curriculum connections at-a-glance. Information presented in the following two parts of this teacher’s resource will better support effective classroom implementation.

Synopsis of Key Saga Contents

Part One: Sea (1882)

Chapter	Events
1	While crossing the Atlantic Ocean from Ireland, with his younger sister Colleen, Joseph Conlon's pregnant mother dies at sea. Travelling in dark and dank steerage, Gerry (a gruff fellow passenger) teaches Joseph how to drink whiskey, smoke tobacco and cheat at cards. Joseph has a hard time reconciling his mother's death, the fact that her medicine did not help her, and the loss of his unborn sister Annie, who would visit him at night as a spirit.
2	Joseph helps Gerry win at cards by cheating, while reflecting on the prayer petitions in his school speller to ask God, Mary and Jesus to look after his family. Unable to sleep after his mother's death, Joseph reflects on "Granny" Dolan's advice about not sharing his visions for fear of being labelled as different. A devout Catholic, "Granny" Dolan taught Joseph to constantly pray to Mary and Jesus to take away his sins—his very being was a sin. Joseph reflects on the Great Hunger, how difficult it was to find food and about his fatherless upbringing and sinful bastard status.
3	After finding a postcard of a naked woman, Joseph is caught cheating by card players and banished by a visibly angry Gerry. Joseph reflects on the members of his mother's family who died during the Great Hunger and on his mother's purchase of "medicine" to fight off her bad spells from the mysterious Bottle Man who visited Keady Market monthly. Joseph's visions include playing with and sharing his mother's Irish tales with Colleen and "Granny" Dolan claiming that his father was a Protestant. Gerry (obviously beaten up by the other card players) returns very late to thank Joseph because his card winnings will allow him to pay for a ticket to Toronto.
4	The ship arrives in Montreal and when the captain suggests seeking help at the local Catholic Church, Joseph refuses preferring to join his waiting Uncle Seamus in Toronto. An older passenger, Clara, has bonded with Joseph's sister Colleen and confirms for the captain that she will escort them to Toronto to join their uncle. Joseph speaks to his dead mother as her body is removed from the ship and is reminded of a secret plan to meet up with his father in Toronto.
5	At Toronto's Union Station, Joseph is persuaded by Clara to let her take Colleen to her daughter, who had just lost a baby girl of her own. Joseph is persuaded by the argument that this is an opportunity for a better life for Colleen, but after they have left he looks for then in vain all around the station. Joseph is not able to find anyone to help him find his sister or uncle.
6	When Uncle Seamus does not show up, Joseph throws the postcard of the naked lady away for bringing bad luck, but he retrieves it later. Left alone at the station and speechless, Joseph is taken by a policeman to Our Lady of Mercy, an orphanage in Sunnyside, where nuns will look after him.
7	Guarding his bag of possessions, Joseph bathes himself, at Sister Patricia's insistence, to remove the foul smells of his long journey and receives clean clothes to wear. Joseph drifts into memories of his departure from home with mother and sister brimming with the hope of meeting up with his father that never materialized. Joseph tells Father Tom it is his fault for leaving the bench to look for his sister when his uncle came to get them, did not find them, and left Union Station.

Part Two: String (1882-1886)

Chapter	Events
8	Joseph rips out the erotic drawings from his speller and buries them along with the bad-luck postcard as he continues to fantasize about Sister Patricia's exposed ankles. Orphans periodically perform for the elderly at the House of Providence, the "poorhouse" Joseph was supposed to be taken to live. Eventually his favourite Sister Patricia is assigned there permanently. Joseph befriends Deary Avery, the girl he met the night he arrived, who also has visions and sees spirits and is constantly being punished by the nuns for disobeying the rules.
9	After the nuns have retired to their quarters, Joseph and some other boys gamble with their worldly possessions (buttons, nails, and beach worn glass beads) and Joseph gambles his mother's medicine bottle. While Joseph and Deary escape for an adventure, the boy who won the bottle becomes very sick after drinking it. A doctor confirms it as poison, revealing a harsh truth to Joseph.
10	Joseph is caned and banned from recreation time for a week, his possessions are searched for clues and additional dangerous things. Joseph continues to gamble with the boys and to experience secret walks exploring Deary's spirituality and wisdom as two years pass at the orphanage.
11	Joseph's one-eyed friend Tim shows him how to kill helpless animals and eventually plans his escape from the orphanage to live on his own and wander westward. Tim is brought back to the orphanage two days later, bragging about having killed and eaten a groundhog.
12	Deary is "adopted" by a family seeking a domestic servant. She is whisked away from the home beaming, but leaving Joseph behind with a broken spirit and broken hand from punching a wall.

Part Three: Paper (1887)

Chapter	Events
13	A letter from Deary tells about her new "parents," her lovely attic room and her acrobatic experiences with horses. When Joseph looks for the letter one day to write her back, he is shocked to see it has been replaced by a new letter from the family indicating that Deary had run away and that she had been a difficult servant and was not welcome to return. Joseph resolves to leave the orphanage to move to St. Nicholas Home to be a newspaper boy in the city so he can find Deary.
14	Joseph settles into his new and strict home and learns to hustle as a paper boy on the very competitive and icy cold streets of Toronto, where he experiences discrimination against the Irish first hand. He learns to shine shoes for extra cash. Joseph continues to draw to escape his miseries and fears and he meets a young girl (Myrtle) who allows him to draw her naked for money. When he realizes her young age, he insists on drawing her face and hands while she remains fully dressed.
15	Joseph meets Myrtle's older sister Beatrice, who seduces him and offers to be his model as long as he pays and stops telling Myrtle about the benefits of orphanages. Feeling guilty about his intimacy and with the spring rains intensifying, Joseph becomes deliriously ill and is bedridden for three weeks. When he returns to the streets he finds that Myrtle is jealous. Beatrice promises to keep their paid meetings secret and Joseph advances from charcoal drawings to colour.
16	Joseph's friend Tim persuades him to pool their money into one bank account to start saving for future investments. Tim discusses the benefits of renouncing their Catholic faith. By becoming Methodists, they would avoid discrimination and improve job prospects. Myrtle is upset when Joseph pretends not to recognize her while on his way to Hanlan's Point with Tim. To make it up to her, he takes Myrtle to the Toronto Industrial Fair for her birthday, where he finds Deary performing on stage. The police arrest Beatrice for prostitution and as Myrtle is also taken away Joseph reminds the officer that she is Catholic and should be taken to a Catholic facility.

Part Four: Dust (1888-1889)

Chapter	Events
17	Tim and Joseph work out a false narrative as farmers from Belleville before leaving St. Nicholas Home. Joseph recognizes Sister Patricia at St. Michael's Cathedral. The boys are finally hired at MacIvor's Flour Mill and they find lodging with other labourers at Mrs. Roach's boarding house. She was a tough widow and used a big carving knife to keep her gruff cast of boarders in line.
18	Tim and Joseph learn about the dangers of working in a mill and are introduced to the Knights of Labour, a group interested in securing better wages and rights for workers. Young Joseph is a bit conflicted by the knights' eagerness to turn against their employers, then he loses interest completely when he discovers that knights do not drink alcohol. Joseph follows Tim to a Methodist Church service to avoid the discrimination associated with being Catholic. While quietly sketching in Phelan's Tavern, Joseph discovers that he can make extra money selling sketches to patrons.
19	Tim saves his money to purchase a glass eye he wears proudly. Joseph is recruited to play catcher on the mill's baseball team. At one game Joe meets Benny from the orphanage, but Tim fears he will give them away. On Dominion Day, when the team defeats a rival mill, the owner buys the players two bottles of rye to celebrate. Tim decides to move to Hamilton to work in a steel mill with his mentor Davie, but Joseph refuses to leave Toronto and stop searching for Deary and Colleen.
20	While preparing to leave for Hamilton, Tim is accidentally engulfed by grain in a large bin and dies. This shock brings back memories of his own mother's death for a distraught Joseph, who asks Fr. Tom for a Catholic service for Tim. Joseph decides to use their investment savings to buy a plot for Tim in a Catholic cemetery. When Joseph is promoted at the mill, he is accused of stealing the job from the bully who pick on him until Tim put him in his place. Joseph fights with the bully and beats him, but he is badly hurt in the process and unable to follow a fleeting glimpse of Deary.

Part Five: Glass (1893)

Chapter	Events
21	At age 19, Joseph quits the mill after a gear caught his sleeve and nearly mangled his arm. With his savings he buys a small piece of land along the Don River and builds a tent to live in. He decides to keep only his favourite images and possessions from his former life. Sketching by the shell of a burned-out church, Joseph is fascinated by the workers trying to salvage a stained-glass window. Joseph wakes up in the hospital, days later, after a corner of the church collapsed, badly hurting him and disfiguring his face.
22	While convalescing, Joseph is taken in by the rather large family of James Ramsey from a neighbouring county, who assume he is Irish Protestant like them. Ironically, Joseph is hired by the same company whose workers almost killed him trying to salvage a window. Joseph learns about the Ramsey family and about William, a Chinese man who was taken in years before and still works for the family. Joseph is started in the painting department. He uses his free evenings to attend performances at local theatres and acquires a passion for theatrical productions. He falls into a rage when he learns about a man giving up his life for a stranger's child while his own father abandoned him. After clutching his disfigured face and causing it to bleed, he seeks the comfort of prostitutes.
23a	Joseph continues going to the theatre as a distraction from the drama in his own life. He becomes fascinated by actress Cyrene Ayre, convinced that he has finally found Deary. While in the company of other actors, she denies being Deary, but when alone it becomes clear to Joseph that she is. She invites Joseph to come back on the last evening performance of her troupe and he does to discover that on this night she has taken over the lead role. Joseph joins Deary and two actors from the troupe for drinks after the show. The leading lady suddenly arrives to take much of the credit for Deary's performance. Joseph and Deary agree to meet again the next day after the closing matinee.

Part Six: Flesh (1894-1899)

Chapter	Events
23b	<p>Joseph returns the next day to find the troupe has packed up early and left before their final matinee performance. Joseph immerses himself in his work (painting on glass) and experiences some Ramsey family conflicts. Pleased with his work, the family patriarch asks Joseph to stay on and he agrees. Joseph helps his Chinese friend Michael by befriending his Chinese girlfriend's little brother and persuading him to approve the wedding. Joseph hires different prostitutes to console his misery after concluding that Deary was gone for good.</p>
24	<p>When Bette Ramsey, a fellow worker's cries become more pronounced, Joseph discovers that she is afraid that at 43 years of age she is losing her sight. Joseph takes her to a jeweller/optometrist and a pair of glasses fixes her eye problems. Joseph is jealous when she shows affection for and marries the optometrist. While walking along the lakeshore Joseph stumbles upon a decaying corpse he starts to sketch. He is approached by children and a nun from the orphanage who invite him back for dinner. After dinner Joseph worked up the courage to ask the nuns about Deary's personal story and they reveal that she was brought there after her mother died and her alcoholic father killed himself driving a truck into a ditch, with Deary as his passenger. The nuns also confirmed that Myrtle had been brought to them by the police.</p>
25	<p>Blending blessings with troubles, Bette experiences discrimination in Toronto, and is shunned by some relatives, because she married a Jewish man. Joseph catches a glimpse of Myrtle, dressed inappropriately for the cold winter, but does not approach her. A following day Myrtle approaches to thank him for helping straighten her life around. She is now a seamstress and a devout Catholic and is surprised to hear that Joseph has drifted away from his faith. Myrtle and Joseph meet a few times and she tells him about her childhood and the details of her parents' death from typhoid fever. Joseph is unable to tell her his family story but eventually works up the courage to kiss her.</p>
26	<p>The Ramsey clan organizes a birthday party for their patriarch and Joseph is invited to bring a lady friend. Nervous about what she might reveal about his secret past, Joseph brings Myrtle. The Ramsey men break into the traditional family argument about politics and politicians, while the women want to know more about Myrtle. Given his life experience, Joseph is more comfortable interacting with children than with adults. He becomes alarmed when Myrtle brings up her Catholic faith and the fact that after her parents died she was raised by an older sister, who did odd jobs.</p>
27	<p>After Joseph takes Myrtle home, they became intimate and he soon forgots about his scars and his hard life. James Ramsey bought a house for Joseph and Myrtle to lease after they were married. Joseph was happy with the opportunity for a new life with his pregnant bride, but he was also sad about letting go of his former miserable life. The Conlon's lose their baby when Myrtle suffers a miscarriage, and reflect on why they were being punished. Patriarch James Ramsey dies suddenly and leaves the house to Joseph and Myrtle, but Joseph feels bound by his new life and longs for his childhood days with Deary. He spends many evenings wandering and drinking. Myrtle withdraws into a more pronounced depression after a second miscarriage. Joseph withdraws into his work.</p>

Part Seven: Blood (1900-1904)

Chapter	Events
28	<p>Myrtle eventually returns to work but the Conlons never manage to repair their fractured relationship. Joseph takes Michael's young brother-in-law Cho to the Exhibition but Myrtle is too busy to go. At the Exhibition, Joseph finds Deary working as Madame Paradis, a phrenologist or skull reader. She had been injured when thrown from her spooked horse and was doing this work until she recovered. Joseph returned the next two evenings and they slept together. Joseph thought about leaving his life to join Deary, with the travelling circus, but Deary tells him to go home to his wife. Once home, his wife presents him with a new suit she made for him. When Joseph is unable to respond, she moves her things to the empty nursery and immerses herself in her work.</p>
29	<p>The Ramsey's business grew as more Anglican churches were being built in Toronto. They moved their business to a larger location. As Kenneth Ramsey spends more time taking telephone orders, Joseph is given more responsibilities and opportunities to use his talents. Childless himself, he delights in telling Irish tales to Cho, thus reviving his own childhood memories. He is alarmed to discover that Cho is being beaten at school for being "a dirty chink." With Myrtle increasingly more distant, Joseph resorts to alcohol to drown his loneliness.</p>
30	<p>When Joseph came home early, he could often hear his wife singing. She preferred to sing when he was not there to hear. Her reputation was growing as a designer and dressmaker and her employer began to advertise her work in the store window. She also had many customers of her own who came to see her at home. Joseph becomes worried that she is working too hard, only to discover that she felt the same way about him.</p>
31	<p>On his wanderings, Joseph strangely began to feel more comfortable along his old river bank space than in the comfort of his own home. And so, he began to wander further and further. Visiting a faraway tavern for the first time he decides to buy his wife a gramophone for Christmas. Excited, he takes it to surprise her at work. Noticing her boss affectionately slide his hand from her shoulder to her waist, an offended Joseph returns the gramophone for a refund. He uses the money instead to rent a seedy room and a prostitute.</p>
32	<p>Joseph returns to the faraway tavern for a meal he ends up sharing with a patch-eyed dog. Reflecting on his jealousy he is conflicted by the proof that he still had feelings for Myrtle. The tavern owner takes Joseph downstairs and introduces him to the cruel world of cock fighting, where he meets his older and crusty travelling mate Gerry, some twenty years later. When the gamblers run out of cocks to bet on, they entice a fight between the patch-eyed dog and a goat. Joseph takes the bleeding dog away as his own pet and throws his night's winnings at the upset gamblers. Joseph takes the badly injured dog to a veterinarian and then home after work. At home, he finds Beatrice leaving behind a very angry Myrtle. Myrtle scolds him for being an uncaring drunk and womanizer. With little to say in his defence, he gives her the dog as a Christmas present.</p>
33	<p>Talking about the dog's injury and care were the last words exchanged by the Conlons, preferring to communicate via short notes, mostly about the dog. Surprisingly, Joseph missed Myrtle more in her presence than he might have in her absence. He writes an apology in a Christmas card indicating that in attempting not to hurt her he might have ended up hurting her even more.</p>
34	<p>The death, from diabetes, of a little ballerina for whom Myrtle had made a dance costume reveals to Joseph the same vulnerability he had seen in Myrtle as a child. The Conlons come a bit closer during the girl's funeral service. After the funeral, while Myrtle takes the dog for a walk, Joseph goes into her bedroom to discover all of the childhood souvenirs she had kept, including a cheap bracelet he had bought her at the Industrial Fair. Myrtle is upset to find him in her room and going through her things, including the unopened present her boss had given her. "He pays attention to me," was her only explanation as Joseph bolted out the door into the cold night.</p>

Part Seven (continued)

Chapter	Events
35	Joseph continues to bury himself in his work, including weekends spent working in the Ramsey offices. On the last Saturday in August, he ventures to the Exhibition in search of his “fairy” Deary. Instead, in the botanical gardens, he finds a girl he assumes to be his long-lost sister Colleen and lapses into a stream of childhood memories. He suddenly remembers spending the last coins his lying father gave to him on three bottles of medicine, from the Bottle Man, for his ailing mother.
36	After telling Joseph that she has quit her job, Myrtle asks Joseph to consider a divorce. She also reveals a desire to start her own business. As usual a guilt-ridden Joseph is unable to make eye contact with her and guardedly tells her nothing that she longs to hear from him.
37	Joseph is experiencing difficulty rendering the three widows for the new church that had been assigned to him. In reworking his draft sketches, he drifts into his childhood recollections and remembers the time Deary finally coaxed his personal story out of him, except for one unspoken part. To complete his creations, the shop took the place of the taverns for Joseph. His wife comes to the dedication ceremony at St. John’s Church, although they had not spoken since their talk about divorce. Joseph’s windows, with embedded local anachronisms, were considered a beautiful work of art by all in attendance, including Myrtle. Only then did the insecure Joseph finally appreciate his own work.
38	A major fire in 1904 destroyed much of the buildings familiar to Joseph. In the blaze, Joseph locked himself in the empty St. John’s Church. While watching the stained-glass widows explode one by one, Joseph recalled a vision of his mother pouring a bottle of poison on the ground. He then realized she was trying to save herself and his gift only served to bring more poison to her. Through the smoke he heard the words, “I forgive you!” Joseph staggered back into the ruined city block where he found Myrtle waiting with their dog. They quietly walked home together from the fire.
Epilogue	Union Station and a note addressed to Mr. Joseph Deary survived the Great Toronto Fire of 1904. The note instructed Joseph to meet the train bringing the circus to town. A circus acrobat gives Joseph another note from Darlene Avery and he is told that she had jumped to her death off a tall bridge in Grand Rapids, Michigan. A circus boy tells him that she was just practicing her jump before giving Joseph a symbolic white feather, as Deary had done to him many years ago after a deep plunge into Grenadier Pond. Lastly, Joseph was presented with a bundled baby girl. A note identified her as his daughter, Annie.

Making Connections to Saga Contents

Part One: Sea (1882)		
Chapter	Historical Connections	Connections to Human Nature
1	Class distinctions in society and the difficult struggle to survive poverty (Victorian Era)	Power of childhood visions and imagination
2	Great Hunger (Irish Potato Famine 1845-1850); Social stigma of bastard status; Catholic guilt and praying for forgiveness (based on human weakness and tendency to sin)	Innocence and vulnerability of childhood; Exploitation of ignorance and superstition by con artists (Bottle Man); Use of guilt to control human behaviour
3	Catholic-Protestant conflicts (especially in Northern Ireland); Great Hunger (mass starvation and death); Irish tales and legends	Passing of culture from one generation to the next; Innocence and vulnerability of childhood
4	Montreal as a major port of entry for Canada circa 1882	Vivid imagination of children; Material impermanence of death for children
5	Protestant-Catholic conflicts and segregation in Toronto circa 1882 (Victorian Era); Toronto's Union Station	Abandonment of children by adults (children are assets on a farm, but can be liabilities in a big city)
6	Keeping Catholics among their own kind; Catholic charities for needy Catholics	Effects of guilt and abandonment on children
7	Personal hygiene during Victorian times	Vivid childhood imagination; Innocence, immaturity and vulnerability of children

Part Two: String (1882-1886)		
Chapter	Historical Connections	Connections to Human Nature
8	House of Providence (Catholic "poorhouse")	Childhood fascination with spirits and visions; Children learning through experimentation; Developing sexuality and sexual awareness
9	Gambling and drinking as a social plague during Victorian times (circa 1882)	Boys' need to be strong and behave like adults; Girls expected to be obedient and submissive Childhood spirit of adventure
10	Corporal punishment used to correct bad behaviour	Childhood spirit of adventure and discovery; Loss of childhood innocence
11	Survival of the fittest in nature (Darwinism and Social Darwinism)	Human desire to be free; Boys' need to be strong and self-sufficient
12	Upper class families taking in domestic servants to help with menial chores	Vivid imagination of children (wishing something into existence); Human need to belong and be loved

Part Three: Paper (1887)		
Chapter	Historical Connections	Connections to Human Nature
13	Role and treatment of domestic servants in Victorian society; Importance of work and self-sufficiency in Victorian society	Vivid imagination of children (wishing something into existence); Saving face by lying; Futility of trying to tame an adventurous spirit
14	Discrimination against the Irish in Toronto; Women selling their bodies to survive in Victorian Toronto	Importance of a hobby as diversion and stress relief; Childhood sense of decency
15	Social conditions and street prostitution in Victorian Toronto	Feeling guilty about the desire for intimacy and sexual urges; Human emotion (fear and jealousy)
16	Toronto International Fair and the Canadian National Exhibition; Segregation of religious denominations and discrimination against Irish Catholics	Importance of savings (deferred consumption) to get ahead economically and socially; Vulnerability of children (trust and influence); Blatant and subtle discrimination and the effect on job prospects

Part Four: Dust (1888-1889)		
Chapter	Historical Connections	Connections to Human Nature
17	Boarding houses for labourers and the hiring of under-aged labourers in Victorian society	Planning (lying) to avoid discrimination; Though boarding house rules and the need for discipline
18	Industrial Revolution, capitalism and factory mechanization; Dangers of the new industrial workplace; Knight of Labour (to protect rights of workers); Temperance movement to combat the growing abuse of alcohol in Victorian society	Every class looking after its own interests (Capitalism); Planning to avoid discrimination (considering a change of religious affiliation); Addiction to alcohol and the social impact;
19	Dominion Day as the precursor of Canada Day; Large steel mills in Hamilton, Ontario	Organized social events for workers (baseball teams); Human desire to strive for more in life
20	Industrial accidents and workplace safety (death) in Victorian factories; Religious segregation (even in death)	Scars of unpleasant childhood memories; Tragic death of a friend and mentor; Doing the right thing for a true friend; Hard work leads to promotion and justified pride; Standing up to bullies;

Part Five: Glass (1893)		
Chapter	Historical Connections	Connections to Human Nature
21	Dangers of work in mechanized factories and mills; Working class tent communities along the Don River	Constant search for a better life and to build community; Sketching as a diversion from the harsh realities of life, and as a tool to reflect and record; Misfortune, bad luck and disfigurement
22	Socially responsible business practices (taking responsibility for the damages caused)	Passion to transform hobby into profession; Theatre as a diversion and a passion; Need to control temper
23a	Victorian social norms and proper behaviour	Excitement of finding a long-lost friend and kindred spirit; Insights into an actor's make believe world

Part Six: Flesh (1894-1899)		
Chapter	Historical Connections	Connections to Human Nature
23b	Chinese immigrants in Victorian Toronto	Dealing with disappointment; Using prostitutes as surrogates and to fight off loneliness, sadness and self-loathing
24	Optometry and corrective lens technology; Impact of alcoholism on Victorian families	Human emotions (jealousy and loneliness); Alcoholism and addiction
25	Anti-Semitism in Victorian Toronto	Intolerance and bigotry; Social obligation to care for the needy, vulnerable and marginalized
26	Upper class family life and priorities in Victorian Toronto	Feeling alone, scarred/damaged and unloved; Longing for human intimacy and relationship; Fear of adults and preference to interact with children
27	The social stigma of pregnancy prior to marriage in Victorian society	Human intimacy and the heartbreak of miscarriage; Seeking to escape back into childhood; Using alcohol and work to escape depression

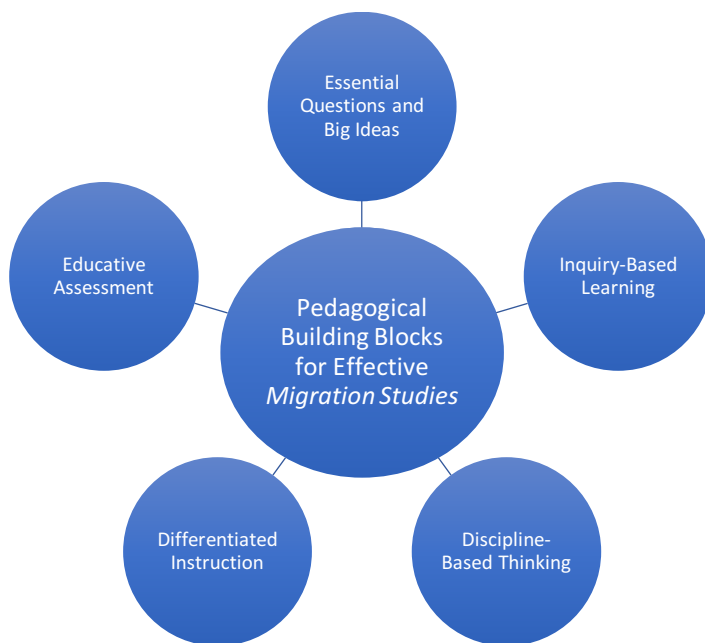
Part Seven: Blood (1900-1904)		
Chapter	Historical Connections	Connections to Human Nature
28	Canadian National Exhibition in Toronto; Phrenology (the now discredited study attributing personal qualities to skull features)	Insecurity and self-loathing can lead to an inability to communicate honestly with others; Human relationships and acts destroying trust; Seeking to escaping responsibilities
29	Economic growth and prosperity in Toronto; Discrimination against Chinese in Toronto schools	Using work as an escape; Reviving childhood memories; Drowning loneliness with alcohol
30	Growing garment district and fashion industry in Toronto	Need for balance between work and leisure; Need to cultivate and rebuild relationships
31	Double standard for men and women in Victorian society	Escapism and jealousy; Self-gratification to combat self-loathing and loneliness
32	Cock fighting and cruelty to animals in Victorian times	Compassion for suffering animals; Inability to communicate feelings effectively because of vulnerability and low self-esteem
33	Marriage of convenience in Victorian society	Importance of honest communication to build human relationships; Caring for a person but being unable to show it
34	The growing scourge of diabetes in Victorian society (in 1921/22 insulin was discovered in a University of Toronto laboratory)	Importance of childhood souvenirs and memories; Impact of feeling unnoticed and unloved; Jealousy and anger management
35	Canadian National Exhibition	Obsession with work and wandering; Triggers that stimulate suppressed memories
36	Stigma of divorce in Victorian society	Effects of insecurity, guilt and miscarriage on human relationships
37	Embedding local anachronisms in stain-glass intended to reflect the times of Jesus (historical inaccuracies and creative licence)	Obsession with work and insecurity about personal abilities and achievements; Human need to be recognized and appreciated
38	Great Fire of Toronto (1904)	Impermanence of all material things; Triggers that stimulate suppressed memories; Human need to be forgiven and find redemption
Epilogue	Toronto's Union Station (as an increasingly important meeting place for new arrivals in the growing city)	Human need to feel whole and to have a family; Recognizing the opportunity to rebuild an empty relationship when people still care for each other

Part Two: Learning Activity Planning

How Can I Effectively Use the Contents of this Family Saga?

The following cross-curricular strategies can be effectively used by teachers to help ensure a pedagogically sound learning experience for their students. Given the adult nature of some content, parts of this saga are best saved for classes in Grades 11 and 12. Teachers are encouraged to carefully preview saga contents to ensure that language and subject matter are appropriate for their school community.

Given that class composition will most often contain a diverse cross-section of ethnicities, as well as individual learners at different levels of readiness to discuss such adult topics, it is best to plan appropriately. As such, the following building blocks are strongly recommended.



Teachers are encouraged to review the pedagogical approach recommended in this part of *The Shining Fragments* teacher’s resource to better understand assumptions, underpinnings, links to mandated learning expectations, and classroom instructional strategies recommended for school use. This will support teachers in the effective integration of suggested learning and assessment activities into their repertoire.

Since each Canadian province has its own ministry or department of education, policy documents vary greatly across the country. Luckily, *migration studies* are a core element of all provincial curricula.

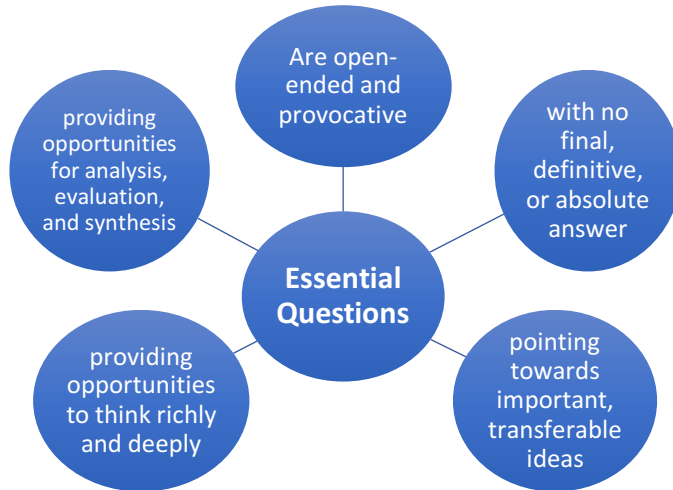
As a useful reference point/organizer, this resource has been designed around the policy documents published by the Ontario Ministry of Education. Teachers in other jurisdictions will have to adapt the suggestions and classroom activities to comply with local policy requirements.

In Part Three of this resource, specific learning activities are supported with classroom-ready materials, such as reproducible masters, suitable for first-time and experienced users alike. Experienced teachers are invited to adapt and revise the included materials to better serve the diverse needs of their students.

Over the next few pages, the five pedagogical building blocks for effective *migration studies* are succinctly explained. Busy teachers should refrain from the impulse to rush to the classroom ready materials without first processing this important “big picture” information.

Essential Questions and Big Ideas

By going directly to the heart of the discipline being studied, *Essential Questions* provide the framework and/or thematic organizer for integrating migration studies into a particular unit, study, or project. Teachers can use essential questions to help direct students to a rich and enduring understanding of their world and the human condition.



Sample Essential Questions:

At what point is someone a good or a bad citizen?

What does the immigrant experience reveal about human nature?

When does an emigrant become an immigrant?

When used effectively, Essential Questions provide opportunities to think critically, creatively, ethically, productively, and reflectively. They invite students to analyze information, in search of meaning and purpose, and then to synthesize a new and transferable understanding.

A focus on *Big Ideas* also supports learning by helping students to make sense of isolated facts and details. These *Big Ideas* help to bring facts and details into a more comprehensive, meaningful, and enduring perspective. A series of focus questions can then be used to explore, consolidate, and contextualize the *Big Idea* or *Essential Question* being investigated.



Sample Big Ideas:

Citizenship is about more than where you were born.

The immigrant experience is a conflicted existence.

When new Canadians contribute the best of what they have to offer, Canada is all the better for it.

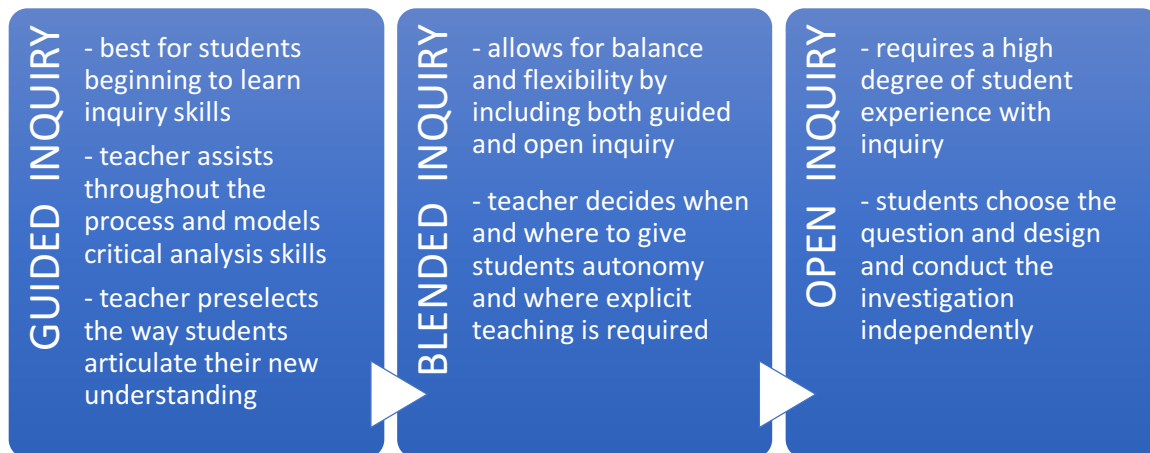
Inquiry-Based Learning

Inquiry is an interactive, fluid, and recursive process used to solve problems, create new knowledge, and resolve doubts. Inquiry always begins with a wondering—a problem, a challenge, a dilemma, or a provocative question. These wonderings stimulate interest-based research and further investigation by curious students. Given that in most classes student composition will reflect Canada’s multicultural social dynamic, an inquiry approach will allow students to simultaneously investigate immigrant experiences related to more directly to personal interests. Class discussion can then be used to help recognize particular and universal themes in the accounts of different immigrant groups and experiences.

Teachers can take a guided, blended, or open approach to an assigned investigation. The degree of student autonomy/teacher direction depends on a number of factors:

- ❑ teacher comfort and level of successful experience with inquiry-based learning;
- ❑ student experience and comfort with inquiry-based learning;
- ❑ level of inquiry learning skills demonstrated by students;
- ❑ available time and supporting resources.

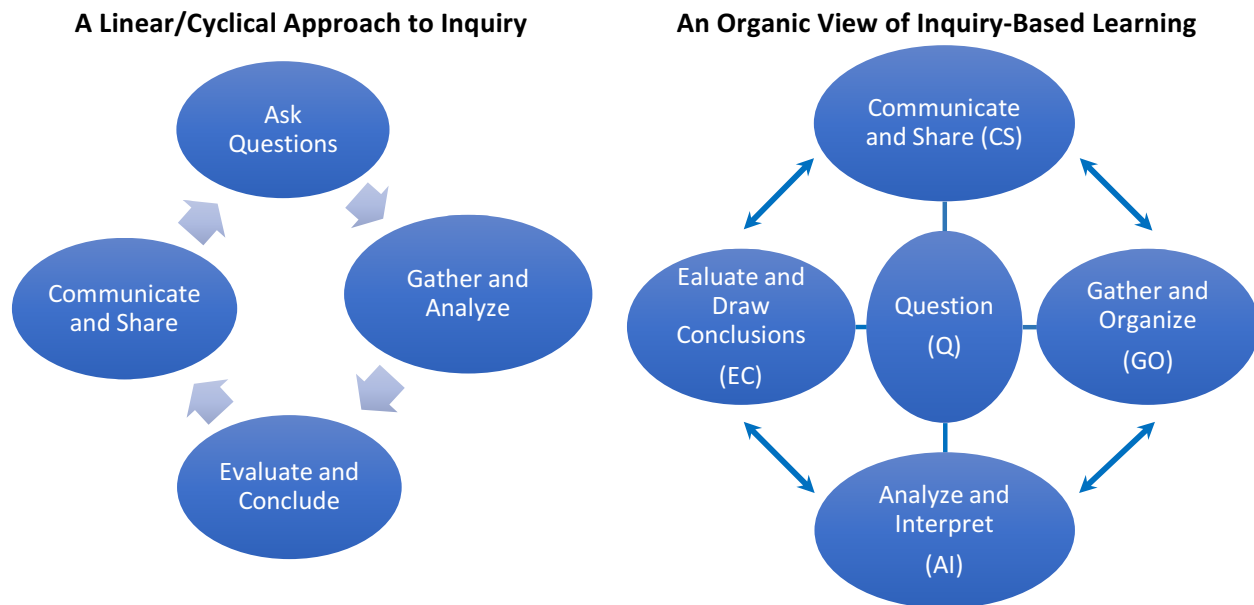
Some inquiry opportunities will arise naturally from classroom activities and the *Essential Questions* posed in class. Essential Questions often trigger a series of additional questions suitable to direct a focused investigation into a problem, challenge, or dilemma. The following graphic provides some tips and ideas from teachers experienced in inquiry-based learning.



Shifting from guided inquiry to blended or open models requires a gradual release of responsibility from teacher to student. Once students have demonstrated a propensity to learn effectively through investigation and inquiry, teachers can provide more opportunities for the independent research of topics, problems, and dilemmas that address mandated curriculum learning expectations (or outcomes). Class time can be used to conference with groups and individuals conducting investigations; to provide formative feedback; and to affirm, consolidate, or redirect the learning process.

This transition to more independent learning, or open inquiry, provides students more ownership and direct engagement in the learning process. It also allows students to meet mandated learning expectations while pursuing high-interest and personally relevant questions, issues, and problems. There is considerable buy-in on the part of interested students, personally invested in the learning process. The strategies and learning activities found in this resource are designed to be timely, topical, relevant (authentic), and thought provoking.

The following skill sets and process steps are common to all subject disciplines and program areas. Whether students apply these skills as a linear (stepped) sequence, or as a distinct yet interconnected (organic) set of insight building blocks, both approaches to the inquiry learning process ultimately lead to rich, deep, functional, and lasting understanding.



From an organic perspective, effective questioning is central to the inquiry-based learning process. Although each subject discipline has its own particular way of thinking, as a common (but not exclusive) starting point, a probing question (Q) can generate discussion (CS), exposing the need to gather and process more information (GO), to analyze and interpret what has been found (AI), and ultimately, to assess and integrate these additional findings into a tentative conclusion (EC).

As additional concerns come to mind (Q), the acquisition (GO), sharing (CS), and interpretation (AI) of available information can lead to a reasoned and defensible judgement or conclusion (EC). Sharing and reflecting on the process can identify next steps or affirm previous conclusions. The motivated learner “pinballs” among the components of this inquiry process, each being a focus for organized thinking intended to seek deeper understanding, insight, and illumination.

In a more traditional approach, teachers often prefer to introduce controversy only after students have developed the requisite knowledge and skills. Sometimes students are lost along the way, before they get to “the good stuff.” In an inquiry-based approach, teachers often start with a controversy or challenge and infuse key conceptual and skills building blocks along the journey. This approach replicates how issues and problems are often encountered in life, and encourages students to develop a disposition for lifelong learning beyond school.

Teachers seeking to introduce students to inquiry-based learning may decide to start with a very focused and linear investigation involving considerable teacher direction. As students acquire successful experiences with inquiry-based learning, the investigations can become more complex, organic, and student-directed. The integration of inquiry-based learning strategies with varied learning activities helps to foster a disposition towards lifelong learning fueled by an inquisitive mind.

Discipline-Based Thinking

Education is intended to help students see the world more clearly and to recognize meaningful connections. Each subject area helps students acquire the ability to think about and process information in a disciplined way. Understanding our increasingly complex world requires the effective application of this disciplined thinking. The ‘disciplines’ (or discrete subject areas) of the approved curriculum each contribute to the holistic development of the learner.

Migration studies provide a valuable opportunity for students to discover and investigate global, regional, and local realities relevant to the lives of all Canadians. Beyond citizenship education, *migration studies* provide a passport to greater understanding of the human condition as well as fostering empathy for those engaged in the challenging processes of adaptation and transformation. In arts classes, while thinking as an artist, students can explore creative ways of depicting the irrepressible immigrant spirit through their artistic specialty (dramatically, visually, and musically). In English classes students think in a disciplined manner to use the vehicle of language to effectively communicate key insights about the immigrant experience, or the human condition, to a particular audience.

In classes focused on Canadian and world studies, social studies, citizenship education, and social sciences, students investigate the human dynamic (in a disciplined manner) to better understand the increasingly more complex world around them. Clear and profound thinking encompasses individual, familial, community, provincial, national, and global reference points to frame perspective, significance, impact, relationship, pattern, and ethical considerations. In the following graphic, the umbrella term *social studies* is used to represent all courses/subject areas focused on the study of human experiences, institutions, and relationships, and to identify the key concepts of disciplined thinking used.



The critical thinking invited by such socially focused studies often requires reasoned judgement based on appropriate criteria. The conclusions reached by critical judgment require supporting evidence to establish accuracy and validity. These conclusions also require the lens of ethical considerations to help distinguish right from wrong, so that fairness and justice prevail. In these socially focused studies, disciplined student thinking requires students to consider the following elements that inform and illuminate choices in often difficult decision-making:

- ❑ inherent assumptions (not always explicitly stated);
- ❑ priorities (both expressed and implied);
- ❑ trade-offs (sacrifices made to protect priorities);
- ❑ consequences or impact (of both action and inaction).

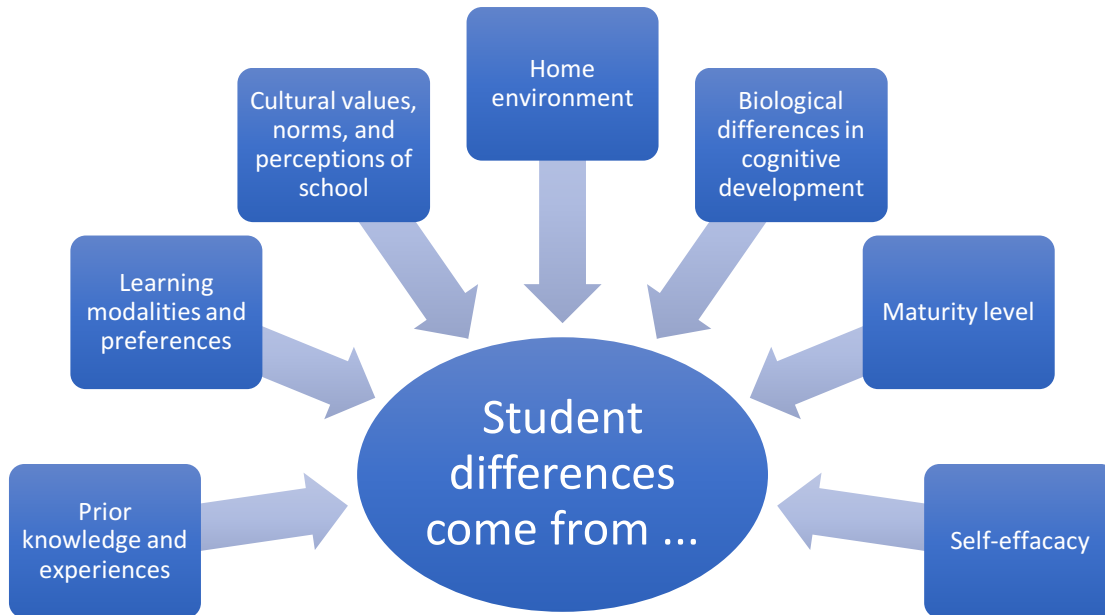
These will serve as a useful benchmark for self-assessment, as well as the assessment of the decisions or indecisions of others. *Migration studies* provide numerous opportunities to apply disciplined thinking skills to relevant, timely and critical subject matter. In particular, the contents of this family saga (set in Victorian times) lend themselves to both historical analysis and contemporary comparisons. In this way students are challenged to use the past to better assess and understand current practices. It is important to learn from the past, not to judge the actions of those who came before us, but to gain insight into the course of human progress.

At the end of Part One, a summary table was provided to help connect saga contents to significant historical and humanistic realities. Teachers are invited to recognize and add additional learning opportunities possible from the exploration and analysis of saga contents by applying discipline specific thinking to address the historical and human realities being described in this very well researched work of historical fiction.

Differentiated Instruction

To enable the success of diverse learners with differing needs, abilities, and interests, the use of varied teaching/learning strategies is recommended. Diverse learning preferences and levels of readiness can be effectively addressed through this varied approach.

Through differentiated instruction, the conscientious teacher can personalize the learning process for all students in a particular class. Such teachers can be seen to activate a vision of effective teaching practice that anticipates differences in the ways that students learn, and believes that, in order to maximize student success, teaching should be adjusted to support these recognized differences.



An investigation, student inquiry, research project, or creative composition can be differentiated in many ways. For example:

- ❑ Some students could explore a question that branches off the main question.
- ❑ Some students could assess and evaluate different sources from the rest of the class.
- ❑ Students could complete different products.
- ❑ Teachers could provide different scaffolding towards completing the processes and products.

Teachers may choose to have students work on an investigation independently, with partners, or in groups. Groups may be formed by assigning students based on their demonstrated ability to successfully complete a previous task. Assigning group members with complementary skills can lead to effective co-operative learning. Work groups may also be formed based on individual learning interests, or cultural background.

Teachers adopting the sample learning activities, found in the third part of this resource, will find differentiated instruction (DI) opportunities highlighted in the specific learning activities provided. These opportunities allow for enrichment, consolidation, and support of individual interests and abilities, as well as the effective use of locally available resources.

Assessment for Learning

Assessment is integral to learning. When used effectively, assessment becomes an educative experience for both the learner and the teacher. The learning activities in this resource are designed to maximize learning through effective and timely assessment.

Assessment used to improve learning is often referred to as *assessment for learning*. It includes diagnostic assessment to inform instruction, as well as teacher, peer, and self-assessment to provide valuable, formative feedback to the learner. When sufficiently descriptive, this feedback will help focus efforts aimed at improvement and personal growth.

Assessment may at times become part of the learning content experienced by students. Often referred to as *assessment as learning*, this practice involves developing the abilities (skills) and inclinations (dispositions) to use peer and self-assessment to support personal growth and improvement. Setting and revising learning goals is an important part of *assessment as learning*, and an essential element in the formation of the lifelong learner.

Summative assessment, also known as evaluation, or *assessment of learning*, is conducted by the teacher to determine grades reflecting the full extent of demonstrated student achievement, relative to mandated learning expectations (curriculum outcomes) for approved courses of study. This practice usually includes a combination of term tests, performance tasks, and a final examination. It is conducted near the end of a learning cycle (unit, program, and/or course of study).

Teachers are encouraged to work from a balanced assessment plan in which all three types of assessment are used together to improve learning and effect personal growth. The assessment tools included in this resource will support a balanced approach to assessment, including:

- ❑ construction and use of success criteria;
- ❑ assessment of investigations and inquiry learning;
- ❑ testing;
- ❑ product/task/performance assessment;
- ❑ gathering of evidence of student achievement to assign valid and reliable grades.

“The power of formative [descriptive] feedback lies in its double-barreled approach, addressing both cognitive and motivational factors at the same time.”
Susan Brookhart, 2017

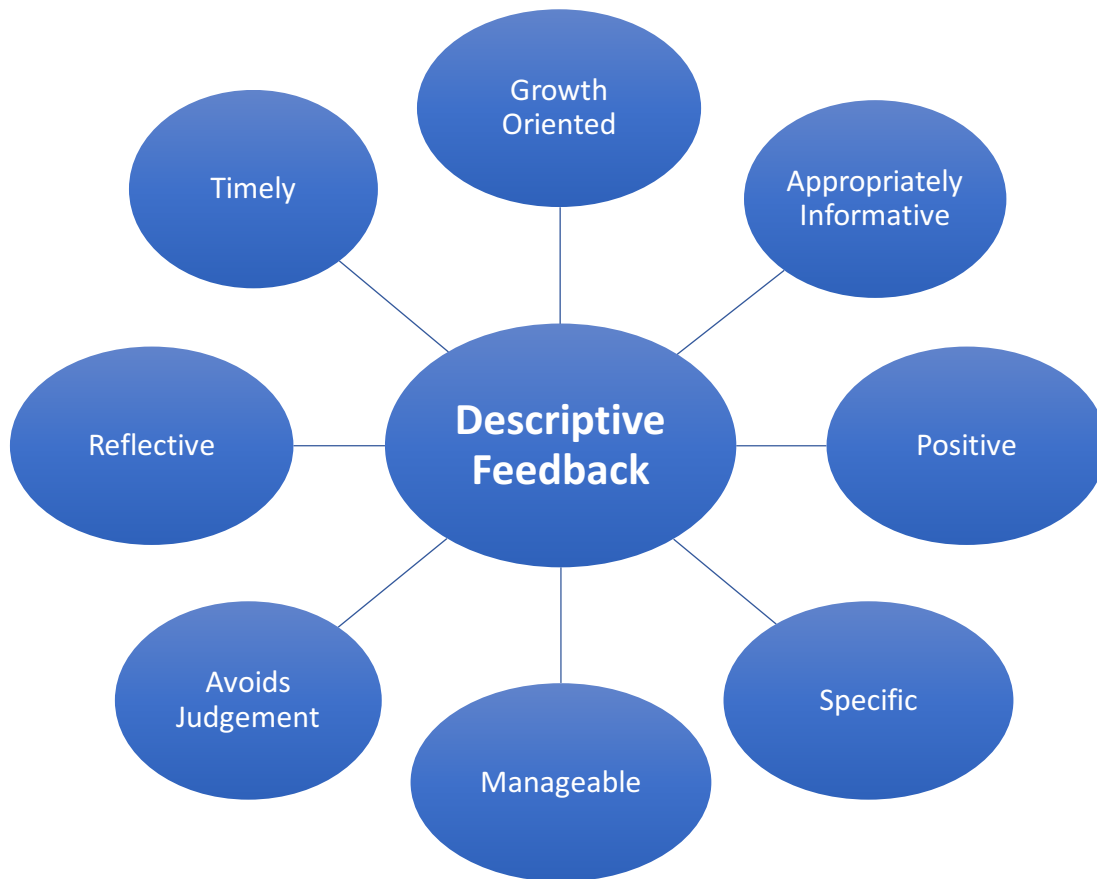
Recent education research, including work done by John Hattie (2008), Dylan Wiliam (2011), and Grant Wiggins (2012) confirms the importance of formative assessment, and specifically descriptive feedback, in increasing student learning. In this sense, *assessment for learning* is a key building block for all learning activities supported by this teacher’s resource.

Good descriptive feedback must be growth oriented, forward-thinking, and positive in nature. It need not dwell on past deficiencies but can focus most directly on what measure can be applied to close the learning gap. Descriptive feedback avoids judgements that might imply that the learning journey is over.

Descriptive feedback is appropriately informative (clear and concise) about what has already been done well and the next step that can lead to greater success. The most useful feedback is specific. It does not deal in generalities or platitudes. It identifies specific strengths, specific areas for improvement, and specific corrective strategies that can be put to effective use by any learner wishing to improve.

Both the number of identified deficiencies (expressed positively to students as learning targets) and the corrective strategies suggested (expressed as learning opportunities) must be held to a manageable

number for students. Too many targets can overwhelm and confuse young learners. When several deficiencies need to be addressed to close the learning gap, it is always best to select one to three to work on at a given time, saving others for a subsequent opportunity.



As much as possible, descriptive feedback should model and foster reflective thinking. Through the teacher's example and support, students can become better able to self-assess their own work and to set their own learning goals and strategies to achieve them. The teacher can model the kind of thinking required in productive self-assessment, based on established success criteria. Students should then be given opportunities to apply and fine-tune this critical thinking, and to provide helpful feedback to their peers. Finally, all feedback must be timely. Students should receive it as soon as possible, while the work done and the thinking applied to its completion are still fresh.

To support teachers in working from a balanced assessment plan, several assessment tools have been included in the reproducible masters that accompany each learning activity featured in this resource. Teachers are encouraged to add their own tools and strategies. In this way, even more variety can be incorporated into assessment planning. Education research confirms the pedagogical value of using a rich variety of assessment tools to support diverse learner needs. Given the nature and complex subject matter of *migration studies*, product and performance demonstrations provide teachers with more effective ways of assessing the full extent of student learning than do traditional tests, quizzes and exams.

Sample Learning Strategies for Saga Contents

The following represents some best fit examples of strategies for using the contents of this family saga with students. Some are most appropriate as whole class learning strategies. Others may be more appropriate for group work or independent study. Teachers are the ultimate judges for the best strategies to use given student needs, interests and abilities. These suggestions are not the only strategies possible. Creative teachers will be able to find many additional entry points and strategies to engage their students in *migration studies* while using this saga as a resource to learn about the human condition. In addition, some strategies can be used with several different parts of this saga. They have not always been repeated to make better use of available space.

Part One: Sea (1882)

Saga Synopsis	Big Ideas
Young Joseph Conlon's pregnant mother dies during a stressful voyage crossing the ocean with her two children. Feeling alone, as an illegitimate child, Joseph finds comfort in the stories his mother used to tell him. Joseph misses the family members lost to the Great Hunger and hopes his life will be better in Toronto with his uncle. But he is abandoned in Union Station and taken to an orphan's home for Catholics, who were unwanted in Toronto.	<p>Life as a constant struggle to survive.</p> <p>Humans complicate their lives by creating additional religious, political, social and familial conflicts.</p> <p>Humans seek opportunities to better their lives.</p> <p>Childhood innocence is vulnerable.</p> <p>Children vividly remember magical tales and stories told to them by parents and elders.</p>
Course/Subject Area	Strategy
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students investigate the push/pull factors behind the extensive immigration of Irish families to North America after 1850 and to identify the hardships faced.
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students compare the Great Hunger in Ireland (1845-1850) to the Ukrainian Holodomor (1932-33) to identify causes and impact.
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students investigate the Protestant Reformation to determine the points of ongoing conflict between Christian faiths.
Grade 11 Origins and Citizenship: History of a Canadian Cultural Group; Grade 12 Challenge and Change in Society	Have students investigate the immigrant experiences of Irish Canadians to compare their own cultural group's experiences.
Grade 12 World Issues	Have students compare push pull factors of migration and the experiences of migrants in Victorian times to current events.
Grade 12 Human Development Throughout the Lifespan	Have students assess saga contents based on what they have learned about the development and vulnerability of children.
Grade 12 Writer's Craft	Have students adapt the author's storytelling style to tell an original historical or contemporary story about immigration and the human condition.
Grade 11/12 English	Have students analyze the author's use of metaphor and imagery to effectively communicate human emotions and tell a moving story.
Grade 11/12 Dramatic Arts; Grade 11/12 Visual Arts	Have students use their preferred art form to effectively communicate the emotions and hardships of the immigrant's journey.
Grade 11 Dynamics of Human Relationships	Have students use this family saga to explore human relationships and the factors building and complicating human and family relations.

Part Two: String (1882-1886)

Saga Synopsis	Big Ideas
Young Joseph draws to help consume his loneliness and guilt and to explore his growing sexuality. He finds a soulmate in Deary, who like him is a free spirit possessed with powerful visions. Joseph gets into serious trouble when another boy almost dies after drinking what Joseph thought was medicine. Joseph befriends Tim, who is anxious to escape the orphanage, and is very upset when Deary is taken away to be a domestic servant.	Life is a constant struggle to be free and independent. Humans seek to build relationships with others to establish a sense of belonging and to feel that they are loved. Childhood innocence is fragile. Visions can be powerful forces in peoples' lives.
Course/Subject Area	Strategy
Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships; Grade 11 Introduction to Anthropology, Psychology and Sociology	Have students investigate the relationship between a child's sense of wholeness and positive self-image and the ability to develop and sustain healthy relationships.
Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships; Grade 11 Introduction to Anthropology, Psychology and Sociology	Have students use sage contents and other reliable sources to investigate the fragility of childhood innocence and how easily children can be scarred by traumatic life experiences.
Grade 11/12 Dramatic Arts; Grade 11/12 Visual Arts	Have students use their preferred art form to explore the human condition by effectively communicating the fragility of childhood innocence and how easily children can be scarred by traumatic life experiences.
Grade 12 English	Have students analyze the author's development of characters to effectively tell a moving story while holding a mirror to humanity.
Grade 12 Writer's Craft	Have students adapt the author's character development technique to tell an original historical or contemporary story revealing insight into the human condition.

Part Three: Paper (1887)

Saga Synopsis	Big Ideas
Deary lies about her new life and then runs away. Joseph leaves the orphanage to be a paperboy and to live in St. Nicholas Home. He continues to draw to escape his miseries and meets a girl named Myrtle who offers to undress for money. He then meets her older sister Beatrice, who works as a hooker to support them. Joseph is seduced by Beatrice and Myrtle becomes jealous. He takes Myrtle to the Industrial Fair for her birthday. When Beatrice is arrested for prostitution Joseph asks that Myrtle be taken to the Catholic orphanage.	Street children are forced to forego childhood and grow up quickly to survive. Adolescents seek to build relationships with others to establish a sense of belonging and to feel that they are loved. <i>"We are not meant to be perfect. We are meant to be whole."</i> Jane Fonda
Course/Subject Area	Strategy
Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships	Have students compare the process of growing up in a secure family, in a broken family and alone to investigate the impact on human development.
Grade 12 Human Development Throughout the Lifespan; Grade 11 Introduction to Anthropology, Psychology and Sociology	Have students investigate why people (including children and adolescents) lie and break promises and assess the impact on building healthy relationships (based on trust and forgiveness).
Grade 12 Dramatic Arts; Grade 12 Visual Arts	Have students use their preferred art form to depict and reveal the many aspects of adolescence.
Grade 12 English Grade 12 Writer's Craft	Have students reflect on and write about the adolescent transition into adulthood.

Part Four: Dust (1888-1889)

Saga Synopsis	Big Ideas
To avoid discrimination Joseph and Tim pretend to be Protestants, finally securing a job at a flour mill and lodging in a boarding house. They learn about the dangers of working in mechanized mills and about the Knights of Labour who seek to protect workers' rights. Joseph learns he can make extra money sketching and joins the company baseball team. Tim is accidentally killed in the mill and Joseph arranges a Catholic funeral and burial using the money they had both saved. Joseph also stands up to a bully but misses a chance to reconnect with Deary.	Street children are forced to forego childhood and grow up quickly to survive. Adolescents seek to build relationships with others to establish a sense of belonging and to feel that they are loved. <i>"We are not meant to be perfect. We are meant to be whole."</i> Jane Fonda Religious and cultural discrimination were key social realities in Victorian Toronto. The Industrial Revolution led to mechanization, but also to workplace injury and worker exploitation.
Course/Subject Area	Strategy
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students investigate and assess the effects of the Industrial Revolution on the workplace and on workers, including the role of the Knights of Labour and other workers' groups.
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students investigate and assess the effects of religious, cultural and class discrimination in Victorian Toronto, ironically often referred to as anti-vice, anti-liquor "Toronto the Good."
Grade 12 English; Grade 12 Writer's Craft; Grade 12 Dramatic Arts	Have students reflect on and write about the social and economic effects of religious and cultural discrimination in Victorian Toronto. Have dramatic arts students re-enact the human dynamic.
Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships	To investigate the impact on human development, have students compare the experience of growing up in a healthy (secure) family, in a broken or poor family, and alone.

Part Five: Glass (1893)

Saga Synopsis	Big Ideas
After narrowly escaping serious injury, Joseph quits the mill. At the age of 19, he buys a small piece of land and pitches a tent along the Don River. While sketching a burned-out church, Joseph is badly injured and disfigured when a wall collapses. He is taken in by the owner of the company responsible and given a job painting stained glass windows. Joseph learns much from and about this large and wealthy family. Joseph distracts himself from his miserable life by attending theatrical performances and by hiring prostitutes. Joseph reconnects with Deary, who is now an actor.	There were rigid social norms in Victorian society. The scars of a difficult childhood often manifest well into adulthood. Some remain for life. Human scars can be both external and internal. Socially responsible people (including business owners) accept responsibility for the damages they cause.
Course/Subject Area	Strategy
Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture	Have students investigate social norms in Victorian Toronto and differences between wealthy and poor classes. Investigate the effects of industrialization on workers, workplace, and the labour movement. Assess the causes and consequences of socio-political movements against gambling, vice, and alcohol.
Grade 12 English; Grade 12 Writer's Craft; Grade 12 Dramatic Arts	Have students investigate and assess the effects of religious, cultural and class discrimination in Victorian Toronto to reflect on, write about and dramatize the human dynamic.
Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships	Have students investigate the effect of childhood trauma on an individual's ability to sustain healthy relationships as an adult.

Part Six: Flesh (1894-1899)

Saga Synopsis	Big Ideas
<p>After Deary disappears unexpectedly with her troupe of actors, Joseph immerses himself in his work and seeks the comfort of prostitutes. Joseph is asked to stay on by his employer and he agrees. He learns much while living with his employer's large family. When the employer's daughter marries her Jewish optometrist, Joseph is witness to anti-Semitic bigotry. A disillusioned Joseph meets up again with Myrtle. Now working as a seamstress, she thanks him for having helped to straighten her life around. Joseph brings Myrtle to his employer's birthday party, afraid that she might reveal secrets about his past. Joseph and Myrtle become intimate. His boss buys a house and leases it to them as a family home. When he dies, he leaves it to them. After two miscarriages, Joseph and Myrtle become depressed and their marriage suffers greatly. Feeling trapped, Joseph spends his nights wandering and drinking.</p>	<p>The scars of a difficult childhood often manifest well into adulthood. Some remain for life.</p> <p>Human scars can be both external and internal.</p> <p>Human relationships are built on trust and mutual respect.</p> <p>It is difficult to love another person when you cannot love yourself.</p> <p>Guilt and self-loathing are destructive emotions and not conducive to building healthy relationships.</p> <p><i>"It is not the strongest of the species that survives, nor the most intelligent. It is the one that is most adaptable to change."</i> Charles Darwin</p> <p><i>"I know for sure that what you dwell on is who you become."</i> Oprah Winfrey</p> <p><i>"In any given moment, we have two options; to step forward into growth or to step backward into safety."</i> Abraham Maslow</p>
Course/Subject Area	Strategy
<p>Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture</p>	<p>Have students investigate anti-Semitism in Victorian Toronto to identify and assess causes, consequences and impact.</p>
<p>Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships</p>	<p>Have students investigate the effect of childhood trauma on an individual's ability to sustain healthy relationships as an adult.</p>
<p>Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships</p>	<p>Have students investigate the effects of guilt, self-loathing, and disillusionment on human relationships. Have students analyse and explain the effects of the depression and disappointment associated with miscarriage (death of an unborn child) on human relationships.</p>
<p>Grade 12 English; Grade 12 Writer's Craft</p>	<p>Have students assess and adapt the author's use of imagery and symbolism as tools in character development to create an original story providing insight into the human life journey.</p>
<p>Grade 12 Dramatic Arts Grade 12 Visual Arts</p>	<p>Have students use their preferred art medium to illuminate and dramatize what the story reveals or confirms about human nature and the human life journey. Identify adaptability, obsession and retreating to safety as some possible considerations.</p>

Part Seven: Blood (1990-1904)

Saga Synopsis	Big Ideas
<p>Joseph and Myrtle are unable to repair their broken relationship. Like Joseph, Myrtle also immerses herself in her work. Joseph finds Deary at the Exhibition and they resume their love affair. Sensing the increasing distance, Myrtle makes her husband a new suit. When he is unable to respond with any kind of affection she moves her things to the empty nursery. Joseph is alarmed to find out that his Chinese friend is constantly beaten in school. Joseph resorts to alcohol to dull his pain. As Myrtle becomes a sought-after dressmaker in Toronto, Joseph worries that she is working too hard, only to discover she feels the same way about him.</p> <p>Because his wife loves to sing, Joseph decides to buy her a gramophone for Christmas. He returns it for a refund when he catches his wife being overly</p>	<p>The scars of insecurity, self-doubt and guilt can damage relationships beyond repair.</p> <p>Human relationships are built on trust and mutual respect.</p> <p>There was a clear double standard for men and women Victorian society reflected a clear double standard</p> <p>It is difficult to love another person when you cannot love yourself.</p> <p>Guilt and self-loathing are destructive emotions and not conducive to building healthy relationships.</p> <p><i>"Every person must live their life as a model for others."</i> Rosa Parks</p> <p><i>"I am not the product of my circumstances. I am the product of my decisions."</i> Stephen R. Covey</p>

<p>affectionate with her boss. He uses the money on a seedy room and a prostitute. Joseph is exposed to the cruel world of cock fighting and he rescues a badly mauled dog from certain death, presenting the dog to his wife as a Christmas present. Myrtle accused Joseph of being a drunk and a womanizer. With little left to say in person, and sleeping in separate rooms, the Conlons resort to communicating through notes, mainly about the dog.</p> <p>The death of a young girl from diabetes brings the Conlons closer together during the funeral service. Myrtle feels violated when she comes home to find Joseph going through her childhood treasures. While in search of Deary at the Exhibition, Joseph stumbles upon his sister Colleen and he lapses into a stream of childhood memories. He suddenly remembers buying his mother three bottles of “medicine” while she was trying to break her dependence. Myrtle quits her job to start her own business and asks Joseph to consider a divorce.</p>	<p><i>“It is said that literature, poetry and drama hold up a mirror to humanity.”</i> Roger Ebert</p> <p>Human nature is as complex as it is important to understand.</p>
<p>An insecure Joseph finally completes his stained-glass windows for St. John’s Church. Only after they are celebrated as outstanding works of art does he finally appreciate his own work. During a major fire in Toronto Joseph runs into St. John’s Church to watch his widows explode. Through the smoke, he hears his dead mother’s say, “I forgive you.” Only then does he save himself from the burning church, to walk home together with his wife and dog. A note left for him at Union Station instructs Joseph to meet the train bringing the circus to town. When he goes there, he discovers that Deary has died tragically, leaving their infant daughter, Annie, for Joseph to raise.</p>	
<p>Course/Subject Area</p>	<p>Strategy</p>
<p>Grade 12 World History Since the Fifteenth Century; Grade 12 Adventures in History; Grade 12 Canadian History, Identity and Culture</p>	<p>Have students research the causes and consequences of the Great Toronto Fire of 1904 and the significance of Toronto’s Canadian National Exhibition.</p>
<p>Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships</p>	<p>Have students investigate the effect of childhood trauma on an individual’s ability to sustain healthy relationships as an adult, including the scars of guilt, abandonment, self-loathing, insecurity and disillusionment.</p>
<p>Grade 12 Human Development Throughout the Lifespan; Grade 11 Dynamics of Human Relationships</p>	<p>Have students investigate the effects on human development and relationships of childhood memories and visions.</p>
<p>Grade 12 English; Grade 12 Writer’s Craft</p>	<p>Have students assess and adapt the author’s use of imagery and symbolism as tools in character development to create an original story providing insight into the human life journey.</p>
<p>Grade 12 English; Grade 12 Writer’s Craft</p>	<p>Having students write the next chapter of the Conlon saga. Ask students to engage in critical thinking to find evidence in the story to support their decision to present a happy, sad or bitter-sweet ending to their chapter.</p>
<p>Grade 12 Dramatic Arts Grade 12 Visual Arts</p>	<p>Have students use their preferred art medium to illuminate and dramatize what the story reveals or confirms about human nature and the human life journey. Identify sinfulness, love, obsession, suppressed memories and recurring visions as some possible considerations for their artistic renderings.</p>
<p>Grade 12 World Cultures</p>	<p>Have students compare the immigrant experiences of Anglo-Saxon Protestant (WASP), Irish Catholic, Chinese and Jewish Canadians to assess the accuracy of the events and experiences presented in this piece of historical fiction.</p>

Part Three: Sample Learning Activities

Classroom Ready Migration and Humanity Studies for Busy Teachers

In the last part of this resource, four sample learning activities are planned out for teachers to integrate *migration studies*, as an investigation into the human condition, into their courses. Each sample plan has been developed for a different course, program area and curriculum policy document. Each plan includes classroom ready reproducible masters (RMs) for teachers to duplicate or adapt. Using a ‘design down’ template, each sample plan is designed to address mandated learning expectations for the identified course. A balanced assessment plan is briefly outlined and then supported with specific assessment strategies and tools.

Each sample plan incorporates the contents from the immigration experiences of a fictional Irish family as key learning materials. This historical fiction genre allows for the inclusions of experiences from numerous families into one composite articulation. This family saga can be used in the classroom to focus discussion and reflection relative to our collective human condition and complex nature. These plans present an approach to *migration studies* that is less than a major unit of study, but much more than a single lesson or class period treatment. Teachers are encouraged to adapt these plans to better serve the specific needs, interests, and abilities of their students. In addition, teachers are encouraged to tweak and adapt plans to address mandated learning expectations for other secondary school courses.

List of Sample Learning Activities

#	Title	Course
1	The Power of Story Telling Pages 36 – 43	Grade 12 English, The Writer's Craft (University Preparation)

#	Title	Course
2	The Human Condition Through Immigrant Eyes Pages 44 – 51	Grade 12 Dramatic Arts (University/College Preparation)

#	Title	Course
3	Immigration and Religious, Cultural and Class Discrimination of Minority Groups in Victorian Canada (1867-1901) Pages 52 – 59	Grade 12 Canada: History, Identity and Culture (University Preparation)

#	Title	Course
4	Immigration, Treatment and Human Relationships Pages 60-67	Grade 11 Dynamics of Human Relationships (Open)

The Power of Story Telling

Grade 12 English, The Writer’s Craft (University Preparation)

<p>Learning Expectations/Outcomes Students will:</p> <ol style="list-style-type: none"> 1. read a range of teacher- and self-selected models of effective writing to become familiar with the art, craft and world of writing (e.g., read a variety of narrative texts that reflect diverse cultural and geographical perspectives) (A1.1) 2. analyse and assess the effectiveness of the ways in which writers use elements of form to communicate meaning (A1.3) 3. analyse and assess the effectiveness of the ways in which writers use elements of style (e.g., diction, voice, tone, literary and/or rhetorical devices, sentence structure) to communicate meaning (e.g., explain how the imagery used by a writer strengthens the theme of his or her work) (A1.4) 4. use appropriate text forms and stylistic elements to communicate ideas and experiences effectively (B2.2) 	<p>Learning Goals (Greater Purpose / Big Idea / Enduring Understanding for Activity)</p> <ul style="list-style-type: none"> ❑ When effectively used ‘story’ is a communicative structure that can give meaning and order to life. ❑ Stories can be used to bridge the generational gap and further cross-cultural understanding. ❑ Hardships and challenging circumstances (both historical and contemporary) helped shape the character and identity of Canada’s immigrants. ❑ Metaphors are powerful storytelling tools. <p>Character/Values Education:</p> <ul style="list-style-type: none"> ❑ Valuing relationships ❑ Developing appreciation for hardships endured by preceding generations
<p>Assessment Plan (Evidence of Learning)</p> <ol style="list-style-type: none"> 1. Diagnostic assessment of prior learning and student attitudes toward story writing and familial relationships 2. Formative assessment and feedback regarding the degree to which progress is being made relative to the achievement of learning expectations (writing process) and learning skills (group process) 3. Evaluation of final stories by teacher using the same rubric students were given as a coaching tool 	
<p>Teaching/Learning Strategies Day 1</p> <ol style="list-style-type: none"> 1. Write the question: “Why are stories important?” on the board and brainstorm answers with the students. Use the following quote from American film critic and journalist Roger Ebert (1942-2013) to help focus and affirm student thinking: “It is said that literature and poetry and drama hold up a mirror to humanity.” [10 minutes] 2. Have student pairs read RM 1 <i>The Power of Story Telling</i> to highlight the most significant information. Ask student pairs to use this new information to extend and complete the original brainstorm note. [15 minutes] 3. After students have read <i>The Shining Fragments</i>, use the following questions to generate some ideas for the students’ own story writing: <ul style="list-style-type: none"> ❑ What metaphors and imagery did the writer use to portray and punctuate the emotions and hardships faced by her characters? ❑ What types of readers and audiences are served by this type of publication? ❑ If you were interviewing this writer, what questions would you want to ask about the process involved in writing this piece? ❑ How does the writer use cause and effect to make her story more interesting and persuasive? [15 minutes] 	

Hand out RM 2 *Understanding the Metaphor* and instruct student pairs to look at specific metaphors used in *The Shining Fragments*. Take up the questions with students to help generate personal story ideas. Hand out RM 5 *Rubric for a Short Story* for students to use as a coaching tool. Review contents with students to establish success criteria for their writing task. [30 minutes]

DAY 2

4. Allow students the full period to work on their own short stories. Use RM3 *Building My Short Story* as an idea organizer for individual students. Discuss the importance of each element highlighted in RM 3 to reinforce their positive effect on the creative writing process. To find additional storytelling models, direct students to other sources available from the school library or from the course reading list. Circulate the room while the students are working to guide and assist each writer’s creative process, and to provide constructive feedback and encouragement for emerging metaphors and storylines. Instruct students to bring completed copies of their building plan (RM3) to the next class.

[70 minutes]

DAY 3

5. Put students in peer feedback groups of four. Have students take turns sharing their plans and receiving peer feedback. Circulate among the various work groups to identify students needing more direct instruction, and to model descriptive feedback intended to improve the quality of student work. Use this experience to re-configure peer feedback groups where necessary.
6. Allowing sufficient time for the development of a quality draft, instruct students to write their working draft story and bring four copies to a specified class later in the week.

[70 minutes]

DAY 4

7. Put the students in peer feedback groups of 4. Provide each student with a copy of RM 4 *Peer Assessment Feedback Sheets* and ask students to carefully fold and tear the page into four separate feedback sheets. Have students sign each one in the ‘Assessed by’ space.
8. Provide each group with 15 minutes to read, assess and comment on each story. Instruct peer feedback groups to read the story and write their descriptive comments and corrections neatly and silently on the story sheet using a coloured pen. After about 10 minutes, instruct student groups to provide the author oral feedback suggesting both strengths and areas for improvement in the existing story. For longer stories, a second day of feedback sharing may be required to allow one half hour of time for each story.
9. After 15 minutes instruct students to return the story to the author along with the completed and signed feedback sheets. After allowing two minutes for the exchange of papers, have student groups move on to the next story and repeat the feedback process. Sit with as many groups as possible to model constructive criticism and descriptive feedback. Require students to assess their own story.

[70 minutes]

DAY 5

10. When the students submit their final draft for evaluation by the teacher, have them attach their three peer assessments and one self assessment to the back of the good copy. Evaluate stories using RM 5.

Learning Materials

- RM 1 *The Power of Story Telling*
- RM 2 *Understanding the Metaphor*
- RM 3 *Building My Short Story*
- RM 4 *Peer Assessment Feedback Sheets*
- RM 5 *Rubric for a Short Story*

Elements of 21st Century Learning

- Creativity
- Collaboration
- Self-direction

Resources

Story Tellings: http://www.storytellings.com/more_power.htm

Adapting this Activity to Support Learning

1. Have students focus their writing on immigrant experiences or human relationships they have personally witnessed to integrate insight into both human nature and their own humanity.
2. Consider writing options that connect directly to other courses currently being studied by the writers in your class. Examples may include history, world issues, social sciences, humanities, and the arts. For example, a dramatic arts student might create a short play or monologue, while a sociology student might focus on a more in depth study of human relations or human development throughout the lifespan.
3. Consider asking students to write the next chapter of this family saga based on what they have concluded about the characters created by the original author.

Teaching Notes

1. Consider using this learning activity and writing assignment in place of another piece for your course evaluation plan. Giving students the option of selecting this assignment as a summative exercise.
2. Consider using a paper cutter to cut RM 4 into the required four feedback sheets before class.
3. Invite students to compose a class anthology of student stories.

RM 1 The Power of Story Telling

To be human is to have a story. Often, we think of our lives as a story. Story is the *structure* that gives meaning and order to our lives. Instead of trying to make sense of the literally millions of independent events that comprise our lives, we intuitively organize them into an orderly sequence of events. We have a *past*, a sense of where we came from; a *middle*, who we are now; and a *future*, what we aspire to become. This is essentially the same structure – beginning, middle and end – that makes up a storyline.

Stories are how we convey our deepest emotions and talk about those things that we value the most. It is through the stories we tell that we are most able to portray the fullest array of human emotion and spirituality.

Stories 'speak' to us at a number of levels. Factually, they appeal to our reason and intellect by providing evidence and information to bolster arguments and help us make informed decisions. Emotionally, they bond us to others who share the same story and give us a sense of belonging and community. Historically, stories are the connections to a past (possibly long forgotten or under-appreciated) that are *the* source of the rich images and symbols that unconsciously motivate our behaviour in the present.

Stories are as old as humankind. Cave paintings going back 25,000 years or more dramatically portray the story of the great Paleolithic hunts undertaken by our earliest ancestors. Glyphs recovered from Mayan pyramids and tombs of the Pharaohs tell a symbolic story of how the view of our place in the cosmos evolved over time. Throughout Celtic Europe, the bards held a place of the highest esteem for their disciplined talent of maintaining and passing on the stories of tribes and clans. The scriptures of our great religions take the form of parable and story, instructing and inspiring us to a higher good. Each of these is an example of how the very foundation of our human existence—the essence of who we are—is reliant on story.

We can safely surmise that without story, there could be no culture and without culture, our species would surely not have survived, let alone risen to dominance. How would we have learned to hunt, to gather, to plant, to create the first cities, if it were not for stories? Many so-called 'primitive' myths are often no more than stories that teach when to plant and when to harvest. In pre-literate times—the 99.99% of our human existence before the advent of the written word—stories were the primary means of transmitting everyday, practical knowledge from one generation to the next. Stories are how we've accumulated and shared our "intellectual capital" for hundreds of generations.

Stories are a priceless culture-shaping tool. They help us to understand how we "fit in" to the larger social order. They are the principal means for transmitting what's really important to the tribe, the clan, and the community. From stories, we learn the very relative notions of 'good' and 'bad', 'right' and 'wrong', what is expected and how we must behave. And we learn – vicariously – the consequences of failure. Fairy Tales are really morality stories that graphically demonstrate to children the consequences of certain behavior.

At their best, stories are incredibly impactful and persuasive because they 'speak to us' at a very meaningful, emotional, and often-unconscious level. When a story makes the hair on the back of our necks tingle it is because that particular story has touched a very deep nerve in our personal or collective psyches.

Adapted From: Storytellings. http://www.storytellings.com/more_power.htm

RM 2 Understanding the Metaphor

Name: _____ Course: _____ Date: _____

For every story, the story-teller must choose particular moments to occur that contribute significantly to the theme or overall message of the story. A big part of a story-teller's effectiveness depends on the teller's choice of the metaphors used and the deep-rooted meaning, significance, and ultimate humanity that those metaphors reveal.

The word 'metaphor' means "to carry over," or to exchange one thing for another. In the instance of writing a short story, the metaphor is often used to describe something that can't be seen, but is very much experienced. The metaphor combines with the characters and the environment in the story, to help construct the world or reality that the writer is trying to recreate and communicate to the reader.

The following table identifies some of the metaphors found in *The Shining Fragments*.

Metaphor	Significance
Staying in the dark of steerage	After his mother's death, and without a father to count on, Joseph feels alone and more comfortable in the obscurity of darkness than in the clarity of light
Medicine from the Bottle Man	False hope and betrayal; a harmful, addictive chemical cocktail a con man sells to allegedly cure spells; By feeding her addiction, Joseph inadvertently harms his mother while trying to help her
Cards, whiskey and street prostitutes	Vices contributing to Joseph's personal character flaws and representing significant social problems in Victorian Toronto (gambling, alcoholism and prostitution)
Newspapers	A way for adolescents to survive, by legal means, in the cruel city streets
Mechanized flour mill	Flirting with death and disfigurement to earn a living by legal means
Cock fighting	Human cruelty to other living things, including visible minorities, for entertainment and profit
Facial disfigurement	Outward manifestation of the scars incurred from childhood and adult traumas
Union Station	A gateway of life altering promise and disappointment
Sketch book	An artistic tool to see and study the world from a safe distance while developing marketable skills
Childhood treasures	Lucky trinkets and tales packed with meaning and the power to bring back vivid memories
White swans	A glorious transformation of free-flying children who eventually morph into adulthood
Long walls	A person's increasingly frustrating and isolating search for a self he/she might appreciate more
Theatre	A new church to be attended regularly for maximum therapeutic benefits
Fire	An agent of destruction and cleansing revealing the impermanence of life and material possessions

After reading the story, answer the following questions in the space provided:

1. What is the significance of the title of the saga and its individual parts? Are these also metaphors? Explain?
2. What do the metaphors chosen by the author reveal about the depth of her emotional attachment to the story?
3. Which metaphor speaks most to you? Explain why. (Feel free to select a metaphor not listed above.)
4. Which elements of this story remind you of a person, place or experience in your life? Explain.
5. What subject could you write about with similar passion?

RM 3 Building My Short Story

Name: _____ Course: _____ Date: _____

For every story, the story-teller must choose particular moments to occur that build character and storyline in a way that is believable, while providing insight into the human condition. This is what often separates powerful stories from their opposite. Powerful stories affect readers. Use the following tool to build a story that holds reader attention and leaves the reader affected.

Learning from Professional Writers:

The author brings together many short stories into a comprehensive family saga.

What writing techniques are worth adapting?	What other author's techniques are worth adapting?

Accessing Personal Experience:

What happened? Where? When?	Why was it important?	How does it help my storytelling?

Creative Expression in Storytelling:

Storyline	Character Development	Imagery and Symbolism

Addressing the Human Factor:

What makes my story interesting?	What have I done to help the reader connect on a personal/emotional level?	What is the moral of my story?

RM 4 Peer Assessment Feedback Sheets

<p>Title:</p> <p>3 things I really like about your story</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/><input type="checkbox"/> <p>2 things I would like to know more about</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/> <p>1 thing I would suggest for the future</p> <ul style="list-style-type: none"><input type="checkbox"/> <p>Assessed by:</p>	<p>Title:</p> <p>3 things I really like about your story</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/><input type="checkbox"/> <p>2 things I would like to know more about</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/> <p>1 thing I would suggest for the future</p> <ul style="list-style-type: none"><input type="checkbox"/> <p>Assessed by:</p>
<p>Title:</p> <p>3 things I really like about your story</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/><input type="checkbox"/> <p>2 things I would like to know more about</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/> <p>1 thing I would suggest for the future</p> <ul style="list-style-type: none"><input type="checkbox"/> <p>Assessed by:</p>	<p>Title:</p> <p>3 things I really like about your story</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/><input type="checkbox"/> <p>2 things I would like to know more about</p> <ul style="list-style-type: none"><input type="checkbox"/><input type="checkbox"/> <p>1 thing I would suggest for the future</p> <ul style="list-style-type: none"><input type="checkbox"/> <p>Assessed by:</p>

RM 5 Rubric for a Short Story

Name: _____ Course: _____ Date: _____

Topic/Title:

Learning Goal:

Assessed by (check one):

- Self
 Peer _____
 Teacher

This rubric can also be used to assess or evaluate biographies or short essays.

	Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/Understanding	Understanding of text, themes and concepts	Writing piece demonstrates limited but passable understanding of text, themes and concepts	Writing piece demonstrates adequate understanding of text, themes and concepts; some key information used correctly	Writing piece demonstrates good understanding of text, themes and concepts; most key information is used correctly	Writing piece demonstrates excellent understanding of text, themes and concepts; all information is used correctly
	Accuracy of information presented	Minimal/limited amount of important information is accurately presented	Most important information is accurately presented	All important information is accurately presented	All information is accurately presented
Thinking	Evidence of research, thought and planning, including use of draft-feedback-revision process	Limited evidence of research, thought and planning; little use made of feedback	Some evidence of good research, thought and planning; some good use made of writing process	Clear evidence of solid research, thought and implementation of metaphor; very good use made of writing process	Extensive evidence of thorough research, deep thought and metaphor implementation; excellent use of feedback for product improvement
	Extent of topic treatment; originality of product; relevance of content presented	Limited topic treatment and originality; some content relevant	Adequate topic treatment and originality; most content relevant	Good topic treatment and originality; all content relevant	Excellent topic treatment and originality; all content relevant
Communication	Appropriate use of language conventions to clearly communicate main idea(s)	Language use provides limited clarity	Main idea(s) somewhat clearly expressed	Main idea(s) clear and well supported	Main idea(s) very clear and well supported; no language errors
	Effectiveness of vocabulary choices, use of grammar, proper syntax and sentence structure	Ineffective use of vocabulary, grammar; text incomplete and illegible in some key parts	Somewhat effective use of vocabulary and grammar; text is typed	Effective use of vocabulary, grammar, syntax, and sentence structure; text is typed in proper essay format	Highly effective use of vocabulary, grammar, syntax and sentence structure; text is typed in proper essay format
Application	Use of description and metaphor are clear, cohesive and concise	Limited use of description and metaphor	Uses description and metaphor somewhat effectively	Effective (clear and cohesive) use of description and metaphor	Highly effective (clear, cohesive and concise) use of description and metaphor
	Effectiveness of message (impact on viewer/reader consumer/intended audience)	Limited appropriateness and effectiveness for intended audience	Story somewhat interesting and effective	Story interesting, effective and revealing of human nature	Message very interesting and effective; highly impactful and revealing of human nature

Strengths / Recommendations for improvement / Next steps:

The Human Condition Through Immigrant Eyes

Grade 12 Dramatic Arts (University/College Preparation)

<p>Learning Expectations/Outcomes</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. select and use a variety of drama forms to present original drama works (e.g., combine forms such as dance drama, mime, and reader’s theatre to dramatize or comment on a social issue) (A1.2) 2. use the elements of drama to achieve specific purposes in drama works (e.g., use <i>character, setting, relationship, and focus to present a distinct perspective on events or issues</i>) (A2.1) 3. use different acting approaches to explore and depict character in a variety of situations (A3.2) 4. demonstrate an understanding of how drama questions social and cultural conditions (B2.1) 	<p>Learning Goals (Greater Purpose / Big Idea / Enduring Understanding for the Activity)</p> <ul style="list-style-type: none"> ❑ Xenophobia, cultural ignorance, and language barriers are among the difficulties associated with migration and the transition to a new home. ❑ Racism is a learned behaviour that seeks to target and dehumanize people with obvious differences. ❑ The immigrant experience can be a conflicted existence. <p>Character/Values Education:</p> <ul style="list-style-type: none"> ❑ Adaptability and perseverance ❑ Empathy for the struggles of immigrants ❑ Respecting cultural differences
<p>Assessment Plan (Evidence of Learning)</p> <ol style="list-style-type: none"> 1. Diagnostic assessment of prior learning and student attitudes toward immigrants, tolerance for cultural differences and Canada’s nature as a “land of immigrants” 2. Formative assessment and confidential feedback regarding character development 3. Formative assessment and feedback regarding the degree to which progress is being made relative to the achievement of learning expectations and learning skills (group process) 4. Evaluation of final performance by teacher 	
<p>Teaching/Learning Strategies</p> <p>DAY 1</p> <ol style="list-style-type: none"> 1. Begin by handing out the assignment sheet RM 1 <i>The Human Condition Through Immigrant Eyes</i> and go through project requirements and group process to be used. Hand out RM 5 <i>Dramatic Performance Rubric</i> to outline assessment criteria. Instruct students to use RM5 as a coaching tool. [20 minutes] 2. Use stories from the family saga as research material for student triads to investigate how experiences, emotions, and conflicts have been effectively used as the focal point for the creative treatment of the immigrant experience. Use small group and class discussion to expose students to different treatments and to assess effectiveness. Use RM 2 <i>Immigration Experience Concept Map</i> to summarize thinking and emerging ideas. Post the following quotes around the classroom to provide additional food for thought. <p><i>“Childhood innocence is very fragile. Adults can be scarred for life by traumatic experiences during childhood.”</i> Anonymous</p> <p><i>“We are not meant to be perfect. We are meant to be whole.”</i> Jane Fonda</p> <p><i>“I know for sure that what you dwell on is who you become.”</i> Oprah Winfrey</p> <p><i>“In any given moment, we have two options; to step forward into growth or to step backward into safety.”</i> Abraham Maslow</p> <p><i>“It is not the strongest of the species that survives, nor the most intelligent. It is the one that is most adaptable to change.”</i> Charles Darwin</p>	

"Every person must live their life as a model for others."

Rosa Parks

"I am not the product of my circumstances. I am the product of my decisions."

Stephen R. Covey

"It is said that literature and poetry and drama hold up a mirror to humanity."

Roger Ebert

"Racism is taught in our society, it is not automatic. It is learned behavior toward persons with dissimilar physical characteristics."

Alex Haley

"Homophobia is like racism and anti-Semitism and other forms of bigotry in that it seeks to dehumanize a large group of people, to deny their humanity, their dignity and personhood."

Coretta Scott King

3. Ask focus questions like the following to direct student thinking to how pain can be both scarring and educational. Discuss how comedy can be born from pain and drama, and how a traumatic experience can be life changing:
 - What personal experiences may have been painful at first, but in time, you learned to laugh at them?
 - What might have happened to you if you had not learned from the painful experience?
 - What experiences of grandparents/elders, that were painful at first, became the subject of stories?
 - Why were those painful stories so frequently told?
 - What embellishments were used to make the story more interesting and memorable?
 - What message, moral, or insight did the storyteller want to share? Why?
4. Have students use RM 3 *From Concept to Completion: The Pitch Sheet* to brainstorm storyline possibilities and central characters for their own dramatization focused on the human condition as seen through immigrant eyes. For homework, have students complete their pitch sheet and be prepared to **sell** their ideas/plans to the rest of their work group/triad next class. [50 minutes]

DAY 2

5. Have student triads listen to all three script pitches before selecting one to produce together. Composite scripts are sometimes workable. Circulate among working groups to facilitate the decision making process.
6. To help the students develop their script and performance, you can ask focus questions like:
 - What techniques could you use to create a history for your character(s)?
 - Why might creating a history for a character help you portray that character more effectively?
 - What social, economic or political issue might you use as the basis for your performance?
 - What would be your goal in presenting this issue?
 - How do you expect the audience to react? How can you work with this reaction?
7. By the end of this second day, each triad should have a workable prototype to expand on in subsequent classes. Final scripts should take no more than 15 minutes to present to the class. [70 minutes]

DAYS 3 and 4

8. Use these two days as rehearsal periods. Interact with working groups to assess the quality of student scripts and the progress being made. Circulate as students continue their creative process to see what costumes, props, lighting, or audio devices they will require for their performance. Groups with similar lighting and sound needs should be scheduled to perform on the same day. [70 minutes X 2]

DAY 5 (Consider allowing a few days of germination/development time before implementing this next step.)

9. After the rehearsal periods organize a *Dress Rehearsal Day*. Place triads into groups of three to create a peer feedback opportunity. Have triads take turns presenting as the other two triads use RM 4 to organize their descriptive feedback. Allow a maximum of 15 minutes for each performance. With setup and feedback time this process will take up this entire period. Make sure that feedback sheets are signed and exchanged. To allow triads to process feedback, let some planning time pass before final presentations. [70 minutes]

DAYS 6+

10. Create a performance schedule to allow each triad to perform their final production before the rest of the class. Allow 5 minutes of set up/tear down time between performances. Arrange the order of presentations to minimize time between performances. Record performances and count on 4 performances per class.
11. Evaluate student progress towards mandated learning expectations using RM 5 *Dramatic Performance Rubric*. Consider using the same rubric as a peer and self assessment tool.

Learning Materials

- RM 1 *The Human Condition Through Immigrant Eyes*
- RM 2 *Immigration Experience Concept Map*
- RM 3 *From Concept to Completion: The Pitch Sheet*
- RM 4 *Seven Things About Your Performance: Peer Feedback*
- RM 5 *Dramatic Performance Rubric*

Elements of 21st Century Learning

- Creativity
- Self-direction
- Problem solving and decision making
- Collaboration

Adapting this Activity to Support Learning

1. Allow students to integrate work from other courses to create a product that might be a useful teaching tool for those other courses.
2. Allow students to adapt the dramatic performance to simultaneously be useful as a demonstration of learning expectations for courses in history, sociology, human development and English or to allow for the performance strengths and technical abilities of the production team/triad.
3. Consider triad grouping that allows students to pursue and integrate specialized personal interests and skills into the final product. For example, a group of students with a background in media studies and visual art might be allowed to create an animated cartoon instead of a live stage performance.
4. To add an element of variety to this project, solo performances and televised performances should be allowed when circumstances warrant these adaptations.
5. Consider extending this activity by including a public performance, such as a festival of short plays.

Teaching Notes

1. Make sure a video camera, computer and projector (for RM 2) are available in the drama room.
2. Copy the rubric on the back of the assignment sheet to encourage students to refer to it while working.
3. Allow students to elect to include this project work as a major or minor piece for their performance portfolio.
4. Consider recording each performance on a DVD. Use this for formative feedback and then distributed to all students as a memento, and to the yearbook and/or graduation committees.

RM 1 The Human Condition Through Immigrant Eyes

Grade 12 Dramatic Arts Project

Name: _____ Course: _____ Date: _____

Use the immigrant experience accounts presented in the family saga *The Shining Fragments* to explore the human condition as seen through the eyes of immigrants. Consider the accounts of abandonment, isolation and exploitation, as well as the overt bigotry toward Catholic, Irish, Jewish and Chinese new comers in a Victorian Toronto that self-righteously refers to itself as “Toronto the Good.” Have students compare these accounts to the experiences of immigrant elders in their own family and community. Many grandparents or elders constantly repeat stories about emotional experiences such as flight from a life threatening political or economic crisis, discrimination, isolation, abandonment and forced socialization.



Your task will be to use contents from the family saga and your interviews of elders to dramatically explore human nature through the eyes of immigrants and displaced persons. There is considerable drama and humour in the often-conflicted lives of immigrants. Along with opportunity, relocation and change often bring discomfort and regret, until an effective adjustment is made. It is often said that all comedy is born out of pain.

For this project, you will be working in groups of three (triads) to create, rehearse and perform a dramatic story about human nature revealed through the experiences of immigrants. As there will be characters within your stories (i.e. people who helped them, people who made life difficult for them, etc.), your short dramatization will require a narrator, as well as actors assuming these character roles within the unfolding story.

Elements that your group dramatization should include:

- An introduction that establishes the main character(s) and where they are from;
- Accounts of the conflicts, difficulties, or challenges they have endured;
- An explanation of the cultural baggage (traditions, legends, customs) they brought with them;
- People they met along their journey that were helpful or harmful;
- Accounts of how the character dealt with adversity, isolation, hardship, self-doubt and conflict.

Be sure to consider costume, props, set pieces, and music or sound effects to enhance the story and performance.

You will be given 4 class periods to create and rework your story. On the 5th day, you will go through a formal dress rehearsal with two other triads to provide each other constructive feedback and to make final adjustments before your final performance for the entire class. Students will use RM 4 *Seven Things About Your Performance* to provide descriptive feedback to peer groups.

Use RM 5 *Dramatic Performance Rubric* as a coaching tool to work towards established success criteria and to produce a high quality performance. Each member of the triad will be evaluated separately.

All performances will be video recorded during the final performance to allow additional formative feedback and to build student performance portfolios. Discuss options to adapt this project with your teacher and production team.

Production Team Members:

Rehearsal Dates:

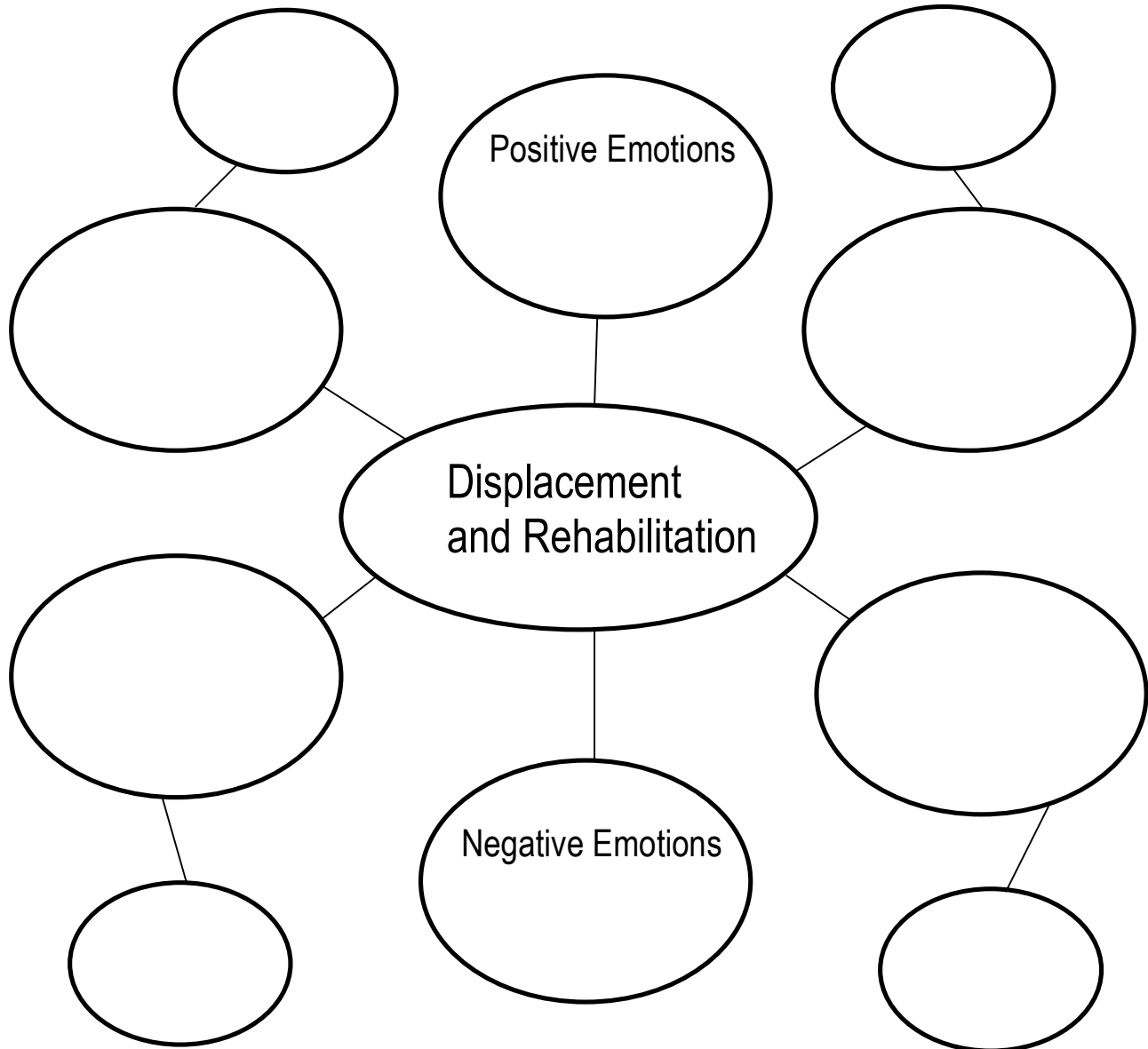
Dress Rehearsal Day:

Final Performance Date:

RM 2 Immigration Experience Concept Map

Name: _____

Date: _____



Images and ideas to represent physical, economic, social, and emotional stimuli and changes:

Positive	Negative

RM 3 From Concept to Completion: The Pitch Sheet

Name: _____ Class: _____ Date: _____

Original Idea:	Inspired by:
Experiences and Emotions to be Included:	
Dramatic Techniques Used to Tell Story:	
Set, Props, Sound Effects, and Other Tools:	Responsibilities of group members: 1- 2- 3-
Characters and Characterizations:	Roles of individual group members: 1- 2- 3-
Daily Tasks and Person in Charge Day 1- Day 2- Day 3- Day 4-	
Intended Audience Impact:	Moral of the Story: What does my story reveal about human nature?

RM 4 Seven Things About Your Performance: Peer Feedback

Name(s): _____

Scale: L- Limited; G- Good; VG- Very Good; E- Excellent

Criteria	Check one»	L	G	VG	E
Knowledge- of immigration experience and resulting emotions					
Thinking- character development and characterization					
Communication- use of words, gestures, props, symbols to tell a story					
Application- effective use of dramatic technique for audience impact					
One thing I really liked is:					
One thing I still have a question about is:					
One thing I would suggest is:					

Assessed by: _____

Name(s): _____

Scale: L- Limited; G- Good; VG- Very Good; E- Excellent

Criteria	Check one»	L	G	VG	E
Knowledge- of immigration experience and resulting emotions					
Thinking- character development and characterization					
Communication- use of words, gestures, props, symbols to tell a story					
Application- effective use of dramatic technique for audience impact					
One thing I really liked is:					
One thing I still have a question about is:					
One thing I would suggest is:					

Assessed by: _____

Name(s): _____

Scale: L- Limited; G- Good; VG- Very Good; E- Excellent

Criteria	Check one»	L	G	VG	E
Knowledge- of immigration experience and resulting emotions					
Thinking- character development and characterization					
Communication- use of words, gestures, props, symbols to tell a story					
Application- effective use of dramatic technique for audience impact					
One thing I really liked is:					
One thing I still have a question about is:					
One thing I would suggest is:					

Assessed by: _____

Name(s): _____

Scale: L- Limited; G- Good; VG- Very Good; E- Excellent

Criteria	Check one»	L	G	VG	E
Knowledge- of immigration experience and resulting emotions					
Thinking- character development and characterization					
Communication- use of words, gestures, props, symbols to tell a story					
Application- effective use of dramatic technique for audience impact					
One thing I really liked is:					
One thing I still have a question about is:					
One thing I would suggest is:					

Assessed by: _____

RM 5 Dramatic Performance Rubric

Name: _____ Course: _____ Date: _____

Title/Group Members:

Learning Goal:

Assessed by (check one):

- Self
 Peer _____
 Teacher

This rubric can also be used to assess or evaluate monologues, tableaux, skits, or scenes.

	Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/Understanding	Understanding of drama terms, facts and concepts demonstrated through performance	Dramatic action demonstrates limited but passable understanding of terms, facts and concepts	Dramatic action demonstrates adequate understanding of terms, facts and concepts; some key information used correctly	Dramatic action demonstrates good understanding of terms, facts and concepts; most key information used correctly	Dramatic action demonstrates excellent understanding of terms, facts and concepts; all information used correctly
	Accuracy of information presented	Minimal important information accurately presented	Most important information accurately presented	All important information accurately presented	All information accurately presented
Thinking	Evidence of research, thought and planning	Limited evidence of research, thought and planning	Some evidence of research, thought and planning	Clear evidence of solid research, thought and planning	Extensive evidence of thorough research, thought and planning
	Extent of topic treatment; originality of product; relevance of content presented	Limited topic treatment and originality; some content relevant	Adequate topic treatment and originality; most content relevant	Good topic treatment and originality; all content relevant	Excellent topic treatment and originality; all content very relevant
Communication	Appropriate use of image/language conventions to clearly communicate main idea(s); use of dramatic action to support main idea(s)	Language use provides limited clarity; limited dramatic action to support main idea(s)	Main idea(s) somewhat clearly expressed and somewhat supported by dramatic action	Main idea(s) clear and well supported by dramatic action	Main idea(s) very clear and well supported by effective dramatic action; no unintended language errors
	Effectiveness of rising and falling action and plot direction	Ineffective script; limited use of dramatic levels; plot unclear	Somewhat effective script; adequate use of dramatic levels; plot clear but lacks prominence	Effective script; good use of dramatic levels; plot clear and prominent	Highly effective script; excellent use of dramatic levels; plot clear, prominent and attractive
Application	Relevance of props, costumes, music or other dramatic aids	Limited relevance of dramatic aids to main idea	Most dramatic aids connect to main idea and provide some support	All dramatic aids connect well to main idea and provide good support	All dramatic aids connect very well to main idea and provide excellent support
	Effectiveness of message (impact on viewer/ consumer/ intended audience)	Limited appropriateness and effectiveness for intended audience	Message somewhat interesting and effective	Message interesting, effective and somewhat persuasive/moving	Message very interesting and effective; highly informative and persuasive/moving

Strengths / Recommendations for improvement / Next steps:

Immigration and Religious, Cultural and Class Discrimination of Minority Groups in Victorian Canada (1867-1901)

Grade 12 Canadian History, Identity and Culture (University Preparation)

<p>Learning Expectations/Outcomes Students will:</p> <ol style="list-style-type: none"> 1. use the concepts of historical thinking when analysing, evaluating evidence about and formulating conclusions or judgements regarding historical issues, events and/or developments in Canadian history (A1.6) 2. analyse key social developments and dominant social attitudes and values, 1867-1945 (D1.1) 3. explain the main causes of key conflicts between groups in Canada, 1867-1945 (D2.2) 4. analyse the goals, strategies and effectiveness of reform movements in Canada, 1867-1945 (D2.3) 	<p>Learning Goals (Greater Purpose / Big Idea / Enduring Understanding for Activity)</p> <ul style="list-style-type: none"> ❑ The biases of Victorian society constituted additional hardships for immigrant groups. ❑ The Industrial Revolution created jobs in Canadian cities but also contributed to worker exploitation and class discrimination. ❑ Social and economic reforms reflected changing attitudes about minority groups and newcomers. <p>Character/Values Education:</p> <ul style="list-style-type: none"> ❑ Building community ❑ Serving the common or greater good ❑ Empathy for those enduring hardship and unfair treatment due to discrimination
<p>Assessment Plan (Evidence of Learning)</p> <ol style="list-style-type: none"> 1. Diagnostic assessment of prior learning and student attitudes towards immigration and social norms in Victorian Canada (1867-1901) 2. Formative assessment and feedback regarding the degree to which progress is being made relative to the achievement of learning expectations, historical research, historical thinking and cooperative group skills (collaboration, accountability, compromise) 3. Evaluation of performance task products as a demonstration of learning expectation achievement 	
<p>Teaching/Learning Strategies</p> <p>DAY 1</p> <ol style="list-style-type: none"> 1. Introduce the topic by asking students to recall an incident or situation where they felt compelled to leave a familiar place in favour of a strange place. Have students reflect on their Grade 9 experience to consider how it made them feel to be in a new or strange place. Use RM1 <i>Thinking About Being the “New” Kid</i> and a <i>Think-Write-Pair-Share</i> strategy to have students reflect on and share personal experiences. [20 minutes] 2. Use class discussion to consolidate and extend pair reflections. Use Question 5 to focus student reflection on how a difficult experience can actually be made worse by the negative reactions of the dominant group toward the newcomers. Connect this observation to the historical realities faced by newcomers to Canada during the latter part of the Victorian Era (1880-1901). [30 minutes] 3. Review with students the benefits and essential elements of cooperative learning. Reinforce the importance of individual accountability and positive interdependence. For this <i>jigsaw</i> activity, organize students into mixed ability home groups. Explain the four expert group stations and arrange for home groups to send one representative to each expert group to gather useful information for the home group task that must be completed cooperatively, using expert group findings. Review the benefits of shared specialization over requiring each student to process all materials individually. 4. Explain to students that for this task expert groups will be required to assume the role of “<i>history detectives</i>.” Each expert group will cooperatively complete a reading task using assigned sections from <i>The Shining Fragments</i>, a fictionalized family saga set mainly in Toronto 1882-1994. Students will then be required to 	

conduct historical research to confirm or refute the accuracy of saga contents. Have students visit expert groups to review reading materials and their group task in preparation for next class. [20 minutes]

Group	Resource	Task (Historical Connections to Fictionalized Narrative)
1	Sea, 1882 (pgs. 5-35)	Read family accounts to identify economic and social push/pull factors leading to Irish immigration to Canada during this period. Research to confirm or refute accuracy of fictionalized historical accounts. (The Great Hunger/Irish Potato Famine, 1845-1850; ongoing Catholic vs. Protestant religious conflicts since Reformation, 1534)
2	Dust, 1888-89 (pgs. 97-124)	Read personal accounts to identify effects of industrialization on the workplace and on workers. Research to confirm or refute accuracy of fictionalized historical accounts. (Industrial Revolution, 1760-1840 and mechanization; workplace safety; worker's rights; Knights of Labour, 1870-1902)
3	Glass, 1893 (pgs. 127-151)	Read personal accounts to review social norms in Victorian Toronto and differences between wealthy and poor classes. Research to confirm or refute accuracy of fictionalized historical accounts. (discrimination against Catholics; significant differences between wealthy and poor social classes, and growing anti-vice movements, circa 1885-1895)
4	Flesh, 1894-99 (pgs. 155-199)	Read personal accounts to identify blatant discrimination against Catholics and Jews in predominantly Anglo-Saxon Protestant (WASP) Toronto. social norms in Victorian Toronto and differences between wealthy and poor classes. Research to confirm or refute accuracy of fictionalized historical accounts. (discrimination against Catholics, Jews and Chinese; growing anti-vice [alcohol, prostitution, gambling] movements, circa 1885-1895)

DAY 2

- Use the school library or computer lab to facilitate expert group research into historical accounts presented in the family saga to have students determine historical accuracy and significance. Provide a copy of RM2 *The History Detective* to each student. Have each expert group use this tool to assess their assigned saga contents for historical accuracy and significance. Remind students that completed sheets will be useful for the home group task to be completed later using expert group findings. [70 minutes]

DAY 3

- Have students return to home groups to take turns presenting their research and conclusions about the accuracy and significance of the historical references made by the author. Have each home group conclude with an assessment of the quality of the author's research to create a historically accurate fictionalized family saga set in Victorian Toronto. [45 minutes]
- Once expert group findings have been shared, use class discussion to confirm the historical accuracy of the family saga. Reinforce for students the importance of primary sources and secondary sources to document history and use home group discussion to assess the value of historical fiction as a literary genre. Use class discussion to consolidate and affirm group conclusions. [25 minutes]

DAY 4

- Instruct each home group to use the historical knowledge acquired to produce one Heritage Minute to add to the national collection to address the historical realities experienced in Canada during the latter part of the Victorian era. Each home group is required to write the script for and then produce the actual Heritage Minute. Use existing minutes as models and idea generators for home group work.
- Each Heritage Minute will require the following layers of design and detail:
 - a logical and concise sequence of historically accurate facts to support the presentation;
 - a background narration to set up and conclude the significance of the events and people presented;

<input type="checkbox"/> a set of visuals and or re-enactments to illustrate the historical information being presented. [70 minutes]	
<p>DAY 5 (after providing sufficient completion time in and out of class)</p> <p>10. Have student home groups take turns presenting and explaining their creations. Use RM 5 for self, peer and teacher assessment. Use RM 4 for student self assessment. [70 minutes]</p>	
<p>Learning Materials</p> <p>RM 1 <i>Thinking About Being the 'New' Kid</i> RM 2 <i>The History Detective</i> RM 3 <i>The Heritage Minute Project</i> RM 4 <i>Student Self Reflection: Thinking About My Work</i> RM 5 <i>Rubric for Producing a Heritage Minute</i></p>	<p>Elements of 21st Century Learning</p> <ul style="list-style-type: none"> <input type="checkbox"/> Collaboration <input type="checkbox"/> Critical thinking <input type="checkbox"/> Application of communication technology to complete an authentic task <input type="checkbox"/> Creativity and effective design
<p>Resources</p> <p>Historica Canada Heritage Minutes Collection https://www.historicacanada.ca/heritageminutes</p>	
<p>Adapting this Activity to Support Learning</p> <ol style="list-style-type: none"> 1. Allow students to work independently based on personal preference or previous experience with cooperative learning groups. 2. Allow students to adapt the final task to integrate personal interests and abilities. For example, visual arts students could be allowed to create a set of four commemorative postage stamps, a set of commemorative \$5, \$10, \$20 and \$50 bills, or a set of Canada Day posters instead of a Heritage Minute. 3. Consider allowing English, Writer's Craft students to write the next chapter of this family saga while maintaining historical accuracy. 4. Consider using this home group activity as an evaluation opportunity in place of another assignment for the same unit of studies (Canada: 1867-1945). 5. Consider adding a peer feedback process, after home group storyboards have been prepared and prior to producing the finished product. This feedback will allow for additional reflection on the creation of effective Heritage Minutes by students. 	
<p>Teaching Notes</p> <ol style="list-style-type: none"> 1. Book the school library or computer lab for expert group activities, historical research and video editing. 2. Reproduce copies of the selected saga accounts for student expert groups to read and mark up. 3. Consider incorporating the ethnicity of students in organizing home groups to complete the assigned task. 4. Copy RM 3 and RM5 on the same sheet of paper to provide the assignment and the rubric on the same sheet of paper for students. 5. Allow sufficient class time to work out a final script for the Heritage Minutes. The recording may have to be done outside of class time. Final editing can be done during class time in a computer lab or the school library. 6. To showcase student work, consider using Heritage Minutes to start school assemblies or as part of the program during Education Week, Multicultural Night, History Fair, etcetera. 7. Consider producing a DVD of class Heritage Minutes for students to keep and share their productions. 	

RM 1 Thinking About Being the 'New' Kid

Name: _____ Course: _____ Date: _____

Think about a time when you were 'new' to a community. This community can be a neighbourhood, school, team or job site. For example, think back to what it was like your first few days in Grade 9. If you are a new Canadian, you can use your immigration experience. Use the following eight questions to guide your thinking. You are only allowed to put down **six** words to answer each question. Choose your words wisely to pack in the most meaning!

Question	Answer
1. How did you feel at first? What things made you most uncomfortable or unsure?	
2. What attracted you to this new group? Why join them?	
3. Why not continue to stay where you were? Why leave the old group or community?	
4. What did you do to fit into this new group/community? How successful were you in adapting?	
5. What were your biggest obstacles or negative experiences?	
6. Who and what helped you the most in adapting to your new surroundings?	
7. What lesson did this experience teach you about being new to a community?	
8. What advice do you have for new members of any group or community?	

Now, let's apply what we have learned about being the 'new' kid to the global movements of people during the latter part of the Victorian Era (1880-1901).

RM 2 The History Detective

Name: _____ Expert Group: _____

Applying historical thinking can help to process information accurately and to make critical judgments about the quality of the information being assessed. Use the following tool to apply this disciplined thinking effectively.

ACCOUNT TO BE INVESTIGATED:	
Relevant Historical Facts Found	Using Historical Thinking to Process Findings
	Perspective (point of view/frame of reference)
	Continuity and Change (consistency and evolution)
	Cause and Consequence (relationship)
	Significance (historical importance)

CRITICAL JUDGMENT (EVALUATION)	
Criteria to Base Judgment	Evidence to Confirm Sound Judgment
Historical Accuracy (consistency with research findings)	
Reliability of Sources (trustworthiness)	
Balancing Perspectives and Bias (objectivity)	
Historical Analysis (significance and meaning)	
Ethical Considerations (just treatment)	
CONCLUSION ABOUT BELIEVABILITY	

RM 3 The Heritage Minute Project

Name: _____ Home Group: _____

Your Home Group Task

Apply the historical thinking skills and critical judgment just practiced to create an original Heritage Minute to add to the national collection, based on a period of Canadian history you have recently researched. Sample minutes can be found at the following website:

Historica Canada Heritage Minutes Collection
<https://www.historicacanada.ca/heritageminutes>

One minute is not a lot of time to tell an important story in a memorable way. Words need to be chosen carefully and each second of available time needs to be used effectively. Apply what you discovered about your choice of words when completing RM1 *Thinking About Being the New Kid* to express your ideas using an economy of words. Study the techniques used by professional producers of Heritage Minutes for presentation ideas.

Use the following checklist and the rubric on the back of this sheet as planning and coaching tools to create a historically relevant and accurate presentation, with audience appeal.

Your Heritage Minute will require the following design elements:

#	Design Element	Planning Notes
1	Concise use of language to tell a compelling story that provides insight into Canada's unfolding identity	
2	Skillful and limited use of narration to set the context and draw a memorable conclusion	
3	Effective use of title, headings and subtitles, as needed to help communicate the story	
4	Effective use of visuals and re-enactments to help build and tell the story	

Your Heritage Minute will require the following concepts of Historical Thinking:

Concept	Focus Question	Planning Notes
Historical Significance	What important message about Canada's evolving identity is worth documenting?	
Historical Perspective	What viewpoints and attitudes need to be included for objectivity?	
Cause and Consequence	What causation relationship needs to be highlighted or explained?	
Continuity and Change	What change or progress did this event, group or person inspire?	
Ethical Considerations	What ethical considerations or values need to be addressed?	

Home Group/Production Team: _____

Due Date: _____

RM 4 Student Self Reflection: Thinking About My Work

What were you trying to do in this project?

What do you think went well?

What did you learn about the topic, about yourself, and about human nature?

What will you do differently next time?

What help do you need to improve?

RM 5 Rubric for Producing a Heritage Minute

Name: _____ Date: _____

Topic/Title:

Learning Goal:

Home Group Members:

Assessed by (check one): <input type="checkbox"/> Self <input type="checkbox"/> Peer _____ <input type="checkbox"/> Teacher

	Criteria	Level 1	Level 2	Level 3	Level 4
Knowledge/Understanding	Understanding of historical terms, facts and concepts demonstrated through visual product	Visual product demonstrates limited but passable understanding of terms, facts and concepts	Visual product demonstrates adequate understanding of terms, facts and concepts; some key information used correctly	Visual product demonstrates good understanding of terms, facts and concepts; most key information used correctly	Visual product demonstrates excellent understanding of terms, facts and concepts; all information used correctly
	Accuracy of information presented	Minimal important information accurately presented	Most important information accurately presented	All important information accurately presented	All information accurately presented
Thinking	Evidence of research, thought and planning	Limited evidence of research, thought and planning	Some evidence of research, thought and planning	Clear evidence of solid research, thought and planning	Extensive evidence of thorough research, thought and planning
	Extent of topic treatment; originality of product; relevance of content presented	Limited topic treatment and originality; some content relevant	Adequate topic treatment and originality; most content relevant	Good topic treatment and originality; all content relevant	Excellent topic treatment and originality; all content relevant
Communication	Appropriate use of language conventions to clearly communicate main idea(s); use of visuals to support main idea(s)	Language use provides limited clarity; limited visual support for main idea(s)	Some main idea(s) clearly expressed and somewhat supported by visual images	Main idea(s) clear and well supported by visual images	Main idea(s) very clear and all are well supported by the use of very effective visuals
	Effective use of narration to introduce and conclude presentation	Limited use of narration to guide presentation	Somewhat effective use of narration to guide presentation	Very good use of narration to set up and conclude presentation	Excellent use of narration to introduce and conclude presentation
	Logical sequence of ideas to make effective use of available time; legibility and prominence of title and legibility of additional text (like subtitles)	Awkward sequence of information; limited use of time; title unclear or awkwardly placed; text illegible or awkwardly placed	Somewhat effective idea flow; adequate use of time; title clear but lacks prominence; text somewhat legible but placement is problematic	Effective layout of ideas; good use of available time; title clear and prominent; text legible and appropriately placed for the most part	Highly effective idea sequence; excellent use of time; title and all other useful text very legible, clear and prominently placed
Application	Relevance of visuals to main idea(s)	Limited relevance of visuals to main idea(s)	Most visuals connect to main idea and provide some support	All visuals connect well to main idea(s) and provide good support	All visuals connect very well to main idea(s) and provide excellent support
	Effectiveness of message (impact on viewer/intended audience)	Limited appropriateness and effectiveness for intended audience/viewer	Message somewhat interesting and effective	Message interesting, effective and somewhat impactful	Message very interesting and effective; highly informative and persuasive, leaving a lasting impression

Strengths / Recommendations for improvement / Next steps:

Immigration, Treatment and Human Relationships

Grade 11 Dynamics of Human Relationships (Open)

<p>Learning Expectations/Outcomes</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. based on preliminary research, formulate a hypothesis, thesis statement, or research question, and use it to focus their research (A2.3) 2. explain the interrelationship between self-concept, self-esteem, and mental health (B2.2) 3. explain ways self-concept and self-esteem are interconnected with community and societal beliefs and values (B2.4) 4. analyse how both social awareness and physical, psychological, and emotional health affect people's relationships (B3.6) 5. describe variations in cultural customs and traditions that affect how humans interact (C3.3) 6. identify strategies for dealing with significant change and/or loss in a relationship (C4.2) 7. use an appropriate format (<i>e.g., brochure, flyer, poster, report, multimedia presentation, web page</i>) to communicate the results of their research and inquiry effectively for a specific purpose and audience (A4.1) 	<p>Learning Goals (Greater Purpose / Big Idea / Enduring Understanding for Activity)</p> <ul style="list-style-type: none"> <input type="checkbox"/> The immigrant experience can be a conflicted existence. <input type="checkbox"/> Relationships can be affected by migration, distance, aging, social conflict and cultural assimilation. <input type="checkbox"/> After relocation, a new residence must be mindfully made into a home <u>by</u> the immigrant. This cannot be done <u>for</u> the immigrant. <p>Character/Values Education:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Being a contributing team member <input type="checkbox"/> Serving the common or greater good <input type="checkbox"/> Valuing healthy relationships <input type="checkbox"/> Empathy for those working hard and making sacrifices to better their lives <input type="checkbox"/> Respecting cultural and generational differences
<p>Assessment Plan (Evidence of Learning)</p> <ol style="list-style-type: none"> 1. Diagnostic assessment of prior learning and student attitudes towards immigrants, migrants and refugee groups 2. Formative assessment and feedback regarding the degree to which progress is being made relative to the achievement of learning expectations and cooperative group skills (collaboration, accountability, compromise) 3. Evaluation of performance task products as a demonstration of the achievement of learning expectations 	
<p>Teaching/Learning Strategies</p> <p>DAY 1</p> <ol style="list-style-type: none"> 1. Working in pairs. have students reflect on their Grade 9 experience to consider how it made them feel to be in a new or strange place. Ask students to note how they dealt with the situation and what factors or individuals most affected their progress (both positively and negatively) during the adjustment period. Be sensitive to any student apprehensions about discussing their Grade 9 experience with others and invite them to use another experience instead where they needed to adapt to a new community. 2. While students are working in pairs, post one sheet of paper in each corner of the classroom. Each sheet will contain one of the following labels: <i>Flexibility; Healthy Relationships; Cultural Background; and Self-Esteem</i>. Visit working pairs to find three willing to share their thoughts with the class. Use these three pairs to start a class discussion, then invite other volunteers to share and compare their experiences. [25 minutes] 3. After a brief discussion, ask individual students to move to the corner of the classroom to stand by the sign that represents what they consider to be the most important factor in adapting to a new community. Ask undecided students to stay in the centre of the classroom. Have students in each group prepare a rationale for why their factor is most important and ask each group to appoint a spokesperson. Ask speakers to present their group's conclusions. After this exchange, allow both undecided and other students to move to the corner now most reflecting their personal beliefs. Ideally, student groups should be of relatively equal size, as each factor is 	

significant. Use class discussion to reinforce the ultimate importance of all four factors, and to distinguish between *internal* and *external* factors. [45 minutes]

DAY 2

4. Organize students into placemat groups of four participants. Ideally each group should include one person from each of the four corner groups from the previous day's activity. Provide one enlarged copy of RM 1 *Placemat for Comparing Change Experiences* to organize and record student thinking. Each quarter of the placemat has been designated for a different factor. Have students sit in their groups based on the factor they want/need to write about. Ask each student to neatly record the information they wish to share with their group in the assigned space. Have students take turns sharing and discussing their information with the group. [30 minutes]
5. After this sharing process, ask each group to discuss and record what they have noticed about human nature in the consensus oval in the centre of their placemat. Have groups take turns presenting their observations about the impact of moving to a new community and the treatment received on human relationships. Post each placemat on a class bulletin board for future reference. [40 minutes]

DAYS 3 and 4

6. Return students to their original placemat groups. Review with students the benefits and essential elements of cooperative learning. Reinforce the importance of individual accountability and positive interdependence. Use these student groups as home groups for a *jigsaw* learning activity. Explain that each home group member will participate in an expert group activity to gather useful information for the home group to use to complete a task.
7. Organize expert group tables in the four corners of the classroom and have each home group send their delegate to each expert group. Assign different readings from the family saga *The Shining Fragments* to each expert group to investigate the impact of immigration and the treatment of immigrants by a dominant cultural group on human relationships. For large classes, consider forming two expert groups per assigned reading.

Introduce Joseph Conlon as a fictional Irish immigrant who came to Canada in 1882 at the age of 8. His parents were never married. Joseph's loving mother was a Catholic. His estranged father was a Protestant. When his mother died on the ship, Joseph proceeded to Toronto to join his uncle Seamus, who never came to get him at the train station. Joseph was then taken to a Catholic orphanage to begin his transition to life in Canada.

Provide sufficient time for expert groups to complete their assigned task. The following table illustrates one sample allocation of readings and tasks to expert groups. With reluctant readers, teachers may prefer to assign specific pages from a section rather than an entire section for students to read. [70 minutes]

Group	Resource	Task (Investigation of Human Relationships)
1	String, 1882-86 (pgs. 39-65) Paper, 1887 (pgs. 69-93)	What factors and experiences most complicate Joseph's transition to life in Canada?
2	Glass, 1893 (pgs. 127-151)	How did Joseph's childhood scars affect his relationships as an adult?
3	Flesh, 1894-99 (pgs. 155-199)	How did Joseph's observations about social norms, vices and class struggles affect his ability to sustain healthy personal, social and professional relationships?
4	Blood (pgs. 203-272)	What effect did guilt, loneliness, self-loathing, insecurity and disillusionment have on Joseph's ability to build and sustain healthy personal, social and professional relationships?

8. Back at the home groups, have students take turns sharing what they have learned in their expert group. This will give each student a 5 minute opportunity to be an expert and to provide valuable information to their home group. Use a class discussion and textbook contents to consolidate student understanding. [55 minutes]

- Assign each home group the task outlined in RM 4 and the RM 5 rubric. Have groups discuss RM 6 *Building My Investigation into Human Relationships* to support personal interests while pursuing the group task. Instruct each student to begin recording their research plan. Students must keep this plan updated as it can be requested by the teacher, at any time, for formative feedback and to assess home group progress. [15 minutes]

DAYS 5 and 6

- As groups work on task, conference with individuals and home groups to help focus and redirect research and to check for emerging consensus in pamphlet prototype planning. Check that the workload is equitably distributed and that all group members know and accept their individual roles for the successful realization of the assigned task. Help groups define deliverables for the next class. [70 minutes]
- As groups continue working on task conference with individuals and home groups as needed to review research findings and consider appropriate pamphlet contents. Check that the workload remains equitably distributed and that all group members know and accept their individual roles in preparing the deliverable for the next class: a draft pamphlet to be presented for feedback purposes. [70 minutes]

DAY 7

- Have each home group take 5 minutes to explain the design features of their draft pamphlet. Then allow up to 5 minutes for the class and teacher to provide constructive feedback. Model the use of the rubric as a coaching tool for student self and peer assessment.
- Remind students of the due date for final submissions and that the rest of the work may have to be completed outside of class, if no more class time is available for this leaning activity. [70 minutes]

DAY 8

- Collect pamphlets on the due date and use RM 5 to evaluate individual student achievement of mandated learning expectations.

Learning Materials

- RM 1 *Placemat for Comparing Change Experiences*
- RM 2 *Gaining Insight from Personal Accounts: Expert Group Worksheet*
- RM 3 *Building My Investigation into Human Relationships*
- RM 4 *Human Relationships and Migration: Project Details*
- RM 5 *Educational Pamphlet/Communication Piece Rubric*

Elements of 21st Century Learning

- Collaboration and communication
- Creativity and effective design
- Self-direction
- Problem solving and decision making
- Critical thinking

Adapting this Activity to Support Learning

- With your permission, allow students to adapt their product to incorporate individual interests, needs and abilities, using the suggestions outlined on the task sheet (RM 4).

Teaching Notes

- Enlarge copies of RM 1 to ledger paper size (11 x17) to make them more useful for the placemat activity.
- Reproduce copies of the selected readings from the Conlon family saga for students to read and mark up. Consider using different stories and specific pages from the saga to better support student abilities.
- Copy the rubric on the back of the project details sheet to encourage students to use it as a coaching tool.
- Pair English language learners with learning partners who have a good command of English to help with difficult vocabulary and new concepts. Consider ethnicity as a factor in formulating home groups. Consider allowing some students to work independently or in pairs to complete the assigned task.
- This activity can be adapted to work in other senior secondary school courses or to promote interdisciplinary approaches to the study of the effects of migration on human relationships. Some examples include:
 - Grade 11 Equity and Social Justice (discrimination, exploitation of minorities, marginalization);
 - Grade 12 Families in Canada (norms, changing demographics, family roles and relationships, socialization);
 - Grade 12 Human Development Through the Lifespan (effects of aging, isolation, loneliness, and depression)

RM 1 Placemat for Comparing Change Experiences

Name: _____ Topic: SELF-ESTEEM

Name: _____ Topic: CULTURAL BACKGROUND

Group Consensus:

Name: _____ Topic: FLEXIBILITY

Name: _____ Topic: HEALTHY RELATIONSHIPS

RM 2 Gaining Insight from Personal Accounts: Expert Group Worksheet

Name: _____ Course: _____ Date: _____

Answer the following questions based on the contents of your assigned readings.

1. What makes this account interesting or boring?

Interesting	Boring

2. What makes this account believable or unbelievable?

Believable	Unbelievable

3. Do you think that these experiences are common or unique today? Explain.

Common	Unique

4. What significant insight does this account reveals about the immigrant experience and human nature?

Immigrant Experience	Human Nature

5. Briefly summarize how each of the following factors is connected to this experience.

Flexibility/Resilience:
Healthy and Supportive Relationships:
Cultural Background:
Self-Esteem:

6. What research questions do these accounts trigger, to help gain more insight or to confirm the universality of these fictionalized experiences? What sources might be helpful?

RM 3 Building My Investigation into Human Relationships

Name: _____ Course: _____ Date: _____

What I want to find out about:	What I already know that I can build upon:
--------------------------------	--

My Rich Inquiry Question (revisit and revise as needed)	My Learning Goal:

Refining my question with discipline-based thinking

Success Criteria:

What Successful Completion Looks Like	My Plan to be Successful
Framing a clear, rich, and interesting inquiry question	
Gathering information from a variety of trusted sources	
Gathering information from a variety of perspectives	
Analysing information to understand the main ideas, arguments, and details	
Connecting found information to recognize patterns, causes, and consequences	
Understand limitations in sources and conduct fact checks to confirm credibility	
Recognizing and applying ethical considerations and values	
Establish criteria for a complete, comprehensive and supportable answer	
Establish criteria for an audience appropriate, clear, persuasive, and interesting presentation	

Where I Can Find Useful Information:

Source	What I Expect to Find	Actual Findings	Fact/credibility check (circle one)
			+ - ?
			+ - ?
			+ - ?
			+ - ?
			+ - ?

Conclusion/Big Idea/Enduring Understanding from My Investigation:

RM 4 Human Relationships and Migration: Project Details

Name: _____ Course: _____ Date: _____

Team Members: _____

Task:

Your creative team has been hired by the *Canadian Association of Social Workers* to create a public information pamphlet (in either hard copy or e-version) to help educate Canadian teenagers about the impact of immigration experiences on the personal health, relationships, and self-image of immigrants and their families. Your product must be designed to communicate on its own, without additional explanations, handouts or introductions.

Task Steps and Requirements:

1. Complete the research of human relationships that you have already started. Expand your research to investigate a focused question arising from this initial research and the home group discussions that followed. Collect information from a variety of sources and in a variety of formats to help determine pamphlet design and educational contents.
2. Work closely with your creative team (home group) to map out pamphlet contents, including text, graphics and images to support visual learners. Once the group has a workable plan, conference with your teacher for feedback.
3. Beyond the research task that every team member must complete, assign specific responsibilities, roles, and duties to each member of your creative team. Create a list of duties and tasks that need to be done to make this project a success. Use the rubric provided by the teacher as a coaching and self assessment tool.
4. Create a timeline of tasks that need to be done and assign the tasks to individuals in the group. Each task should have a corresponding due date. Be sure to look at some pamphlets produced by professionals to get some ideas about your own pamphlet design.
5. Create a prototype of the pamphlet and seek descriptive feedback to improve its design and contents.
6. Make adjustments based on teacher and/or peer feedback.
7. Prepare the final pamphlet and present it to the class.

Adapting the Task:

You may choose to produce an alternative media product such as a website, blog, PowerPoint slide show, or video that can be communicated to the intended audience. Discuss the selection of your format with your teacher. Keep the media product appropriate for a Grade 9 audience. Share your design ideas with your teacher, classmates and parents or guardians for useful feedback. Consider using some Grade 9 students ahead of time to test out some of your ideas and raw footage, for additional feedback on the appropriateness of your plan.

Assessment Criteria:

The following criteria will be used to assess your work:

- *Knowledge* – accurately presenting research findings using appropriate terminology
- *Thinking and Inquiry* – analysing and interpreting found information to address important research questions/findings
- *Communication* – gathering, interpreting and representing your information in a clear audience appropriate message
- *Application* – applying the appropriate techniques and methods for producing an informative, interesting and convincing age appropriate product for a Grade 9 audience

Consult the teacher's rubric and exemplars to confirm what successful task completion looks like.

Due Date(s): Draft _____

Final Product _____

RM 5 Educational Pamphlet/Communication Piece Rubric

Name: _____ Course: _____ Date: _____

Team Members: _____

Criteria	Below Level 1			Level 1		Level 2		Level 3		Level 4			Total
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Knowledge Product demonstrates a functional understanding of subject matter and research findings	Command of subject matter and research findings is very superficial			Limited but passable understanding of subject matter and research findings		Some good use of research findings is evident; good understanding of some subject matter		Solid understanding of subject matter and research findings is evident for the most part		Excellent understanding of subject matter and research findings throughout			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Thinking/Inquiry Skills Locating and using information from a variety of reliable sources	Demonstrated location and analysis skills are very superficial			Limited but passable location and analysis skills are evident		Some good location and analysis skills are evident; some weak spots remain		Very good location and analysis skills are evident throughout		Excellent and thorough location and analysis skills are reflected throughout			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Thinking/Inquiry Skills Critical thinking and analysis used to make decisions supporting project needs	Superficial and ineffective use of critical thinking and decision making is evident			Limited use of critical thinking and decision making is evident; some key decisions were ineffective		Good use of critical thinking and decision making is evident; some key decisions were effective		Solid use of critical thinking and decision making is evident; most key decisions were effective		Excellent use of critical thinking and decision making is evident; all key decisions were effective			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Communication Information is presented clearly and in a logical sequence	Content is unclear and disorganized (unacceptable for this grade)			Information presented with limited clarity and logical sequence		Contents somewhat clear and sequential; awkward/unclear in some key parts		Content is clear and logical as presented; a bit awkward or wordy in a minor part		Content is highly logical and presented both clearly and concisely throughout			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Communication Titles, headings and key words are effectively used to guide the audience	No evidence of formal structure and audience support			Limited evidence of formal structure to guide audience		Adequate use of formal structure to guide audience in some key parts		Very good use of formal structure to guide audience in most parts		Excellent use of formal structure to guide audience in all parts			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Communication Effective use of language conventions and chosen delivery medium	Use of language and/or medium not passable for this grade			Limited use of proper spelling, grammar and sentence structure; awkward use of medium		Adequate use of medium, spelling, grammar and sentence structure; weak at times		Spelling and grammar used well; sentence structure awkward at times; solid use of medium		Spelling, grammar, sentence structure and medium all used very effectively throughout			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Application Presentation of information is interesting and audience appropriate	Presentation is boring and inappropriate			Audience appropriateness and interest generated is limited		Information is somewhat interesting and audience appropriate		Information is interesting and audience appropriate in most parts		Information is very interesting and audience appropriate in all parts			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Application Effective synthesis of the important research sources and findings	Not passable (superficial or non-existent)			Research used to limited effect in presentation		Presentation makes adequate use of some research; more sources needed		Presentation makes effective use of good sources and research findings		Presentation makes excellent use of all research; research is very well synthesized			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Application Visuals are appropriate and well placed	Visuals are poorly placed, few, and inappropriate			Too few visuals are used and to limited effect		Some good visuals are used; placement somewhat effective		Sound choice and placement of visuals throughout		Excellent choice and placement of visuals throughout			X
	0	2	4	5.2	5.7	6.2	6.7	7.2	7.7	8.3	9.3	10	
Strengths / Suggestions for Improvement / Next Steps:										Final Mark		%	