

A Second Coming

An Anthology of Canadian Migration Fiction

Teacher's Resource

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Guernica

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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 last year, 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 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:

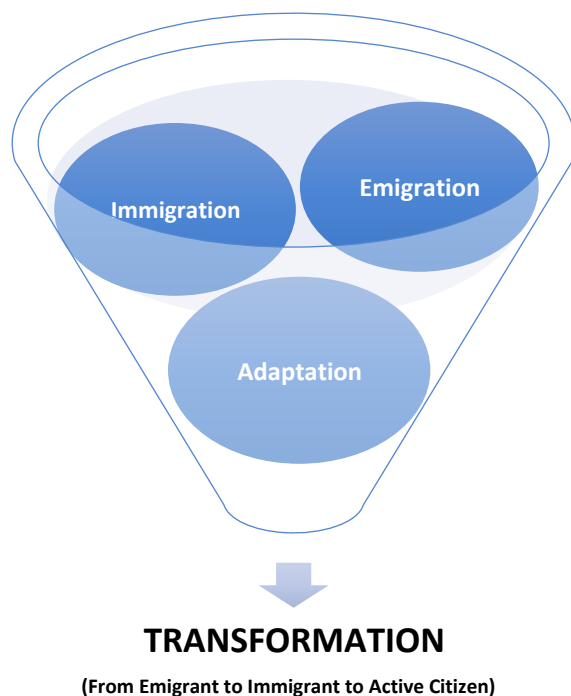
- ❑ Many senior Canadians see themselves as digital immigrants in a post-modern, information age filled with digital natives.
- ❑ The young person leaving a small community to find work in a big city is an urban immigrant. Immediate lifestyle adjustments are required.

- ❑ 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.

Over time, immigrants may still not fully fit in their new home, yet they no longer fit in their previous home! 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, Filipino-Canadians, Indian-Canadians, Italian-Canadians, Polish-Canadians, and Trinidadian-Canadians, just to name a few. These hyphenated cultures are often 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, yet often conflicted, 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, landing and 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 stories 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 educative tools for current and future generations of Canadians. They become a valued part of the Canadian identity. Fictional accounts can be valuable contributions in this

documentation process. Since fictional writing allows for the protection of anonymity, as well as the creative synthesis and dramatic embellishment of all too real events, emotions, and experiences, fictionalized accounts also help to provide great insight into the human condition.

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 stories;
- ❑ 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 12 Canada: History, Identity, and Culture
- ❑ Grade 12 Canadian and International Politics
- ❑ 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 Families in Canada
- ❑ Grade 12 World Cultures
- ❑ Grade 12 Human Development through the Lifespan

Language Arts

- ❑ Grade 11 English
- ❑ Grade 11 Media Studies
- ❑ Grade 12 English
- ❑ Grade 12 English, Writer's Craft
- ❑ Grade 11/12 International Languages

The Arts

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

Technological Studies

- ❑ Grade 11 Communications Technology
- ❑ Grade 11 Media Studies

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 curriculum must include structured learning opportunities focused on a better understanding of the immigrant experience and appreciation for the immigrant spirit of giving back to a host nation that has been transformed into a new home. When this transformation does not successfully take place, immigrants (especially those arriving at an older age) often try hard to become invisible in their new surroundings. This pressure to fit in or disappear can result in a very conflicted existence, both personally and within families.

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.

The following synopsis provides an overview of anthology 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 Anthology Contents

Title (Author)	Pages	Author's Background	Storyline
1- This Too Shall Pass (Rosanna Battigelli)	16	Born in southern Italy; immigrated to Canada with her family at the age of three; an accomplished educator and writer	The son of a devout southern Italian family, living in Copper Cliff (Sudbury), Ontario is abused by his high school basketball coach and math teacher, a Roman Catholic priest. Too ashamed to tell his parents, he stays silent, quits the basketball team, but remains emotionally scarred by the assault. Returning home from university, a few years later, he is shocked to find out that his abuser has just died from a sudden heart attack. Forced to take his grandmother to the funeral parlour, he is recognized by another priest from the school and bitterly identifies himself as one of "Jolly's boys," the nickname given to the abused.
2- From Immigration On (Wade Bell)	17	A graduate of Carleton University who currently lives in Edmonton; has previously lived in Ottawa, Barcelona, Spain, and Calgary; an accomplished writer	A Spanish girl flies to Calgary to join the Canadian boyfriend she met in Barcelona, during a political demonstration against fascist dictatorship. To enter Canada, she was required to marry him within three months. She braves the bitter cold weather to mail a letter to her mother and starts to make Canadian friends of diverse ethnicities. The couple intends to visit the Canadian Rockies as their very special place, but they are thwarted by icy roads and an unreliable old car. They are finally married in a civil ceremony in the unpleasant basement of a Justice of the Peace. Thoughts of a real wedding in the Rockies, with friends and family, put a beaming smile on her face, and in turn on her new husband's face.
3- The Motorcycle (Licia Canton)	5	A Montreal based writer, editor and literary critic with numerous short stories and essays to her credit	An Italian octogenarian, attempting to renew his driving license in Montreal, is advised by the attendant to drop the motorcycle portion of the license to save some money. The man refuses out of respect for his memories of his first Vespa (motor scooter) and the effect it had on his life. He explains that in life you have to be ready for anything. This encounter reminds the clerk to call on her own Chinese grandfather, who had recently renewed his driving license at age 90.
4- My Trip Home (Elizabeth Cinello)	11	Born in Italy and raised in Toronto; active in the arts community as a performer, writer and social animator	A teenager has a volatile relationship with her over-protective mother. The girl is finally sent to visit relatives in northern Italy during the summer of 1974. This was a time of great political unrest and terrorist acts in Italy. She finds her Italian relatives much more progressive and modern than her immigrant parents. She also finds her peers much more politically aware and her elderly relatives much more affected by the specter of death experienced during the war years. She comes home with a new-found interest in Canadian politics. In 1979, along with her mother, she becomes a Canadian citizen to acquire the right to vote.
5- Strange Meeting (Saras Cowasjee)	8	Emigrated to Canada, from India, in 1963 to join the English Department at the University of Regina; published works include critical studies, novels, short stories, and a screenplay	A chance meeting at Toronto's airport brings two Indian men together on a flight to London and then on to Delhi. The story begins with the younger Indian traveller watching as an elderly Indian man, on the way home after visiting his son, a farmer in British Columbia, pretends to be a deaf-mute (as his son had suggested in case of any problems). He used the strategy after being blocked from using the lady's washroom by two irate women. On the flight to London, the two travellers bond over scotch and conversation. When the elder invites the younger passenger to visit his farm he suggests the two immediately exchange contact information. The younger traveller responds that there is still plenty of time for this exchange. The two become separated at the Heathrow airport and the budding friendship is lost.
6- The Guitar (Cyril Dabydeen)	11	A former Poet Laureate of Ottawa, from the University of Ottawa; published in numerous magazines, anthologies and books of Caribbean writings	A stream of consciousness piece artfully written about a young man's experiences in a seedy rooming house near the Ottawa bus station, features a collection of crusty but colourful characters from diverse cultural backgrounds. They are all staying or passing through the rooming house in a poor part of town. One older resident tells constant stories about his many travels across Canada, starting in the Depression

Title (Author)	Pages	Author's Background	Storyline
6- continued			years. Another, claiming to have a criminal record, sells his guitar and rings for "food" money. The young man telling the story learns to trust others and other valuable life lessons.
7- Assimilation (Caterina Edwards)	11	An award winning, multi-genre writer based out of Edmonton who likes to explore the collision of multiple selves and cultures as well as private memory versus public history	A frustrated and disconnected new Canadian, from Italy, feels cheated about the promised but apparently nonexistent opportunities for work in Edmonton. Yet he feels trapped because he cannot go home without some face-saving achievement to boast about. He is hired by an Italian builder who likes to verbally abuse his fellow Italian workers to flaunt his superiority. Unable to take anymore abuse, he calls his boss a dickhead and quits. Eventually, more satisfying work is found with a tile setter. He befriends a young group but soon tires of their predictability, becoming much more interested in his Canadian adventure after falling in love with a Sicilian girl. [coarse language and subject matter]
8- Nick's Choice (Venera Fazio)	11	Sicilian born writer/editor with a background in social work; poetry and prose have been published in literary magazines and anthologies	Dying from cancer in a hospice, an Italian Canadian has vivid hallucinations of visits from deceased family and friends. Visions include: the day his brother came home after being a prisoner of war in Germany; the evening he told his family he wanted to be a baker instead of working in the family's olive grove and vineyard; the day he left Sicily to join a cousin in Canada; his parents' favouritism towards his older brother; his frail parents before their deaths; working in a stone quarry; marrying into a bakery business; putting his brother into psychiatric care to avoid criminal charges; and being responsible for his brother's deportation. When lucid, his time is spent with his adoring wife and with his regrets about what happened to his family and what might have been.
9- At The Table (Roxanne Felix)	6	Born and raised in Edmonton; writer with a background in workplace health promotion	An adult Filipino invites her two grandmothers over to thank them for their influence on her life and to apologize for her indifference as a child. Unable to find the right words, she is comforted by their subtle and loving reactions. Without words, she feels their wisdom bathe her in love and forgiveness. Through their eyes, she realizes that they too lived the same experience.
10- I'll Be (Claudio Gaudio)	34	A Toronto based writer born in Calabria, Italy	In this stream of consciousness piece, an aging Italian divorcee, in Toronto, vicariously lives an international existence – in desensitized fashion through television – while focusing his attention on tomatoes, death and philosophy. His self-imposed house arrest provides more time for his friends, who may or may not exist, to influence his conscious thoughts. Loneliness and his conflicted, ambiguous existence create a sense of unreal reality where he serves as centre of his own obscurity. He condemns the callous pseudo experts of CNN where "the children we kill are not ready for primetime." He adamantly claims to "see more with my eyes closed," and sarcastically claims that his world might be a better place if liberals and hipsters were trained to murder each other.
11- Fantastic Falafel (Veena Gokhale)	18	Immigrated to Canada, after a career as a journalist in Bombay, India where she has worked in Toronto, Vancouver and Ottawa; stories and poems published in literary journals and anthologies	A retired chemical engineer from Madras, India takes to morning walks through a local mall in Mississauga, Ontario. He has a strained relationship with his academic, opinionated, and highly analytical daughter because she has embraced Canadian culture and undervalued her Indian roots. On one walk, he meets a dear old friend from his years at Tufts University and then Winnipeg. He invites his friend to dinner and the visit brings back many pleasant memories. When he visits his friend's new office, he is taken to a Lebanese restaurant for lunch. Even though he does not like to eat away from home, he finds the cuisine rather close to Indian food and a refreshing change for his exclusively Indian palate. He is shocked to discover his old friend has divorced his first wife and settled down with a widow he met while working in Guyana. With a firm handshake, the two best friends realize their friendship has survived the ravages of time and variance.

Title (Author)	Pages	Ethnicity	Experience
12- Emergency (Inge Israel)	11	Born in Germany of Russo-Polish parents, she lived in France, Ireland and Denmark before settling in Canada; award winning poet, author, and playwright	A Portuguese immigrant mother takes her son to the hospital after a fall from a skateboard causes a deep cut on his head. The mother believes that the accident was caused by a vindictive dead cousin who killed herself rather than marry a man she did not like. The mother's recurring health problems are also attributed to this dead cousin. After returning home from the hospital, the mother-in-law becomes very sick and a doctor and ambulance are called. The disbelieving boy and his sister argue over the superstitious belief of evil spirits. They plan to watch closely to see if the spirit of their dying grandmother leaves the house. The boy rejects what his hospital doctor had called "crazy beliefs." Instead, he uses a stone to break a large mirror because he overheard his doctor say to another patient that mirrors bring bad luck.
13- The Red Zodiac (Mark Anthony Jarman)	10	Born in Edmonton to parents of Irish descent; an accomplished writer who has taught at the University of Victoria, the Banff Centre for the Arts, and the University of New Brunswick	A young Canadian (of Irish decent), vacationing in Italy with his female cousin, is jarred by the juxtaposition of beauty and tragedy they encounter in their travels, including a stabbing in the back alleys of Naples, a bomb explosion in the busy streets of Rome, and drowned refugees being tied to a red Zodiac inflatable raft after their boat capsizes off the Italian coast, in the dead of night. Reflecting on the desperate gamble of these refugees, who made it so close to the shore of their dreams, the Canadian reflects on the nomadic nature of human existence (some moving for work, some moving for war) in an ever-changing world ravaged by the unrelenting forces of nature.
14- I Am Anil (Romeo Kaseram)	19	Born in Trinidad but lived most of his life in Ontario and Alberta pursuing a career in journalism and printing and writing in his spare time	In a tale full of ironic twists, a guerilla freedom fighter is sent to Toronto, when mistaken for a former friend, whose father was a government soldier. He had come across his former friend's identification papers while combing through destroyed neighbourhoods. He stored the documents in his boot moments before stepping on an anti-personnel mine, instantly losing his other foot. He is mistaken for his dead friend and allowed passage into Canada as a war refugee. His healing (both physical and spiritual) takes place in Toronto. With money he inherits from his new identity, he decides to buy a house and start a new life. His neighbour is a strange and crusty man who grows grapes and steals nails at work to resell them to individuals manufacturing landmines. The neighbour boldly admits to urinating on his new neighbour's vine roots to make those grapes sour and unmarketable. He develops a relationship with the crusty neighbour's lonely wife and dreams of one day having a child with her, to remind him of what he might have looked like, if he had not been disfigured by a landmine.
15- Mephisto in the Land of Ice and Snow (Eileen Lohka)	8	Born in Mauritius and immigrated to Canada where she teaches French and Francophone literatures and cultures at the University of Calgary; published works include diaspora writing dealing with memory and identity	Living in poverty on a Creole speaking tropical island (presumably Mauritius), a young woman shifts mentally between realist and dreamer in attempting to map out her life. When she comes across an ad for school teachers in Alberta's bilingual primary schools, her dreamer prevails and she applies. Her first impressions of prairie Canada were focused on it being clean, cold and white. Feeling the urge to blend into this new environment, she ends up marrying a blond-haired staff member, without informing or inviting her family. After many years, she still finds herself conflicted between her life as a youth and her life as an adult teacher. She struggles at first, but then is relieved to find her true self behind the cracking mask of conformity.
16- Above El Club El Salvador (Michael Mirolla)	34	Born in Italy and raised in Montreal, now living in the Greater Toronto Area; author of several novels, plays, short stories and poetry collections	After finding lodgings in Montreal above a social club run by Salvadorans who have fled their country under penalty of death, a naïve and idealistic Italian-Canadian university student decides to become involved in the fight against the military dictatorship in their homeland. Running an intense emotional gamut from fear to puppy love, admiration to hatred, the student soon learns the difference between having no option but to put one's life on the line for one's beliefs and the

Title (Author)	Pages	Ethnicity	Experience
16- continued			many choices he himself has as a resident of Canada. [coarse language and subject matter]
17- A Certain Numbness (Don Mulcahy)	15	Born in Wales and a Canadian since 1969; lives in Strathroy, Ontario, where he writes poetry, prose, book reviews and newspaper articles, following an academic career in dentistry	The widowed landlord of a fourplex building suddenly finds himself unable to think clearly. As a holocaust survivor with no children or living relatives he is overtaken by unforgettable mental images of a vicious and dehumanizing genocide, the mental anguish of not being able to think straight, and frustrated by dealing with dysfunctional tenants. He had moved to the suburbs with his wife to escape the encroaching inner city chaos, but urban sprawl eventual caught up to their fourplex investment. He remembers being at the side of his brain-dead wife for almost a month before recognizing the inevitable reality. He suddenly awakens from an immobilizing fog of memories to discover that he himself is strapped up to a hospital bed having suffered an incapacitating stroke. As he starts drifting back into his previous foggy mental state he looks forward to meeting up with his loving wife, but continues drifting around in a fog unable to find her.
18- Safe (Jasmina Odor)	11	Lives in Edmonton, where she teaches English and writing at Concordia University of Edmonton and writes fiction and reviews for Canadian magazines and anthologies	A young Croatian woman is left by her Chilean lover because he prefers to live in a remote cabin in the woods, instead of in a big city. Upset at what she sees as an absurd choice, she concludes that the cause is an inherited mental instability, since his homesick father finally committed suicide after four failed attempts. She goes back to Croatia to visit her father who himself is suffering from chronic loneliness, after his wife left him. Experiences and reminiscences while at her father's home lead her to believe that her lover will eventually return to her.
19- Nick and Francesco Visit Canada (F.G. Paci)	24	Italian born and raised in Sault Ste. Marie, Ontario, now living in Toronto; writer of 13 published novels and numerous short stories	A struggling writer, in Toronto, is asked by a friend to babysit two visiting Italians, a retired diplomat and a monk, as a favour for the CBC. These two Italian were to appear on a game show a few days later. While riding the subway, the visitors are amazed by Toronto's ethnic diversity. The trio goes downtown to watch a hockey game featuring the Toronto Maple Leafs. The visitors are impressed by the speed of the game and its similarity to soccer, but are disturbed when a fight breaks out and one player is badly injured and bleeding on the ice. During the fight, the monk disappeared to go to the bathroom. This disappearance startles the host, as do many of the disagreements between the two visitors regarding how to spend their time together. In the end, the diplomat punches the monk in the nose, breaking it. The host is greatly relieved when his friend finally shows up to take the Italians to the CBC.
20- Sometimes (Dynah Psyché)	6	Martinique born and recently immigrated to Canada and began writing stories in French	An island girl, and avid swimmer, reflects on her imagined metamorphosis into a mermaid, given an increased sensitivity to the reaction of each pore, goosebump, and body part to the slow and meticulous introduction of saltwater. Her attempts to keep walking along the bottom of the sea are foiled by buoyancy. Keeping her legs pressed tightly together and crossed, in the shape of a tail, she prefers to surface only periodically to catch a breath of air, like other marine mammals. A good thick layer of fat is appreciated to ward off the cold.
21- The Prisoners (Pratap Reddy)	10	Having immigrated to Canada from India in 2002, he now writes about immigrant agonies and angst	A lonely Indian senior, suffering from Parkinson's disease, is brought to Canada by her son. Without medication, she loses her memory. The son sets her up in a basement apartment, which is kept locked while the son and daughter-in-law are at work. With only a single small window, the senior uses the available play of light and shape to remind her of distant places and past memories, to escape her feelings of being an abandoned prisoner. Reflecting on his move to Canada, her son struggles with the same feelings.

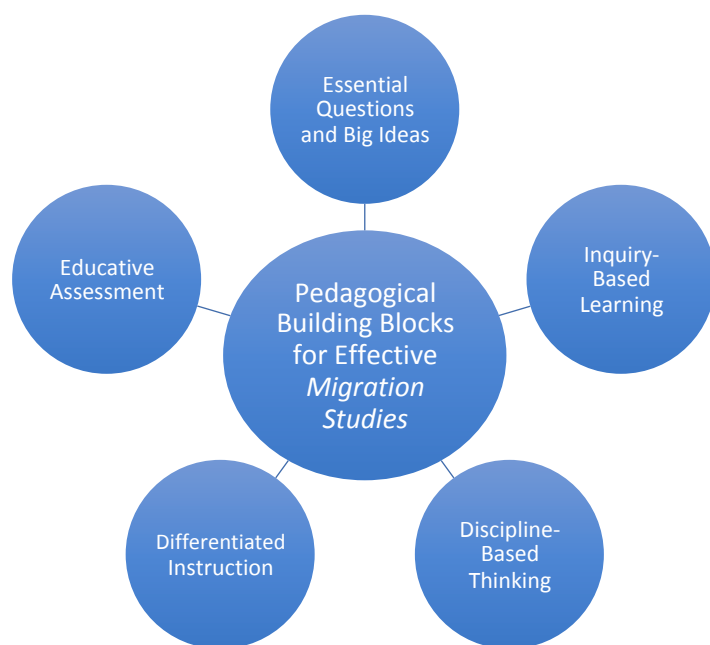
Title (Author)	Pages	Ethnicity	Experience
22- Leokadia and Adam (Ron Romanowski)	8	A Winnipeg based poet, prose writer and playwright of Polish descent	A son reflects on his mother's passing, after a long and hard battle with cancer. As a poet, and devout Catholic from Poland, she had instilled many romantic and insightful notions about life, including the transformative power of the journey, and her love of one particular island getaway. The son also notes how lost, and longing for his own death, his once strong father became after his wife's passing.
23- Coming Home (Summi Siddiqui)	14	Growing up in a family of poets, writers and artists and educated in London, India, Paris and Italy, she has become an inter-cultural storyteller and teacher	A senior who has left her home in India, to join her son in Canada, falls victim to the typical loneliness and depression experienced by migrating seniors, resenting her son for upsetting her life. Eventually, she begins the painful process of adaptation to life in Canada. She becomes a contributing member of the seniors' group she once detested and takes ESL classes. Eventually she counsels an old friend contemplating a move to Australia to join her children there by relating the following experience: You will need to make it a home. No one will do that for you.
24- Soap Bubbles (Mathew Zachariah)	8	A retired professor at the University of Calgary specialization in the sociology of education (race relations, multicultural education, international development); writes essays, articles, poetry, and short stories	A Canadian immigrant returns to India and decides to surprise his close friend who has risen to the position of Assistant Deputy Minister of Commonwealth Trade. He finds his friend cordial but devastated about the recent death of his son. Filled with regret and guilt, the friend feels responsible for his son being run over by a truck on a busy street. Remembering that a sorrow shared is a sorrow halved, the Canadian tries to talk about the death of his own marriage, offending his friend in the process. The grieving friend concludes that his Canadian friend has been away too long and become a true westerner.

Part Two: Learning Activity Planning

How Can I Effectively Use Anthology Contents?

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, this anthology is best used in senior secondary school classes, where there are numerous opportunities to incorporate migration studies in meaningful ways. Teachers are encouraged to carefully preview the contents of their selections 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 section of the *A Second Coming* 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.

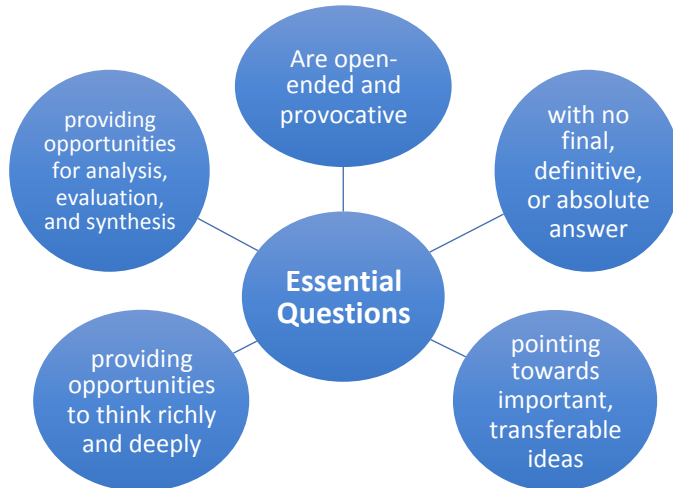
As a useful reference point/organizer, this resource has been designed around the policy documents published by the Ontario Ministry of Education. Teachers in other jurisdictions will have to adapt the suggestions and classroom activities to comply with local policy requirements.

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.

The struggle to carve out a new identity and 'home' for themselves is an often personal journey that New Canadians must take for themselves.

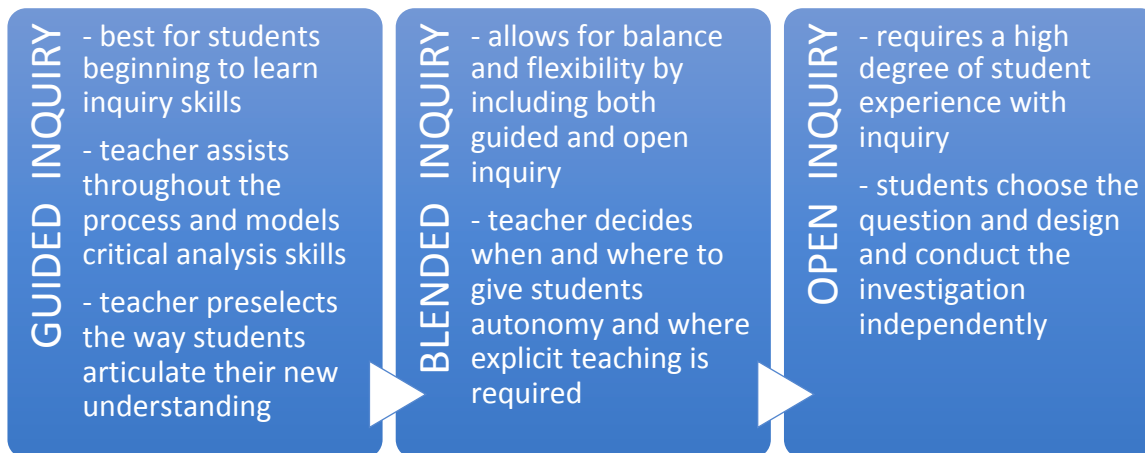
Inquiry-Based Learning

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 a particular group of direct personal interest. Class discussion can then be used to help recognize particular and universal themes in the accounts of different immigrant groups.

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.

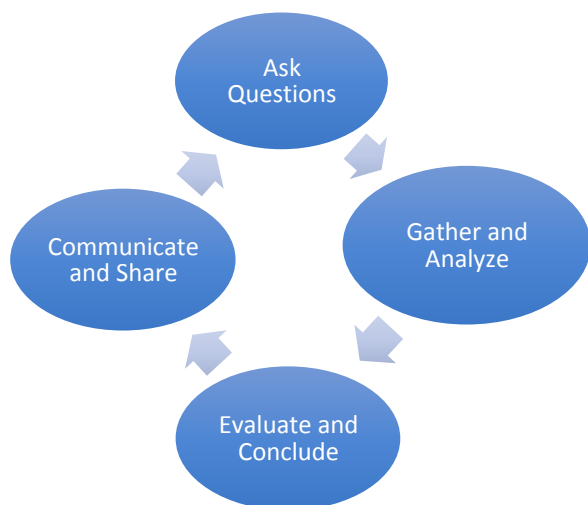


Shifting from guided inquiry to blended or open models requires a gradual release of responsibility from teacher to student. Once students have demonstrated a propensity to learn effectively through investigation and inquiry, teachers can provide more opportunities for the independent research of topics, 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.

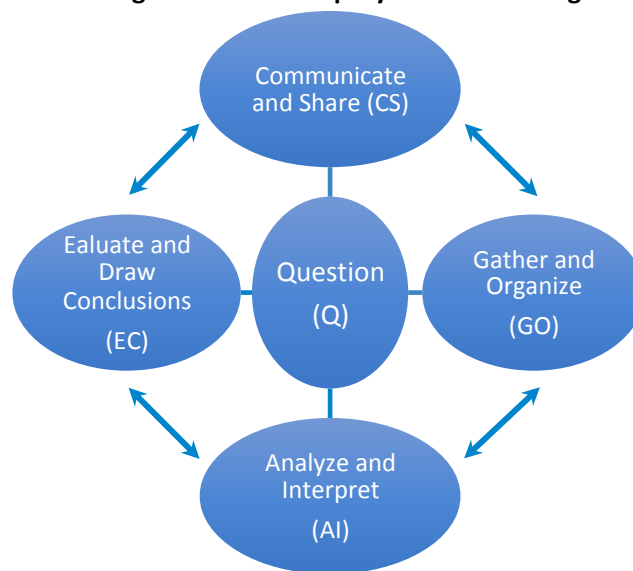
This transition to more independent learning, or open inquiry, provides students more ownership and direct engagement in the learning process. It also allows students to meet mandated learning expectations while pursuing high-interest and personally relevant questions, issues, and problems. There is 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.

A Linear/Cyclical Approach to Inquiry



An Organic View of Inquiry-Based Learning



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 home building, 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 language classes (both English and International) students think in a disciplined manner to use the vehicle of language to effectively communicate key insights about the immigrant experience, 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:

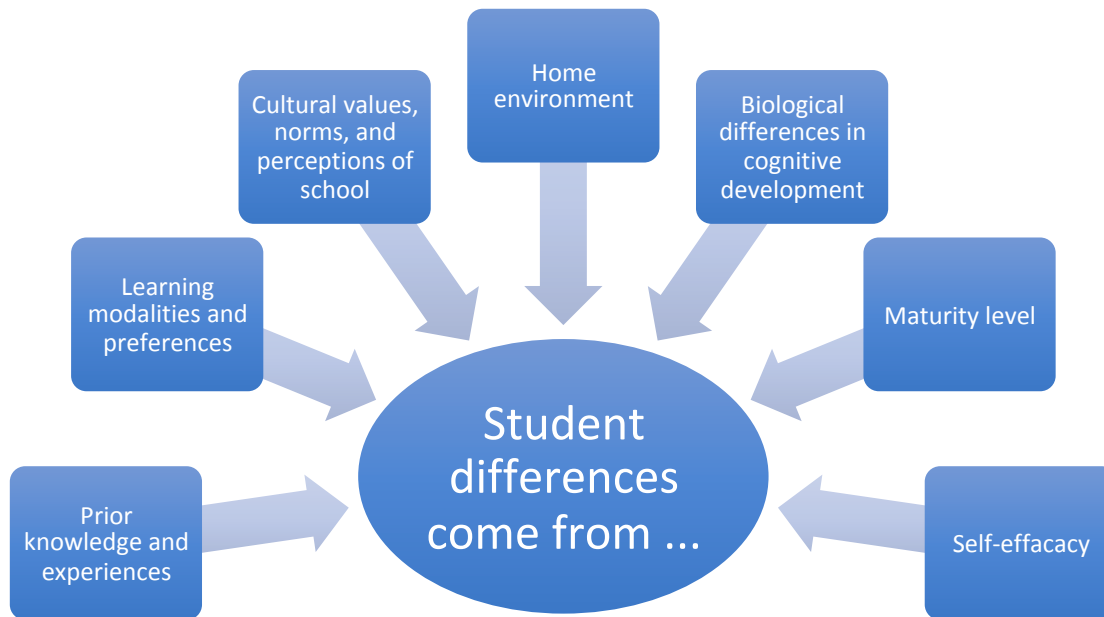
- ❑ inherent assumptions (not always explicitly stated);
- ❑ priorities (both expressed and implied);
- ❑ trade-offs (sacrifices made to protect priorities);
- ❑ consequences or impact (of both action and inaction).

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. Furthermore, *migration studies* provide a focused opportunity for authentic interdisciplinary approaches, where the worldly concepts, themes and investigations embarked on in social science classes become the focus for creative and expository writing in English, writer's craft and international language classes.

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 differentiation suggestions both in the *Teaching/Learning Strategies* and the *Teaching Notes* sections of each plan. 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 course 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.

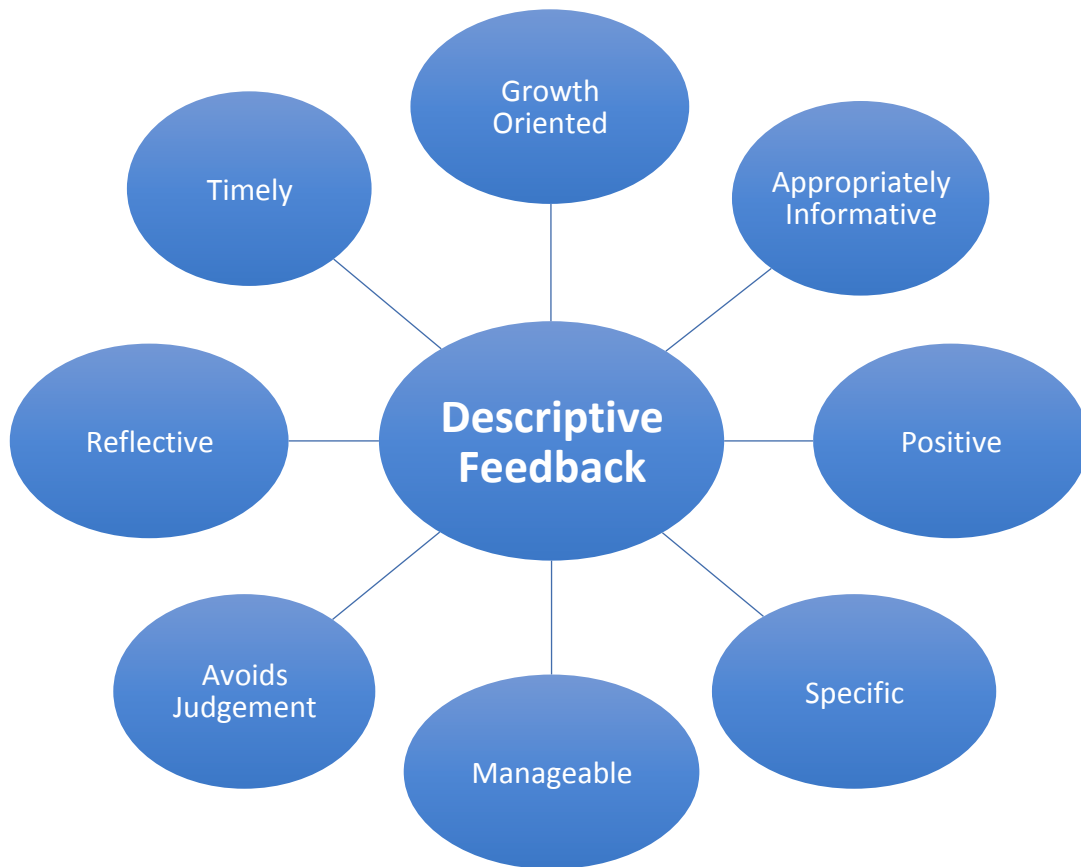
Recent education research, including work done by John Hattie (2008), Dylan Wiliam (2011), and Grant Wiggins (2012) confirms the importance of formative assessment, and specifically descriptive feedback, in increasing student learning. In this sense, *assessment for learning* is a key building block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

The following represents some best fit examples of strategies for using anthology contents 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*. In addition, some strategies can be used with several different pieces from this anthology. They have not always been repeated to make better use of available space.

1. Narrative (Author) [First Page]	Perspective
This Too Shall Pass (Rosanna Battigelli) [1]	A student who is sexually abused by his math teacher and basketball coach cannot tell his devout family because the abuser is a priest.
Course/Subject Area	Strategy
Grade 11 Introduction to Anthropology, Psychology, and Anthropology; Grade 11 Dynamics of Human Relationships; Grade 12 Challenge and Change in Society	Have students investigate the abuse of power and trust in society and the impact on victims and available supports to address the guilt and loneliness of victims of sexual abuse

2. Narrative (Author) [First Page]	Perspective
From Immigration On (Wade Bell) [17]	A Spanish girl must marry her boyfriend to enter Canada legally. They are married in a basement ceremony by a JP, all the while dreaming of their real wedding, hopefully with friends and family in the Canadian Rockies
Course/Subject Area	Strategy
Grade 11 Introduction to Anthropology, Psychology, and Anthropology; Grade 11/12 International Languages; Grade 11 Dynamics of Human Relationships; Grade 12 World Cultures	Students investigate the challenges of emigration and the socializing process of immigration, including adaptation to new language, laws, and customs in a multicultural society
Grade 12 English, Writer's Craft	Use this story as a model for writing about the emigration/immigration experiences of those coming to Canada as single young adults

3. Narrative (Author) [First Page]	Perspective
The Motorcycle (Licia Canton) [35]	Italian octogenarian renews his motorcycle license in memory of his first, life changing Vespa, inspiring the clerk to call her own grandfather
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Families in Canada	Investigate aging and inter-generational relationships in families
Grade 11/12 Dramatic Arts; Grade 12 English, Writer's Craft	Role play or write about the attachment a person might have to their first vehicle and how that vehicle choice can influence their lives

4. Narrative (Author) [First Page]	Perspective
My Trip Home (Elizabeth Cinello) [41]	An Italian teen, with a volatile relationship with her mother, is sent to Italy one summer to visit relatives. She experiences a politically awakening and eventually becomes a Canadian citizen along with her mother
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Families in Canada	Investigate teen-parent relationships in families and the complications resulting from immigration
Grade 11/12 Dramatic Arts; Grade 12 English, Writer's Craft	Role play or write about the complications in relationships between parents and their teen-aged children in immigrant families

5. Narrative (Author) [First Page]	Perspective
Strange Meeting (Saros Cowasjee) [53]	A chance airport encounter brings two Indian travellers together and they strike up a brief friendship before losing each other at the next airport.
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Human Development through the Lifespan	Investigate cultural bonding and friendship as well as the differences between those older and set in their ways and younger counterparts
Grade 11 Origins and Citizenship: History of a Canadian Ethnic Group	Using this story as a launching pad, have students investigate and compare the experiences of their own ethnic group in Canada

6. Narrative (Author) [First Page]	Perspective
The Guitar (Cyril Dabydeen) [61]	A stream of consciousness pieces about a young man's experiences in a seedy rooming house near the Ottawa bus station features a collection of colourful characters from diverse cultural backgrounds
Course/Subject Area	Strategy
Grade 12 English, Writer's Craft	Have students use this story as a genre model for their own creative writing exploring the extension of trust to those apparently untrustworthy or very different [consider also using #10]
Grade 11/12 Dramatic Arts	Have students use this story to roleplay or create a comedy monologue exploring the extension of trust to those apparently untrustworthy or very different [consider also using #10]

7. Narrative (Author) [First Page]	Perspective
Assimilation (Caterina Edwards) [73]	A frustrated and disconnected Italian immigrant feels cheated about the promised but apparently nonexistent job opportunities. Disappointed by shallow friendships he becomes more invested in the Canadian enterprise after falling in love with a fellow Italian immigrant. [very coarse language]
Course/Subject Area	Strategy
Grade 12 Human Development through the Lifespan	Investigate the conflicted and lonely existence of immigrants in Canada until a new 'home' is fashioned through adaptation and relationships
Grade 12 English, Writer's Craft	Creatively explore the conflicted and lonely existence of immigrants in Canada, until a new 'home' is fashioned from available choices and interactions

8. Narrative (Author) [First Page]	Perspective
Nick's Choice (Venera Fazio) [85]	Dying from cancer in a hospice, an Italian Canadian spends his time between vivid hallucinations of deceased family and friends, and lucid times with his adoring wife and with his regrets
Course/Subject Area	Strategy
Grade 12 English, Writer's Craft	Creatively explore the conflicted existence of immigrants in Canada, including flashbacks, dreams, relationships, regrets, and difficult choices; Creatively explore the emotions and introspective reflections connected to an imminent death

9. Narrative (Author) [First Page]	Perspective
At The Table (Roxanne Felix) [97]	An adult Filipino invites her two grandmothers over to thank them for their influence on her life and to apologize for her indifference as a child
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Families in Canada Grade 12 World Cultures	Have students investigate the generational dynamic in families and how human priorities and perspectives change as a result of maturation in diverse cultures

10. Narrative (Author) [First Page]	Perspective
I'll Be (Claudio Gaudio) [103]	Stream of consciousness piece from the perspective of an aging Italian divorcee who has cocooned himself to serve as the centre of his own obscurity among friends that may or may not exist
Course/Subject Area	Strategy
Grade 12 Human Development through the Lifespan	Investigate the effects of loneliness and isolation on the elderly
Grade 12 English, Writer's Craft	Write a stream of consciousness piece exploring the fine line between reality and imagination

11. Narrative (Author) [First Page]	Perspective
Fantastic Falafel (Veena Gokhale) [137]	While walking through a shopping mall, a retired chemical engineer from India stumbles upon an old friend and the relationship is awkwardly but affectionately rekindled
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Human Development through the Lifespan; Grade 12 Dramatic Arts	Investigate the effects of aging and migration on friendship and family relationships

12. Narrative (Author) [First Page]	Perspective
Emergency (Inge Israel) [155]	A superstitious Portuguese immigrant mother takes her son to the hospital after a bad skateboarding accident, believing that the spirit of a dead cousin is responsible for all ills that befall her family
Course/Subject Area	Strategy
Grade 11 Introduction to Anthropology, Psychology and Sociology; Grade 12 Families in Canada; Grade 11/12 Visual Arts; Grade 12 World Cultures	An investigation of old world superstitions transplanted into the new world by immigrant families

13. Narrative (Author) [First Page]	Perspective
The Red Zodiac (Mark Anthony Jarman) [167]	A young couple travelling through Italy are jarred by the juxtaposition of beauty and tragedy they encounter, including a stabbing, an explosion, and the recovery of dead refugees off the Italian coast
Course/Subject Area	Strategy
Grade 12 World Issues; Grade 12 World History Since the 15 th Century; Grade 12 Canadian and International Politics; Grade 12 Canada: History, Identity and Culture; Grade 12 Challenge and Change in Society	Investigate the causes and remedies for terrorist actions and the desperation of refugees fleeing war and famine, as well as Canada's reputation as a welcoming place for refugees
Grade 11/12 Visual Arts	Creatively represent the juxtaposition of good (beauty) and evil (tragedy)

14. Narrative (Author) [First Page]	Perspective
I Am Anil (Romeo Kaseram) [177]	An ironic tale about a landmine mangled guerilla fighter who ends up in Canada, mistaken as a government supporter and assuming that identity
Course/Subject Area	Strategy
Grade 12 Canadian and International Politics; Grade 12 World Issues; Grade 12 Canada: History, Identity and Culture	Investigate the causes and remedies for guerilla uprisings, military coups and civil warfare in troubled nations around the world and Canada's role as a good neighbour and international peacekeeper

15. Narrative (Author) [First Page]	Perspective
Mephisto in the Land of Ice and Snow (Eileen Lohka) [197]	Living in poverty on a tropical island, a youth shifts mentally between realist and dreamer to map out her life, eventually coming to teach primary school in Canada and adapting to Canadian life, while conflicted between her life as a youth and her masked existence in Canada
Course/Subject Area	Strategy
Grade 12 Human Development through the Lifespan; Grade 11/12 English; Grade 12 World Cultures	Have students investigate the impacts of cross-cultural migration and differences between assimilation, adaptation, and integration

16. Narrative (Author) [First Page]	Perspective
Above El Club El Salvador (Michael Mirolla) [205]	A naïve and idealistic Italian-Canadian university student decides to become involved in the fight against a military dictatorship in El Salvador [coarse language and subject matter]
Course/Subject Area	Strategy
Grade 12 Canadian and International Politics; Grade 12 World History Since the 15 th Century; Grade 12 World Issues; Grade 12 Equity and Social Justice	Have students investigate politically motivated violent conflicts in Central America to compare causes and opportunities for justice and peace
Grade 12 Human Development through the Lifespan; Grade 12 English, Writer's Craft	Reflect on and write about the idealism of youth and the cynicism that often comes with experience and maturity

17. Narrative (Author) [First Page]	Perspective
A Certain Numbness (Don Mulcahy) [239]	The widowed landlord of a fourplex building, a holocaust survivor with no family suddenly finds himself unable to think clearly, discovers during a lucid moment that he has had a stroke, then drifts back into his mental fog
Course/Subject Area	Strategy
Grade 12 English, Writer's Craft; Grade 11/12 Dramatic Arts; Grade 11/12 Visual Arts	Creatively explore the wrestling of the conscious, subconscious, and unconscious mind
Grade 12 World History Since the 15 th Century	Investigate the Holocaust and the effect on survivors

18. Narrative (Author) [First Page]	Perspective
Safe (Jasmina Odor) [255]	A young Croatian woman, left by her Chilean lover who prefers to live in a remote cabin in the woods, visits her lonely father in Croatia, where her experiences and memories lead to the realization that her lover will return
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 11/12 Dramatic Arts	Have students investigate the impact of relationships on the human condition

19. Narrative (Author) [First Page]	Perspective
Nick and Francesco Visit Canada (F.G. Paci) [267]	A writer, asked to babysit two visiting Italians, a retired diplomat and a monk, as a favour for the CBC, finds the task greatly complicated by the strong and diverse personalities of his guests
Course/Subject Area	Strategy
Grade 11/12 Dramatic Arts; Grade 11 Media Studies Grade 11 Communication Technology	Investigate cultural stereotypes in the media

20. Narrative (Author) [First Page]	Perspective
Sometimes (Dynah Psyché) [291]	An island girl, and avid swimmer, reflects on her imagined metamorphosis into a mermaid, given the increased sensitivity and response of each pore, goose bump, and body part to being exposed to saltwater
Course/Subject Area	Strategy
Grade 12 English, Writer's Craft; Grade 12 Visual Arts	Exploration of the human body and its shape, form, function and spirit through metaphor, symbolism, colour, and image depiction

21. Narrative (Author) [First Page]	Perspective
The Prisoners (Pratap Reddy) [297]	A lonely Indian senior, suffering from Parkinson's disease, is brought to Canada by her son; ironically both feel like prisoners in Canada
Course/Subject Area	Strategy
Grade 12 English, Writer's Craft; Grade 12 Dramatic Arts	Explore the conflicted experience of immigrants and parents forced to come to Canada as elders
Grade 11 Dynamics of Human Relationships; Grade 12 Human Development through the Lifespan; Grade 12 Families in Canada	Investigate the effect of age on the dynamics of human relationships and the impact of an immigrant lifestyle on familial and inter-generational relationships

22. Narrative (Author) [First Page]	Perspective
Leokadia and Adam (Ron Romanowski) [307]	After his mother's long and losing battle with cancer, a son remembers her as a devout Catholic from Poland and a poet who instilled many romantic and insightful notions about life, including the transformative power of the journey, and her love of one particular island getaway; noting also the negative impact on his once strong and lively father
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Human Development through the Lifespan; Grade 12 Families in Canada	Have students investigate the impacts of aging and illness on human relationships and families, as well as the transformation of moments into lifelong memories

23. Narrative (Author) [First Page]	Perspective
Going Home (Summi Siddiqui) [315]	A senior who has left her home in India, to join her son in Canada, falls victim to the typical loneliness and depression experienced by migrating seniors, until she begins the painful process of adaptation to transform Canada into a new home; eventually counselling an old friend considering a move to Australia to join her children there by relating the following experience: you will need to make it a home. No one will do that for you
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 12 Challenge and Change in Society Grade 12 Families in Canada	Have students investigate adaptation and transformation as an ongoing socialization process that may be triggered by external pressures but that must ultimately come from within

24. Narrative (Author) [First Page]	Perspective
Soap Bubbles (Mathew Zachariah) [329]	A Canadian immigrant, deciding to visit an old friend during a return trip to India discovers differences in himself and his friend that can be attributed to the many years of separation
Course/Subject Area	Strategy
Grade 11 Dynamics of Human Relationships; Grade 11 Introduction to Anthropology, Psychology and Sociology	Have students investigate the effects of distance and time on the bond of friendship; Invite reflection and analysis to compare personal experiences with those of the storyteller by asking students to assess changes in their circle of friends since leaving elementary school
Grade 12 English, Writer's Craft	Have students use metaphor and symbolism to capture and express the immigrant voice

Part Three: Sample Learning Activities

Classroom Ready Migration Studies for Busy Teachers

In the last part of this resource, four sample learning activities are planned out for teachers to integrate *migration studies* 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 course being addressed. A balanced assessment plan is briefly outlined and then supported with specific assessment strategies and tools.

Each sample plan incorporates selected readings from the anthology as key learning materials. 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	Ethnic Stereotypes in the Media Pages 30 – 39	Grade 11 Communications Technology (University/ College Preparation); Grade 11 Media Studies (Open)

#	Title	Course
2	Human Relationships Connected to Migration Pages 40 – 50	Grade 11 Dynamics of Human Relationships (Open)

#	Title	Course
3	The Power of Story Telling Pages 51 – 58	Grade 12 English, The Writer’s Craft (University Preparation)

#	Title	Course
4	The Human Condition Through Immigrant Eyes Pages 59 – 65	Grade 12 Dramatic Arts (University/College Preparation)

Ethnic Stereotypes in the Media

Grade 11 Communications Technology (U/C) and/or Grade 11 Media Studies (O)

<p>Learning Expectations/Outcomes Students will:</p> <ol style="list-style-type: none"> 1. demonstrate an understanding of the core concepts, techniques and skills required to produce a range of communications media products and services (A1) 2. apply project management techniques to develop communications technology products effectively in a team environment (B1) 3. demonstrate an understanding of the social effects of current communications media technologies and the importance of respecting cultural and societal diversity in the production of media projects (C2) 4. analyse the representation of groups and individuals in media texts and comment on the perspectives, beliefs, or biases that are evident in the texts (Media B1.1) 5. create a variety of media texts for different audiences and purposes, using effective forms, codes, conventions, and techniques (Media D1) 	<p>Learning Goals (Greater Purpose / Big Idea / Enduring Understanding for Activity)</p> <ul style="list-style-type: none"> ❑ Media messaging can be constructed to present both positive and negative social images. A good message can influence the intended audience. ❑ Ethnic stereotyping often reduces all members of a group to the lowest denominator and ridicules the entire group. ❑ Researching persisting stereotypes can provide insight into bias, unsubstantiated generalization and demeaning forms of humour and characterization. <p>Character/Values Education:</p> <ul style="list-style-type: none"> ❑ Cultural sensitivity (social awareness) ❑ Empathy and inclusivity ❑ Respect for diversity
<p>Assessment Plan (Evidence of Learning)</p> <ol style="list-style-type: none"> 1. Diagnostic assessment of prior learning and student attitudes towards stereotypical representations and the power of media messaging 2. Formative assessment regarding achievement of learning expectations through descriptive feedback from peer and teacher 3. Confidential descriptive feedback relative to personal growth and evolving work habits and study skills 4. Evaluation of cultural and gender stereotypes performance task (video presentation) using a rubric 	
<p>Teaching/Learning Strategies Day 1</p> <ol style="list-style-type: none"> 1. Have students write the word 'Italian' on a piece of paper. Then ask each student to create a concept map around this word with the other words that come to mind when they hear the word 'Italian'. [5 minutes] 2. Ask volunteers to share what they came up with and list these traits and associated words on the board. Using the words provided by the students ask: What images of Italians are your words creating? Where did your image of Italians come from? [10 minutes] 3. Show a couple of short video clips depicting Italian stereotypes such the <i>Häagen Dazs Gelato</i> commercial or a clip from the animated television series <i>The Family Guy</i>. As a focus for viewing, have student pairs identify the stereotypes depicted in the clips and record them on RM 1 <i>Identifying Stereotypes</i>. [10 minutes] 4. After a brief discussion to identify some common stereotypes, show the video clip from the <i>American One Voice Coalition</i> dealing with Italian American stereotypes in the media. Ask student pairs if they agree with Andre DiMino's position that there are <u>no</u> positive representations of Italians in the media. How are Italians being misrepresented? [25 minutes] 	

5. As a class, have students discuss instances in which they felt offended by the portrayal of their specific ethnic group in the media. Have students examine the purpose this portrayal served in the media message.
6. Write the following terms on the board: *African; Chinese; Indigenous; Arab; Indian; Canadian*. Explain that for each grouping there are both positive and negative stereotypes. An example of a positive stereotype would be: “All Chinese are good at math.” An example of a negative stereotype would be: “All Arabs are terrorists.” Explain that both positive and negative stereotypes can be harmful to people belonging to that group as they present an oversimplified and often predictable and biased portrayal of a particular group. Use class discussion to explore how stereotypes unfairly treat all groups as a homogeneous mass, often reducing all members to the lowest quality traits associated with certain individuals within the group. Ask students to use RM 1 to provide media reinforced negative and positive stereotypes about these groups. Assign each student one article to read from the collection to look for stereotypical representations. [20 minutes]

Suggested Title	Contents
Nick and Francesco Visit Canada	Emotional Italian tourists with limited self-control
My Trip Home	Feuding daughter and mother; differences between Italians and Italian-Canadians
Strange Meeting	Depictions of elder and younger Indians
At The Table	Filipino grandparents
Fantastic Falafel	Indian friendships affected by separation
Emergency	Portuguese family affected by superstition
Above El Club El Salvador	Violent Salvadorans and a naïve/impressionable young Italian
The Prisoners	Indians lamenting lifestyle changes and work ethic

Day 2

7. Organize students into small groups to discuss observations regarding stereotypical treatments found in assigned readings. Use class discussion to generate a summary note of findings on the board. Explore the roots of common stereotypes with students. Speculate on why media messaging might use such stereotypes. Refer back to the Häagen Dazs commercial to explain the advertiser’s use of stereotypical representation. Expand the discussion to include stereotypical representations of other ethnic groups in media messaging.
8. Distribute RM 2 *Roots of Ethnic Stereotypes in Media* and RM 3 *Rating Scale for Report Writing* to students. Review success criteria with students. Revise the groups being studied to reflect local interests and the ethnic composition of your class. Organize the class into work groups of three students interested in investigating media stereotypes related to one specific group. Have student groups begin researching to collect appropriate information for their report. Explain how each member is responsible for one page of the report. Explain how report contents will be used by the group to produce an informative video for teenagers, that the teacher will evaluate. Collect reports on the assigned date. [70 minutes]

Days 3-5 (After the teacher has read, assessed, and returned the written reports)

9. Introduce RM 4 *Cultural Stereotypes in the Media*. Have students work in their original groups to further their research and to use their findings to produce a 5 minute video or slideshow presentation that demonstrates to a teenage audience the power of the media to perpetuate cultural stereotypes. Students will present their videos to a Grade 9 English class. Grade 9 students will provide audience feedback to the production team. Use RM 5 **Group Learning Contract**, RM 6 *Project Planning Sheet for Individual Contributions* and RM 7 *Rubric for a Media Product* to assist in planning and monitoring the successful completion of this project.
10. While student groups work on this project in class, visit each group to provide descriptive feedback. During the second half of the Day 4 preparation period, have groups share their work briefly with another group to obtain peer feedback.
11. Arrange a presentation time for the final video products with a Grade 9 class in the school. Upload the videos to a video-sharing site such as YouTube or to a school website (where school and district policies permit). Use RM 7 to evaluate student work.

<p>Learning Materials</p> <p>BLM 1 <i>Identifying Stereotypes Worksheet</i> BLM 2 <i>The Roots of Ethnic Stereotypes in Media</i> BLM 3 <i>Rating Scale for Report Writing</i> BLM 4 <i>Cultural Stereotypes in the Media: Producing an Educational Video</i> BLM 5 <i>Group Learning Contract</i> BLM 6 <i>Project Planning Sheet for Individual Contributions</i> BLM 7 <i>Rubric for a Media Product</i></p>	<p>Elements of 21st Century Learning</p> <ul style="list-style-type: none"> <input type="checkbox"/> Creativity <input type="checkbox"/> Critical thinking <input type="checkbox"/> Communication <input type="checkbox"/> Collaboration <input type="checkbox"/> Authentic task completion
<p>Resources</p> <p><i>Häagen Dazs Gelato commercial</i>, YouTube (30 seconds) https://www.youtube.com/watch?v=XVaKAeDMDXY</p> <p><i>Family Guy Clip</i>, YouTube (1:20) https://www.youtube.com/watch?v=VapOQdG9Akc</p> <p>DiMino, Andre. <i>Italian Stereotypes in the Media</i>, EBR News. 29 January 2013. (4:57) <i>American One Voice Coalition</i> https://www.youtube.com/watch?v=9zWq52IZRHE</p>	
<p>Resources From the Anthology</p> <p><i>Nick and Francesco Visit Canada</i> <i>My Trip Home</i> <i>Strange Meeting</i> <i>The Prisoners</i> <i>At The Table</i> <i>Fantastic Falafel</i> <i>Emergency</i> <i>Above El Club El Salvador</i></p>	
<p>Teaching Notes</p> <ol style="list-style-type: none"> 1. Arrange desks to facilitate group discussion and collaboration. 2. Book a data projector, computer and speakers to show the video clips outlined in the Day 1 activity. 3. Consider changing the group options listed in RM 2 to better represent the ethnic composition of your particular class. 4. Consider pairing English language learners with learning partners with a good command of English to help with difficult vocabulary and new concepts. 5. Discuss class presentation opportunities with Grade 9 English teachers to organize a presentation schedule for video products. Six groups can comfortably present their products and receive audience feedback within a 70 minute class. Consider an in-class presentation schedule or an evening <i>Media Night</i>, as alternative options, to allow students to show their products to a live audience for reaction and feedback. 6. Consider allowing some students to work independently or in pairs to complete the final task. 7. Ask students to donate a copy of the completed videos to use as exemplars for future classes. 	

RM 1 Identifying Stereotypes Worksheet

Name: _____

Date: _____

Clip: _____

What I Noticed	The Message Conveyed	The Reality is....
My Conclusions		

RM 2 The Roots of Ethnic Stereotypes in Media

Name: _____ Course: _____ Date: _____

Stereotypes are often used in the media to quickly establish the identity of a character. Stereotypes are oversimplified portrayals of a group of people in which the characters speak, dress and behave in a typical and predictable way. Often a judgment (whether negative or positive) is being made about this group as a whole through the use of this stereotype. As a media student, it is your job to recognize and assess how the media portrays certain groups and examine how these portrayals influence the opinions people hold about certain individuals encountered in everyday life.

Your task: In groups of three you will research the origins of stereotypes associated with one ethnic group from the list below. You will be given time to conduct research. Each group member is responsible for finding at least one article or website posting that explains the origin of the stereotypes being studied.

Arab	Filipino	Salvadoran	Portuguese	Chinese
French	Indian	Jamaican	Korean	Other (see teacher)

The report: As a group, you are to write a **three page report** (one page per group member) explaining in your own words the origins of three stereotypes for your ethnic group. Each member must include the analysis of one media product illustrating a stereotype being used in messaging. A bibliography using MLA format must accompany the report. Use the rubrics supplied by the teacher as coaching tools to prepare an excellent quality report and presentation.

The conclusion: Based on the above information, groups will collaborate on a concluding statement to explain how the stereotypes were formed historically and why they persist. Each group must assess the impact of this portrayal on the ethnic group.

Assessment Criteria: Eight things the teacher will be looking for in your reports

Assessment Category	Specific Success Criteria
Knowledge	Depth of research done to correctly explain the stereotype
	Accurate presentation of information
Thinking	Evaluation of information to determine what is most important to include in the report
	Analysis of information to determine a logical flow of ideas
Communication	Use of language, sentence structure and idea flow to communicate clearly
	Correct use of MLA format for bibliography
Application	Contents effectively used to form a supportable conclusion
	Contents are presented in an interesting and persuasive manner

Team Members:

Report Due Date:

RM 3 Rating Scale for Report Writing

Name: _____ Date: _____

Team Members: _____

Title: _____

Assessment Scale					
0	1	2.5	3	4	5
Not done	Poorly done/incomplete/ not passable	Complete but limited; needs improvement	Good/satisfactory	Very good	Excellent/ outstanding
Achievement Level		1	2	3	4

Rating Grid

Success Criteria	0	1	2.5	3	4	5
Knowledge/Understanding						
1. Demonstrates quality research to correctly explain stereotype(s)						
2. Presents information, terms, concepts, and ideas accurately						
Thinking/Inquiry						
3. Demonstrates thoughtful evaluation of research findings to select appropriate contents for report						
4. Demonstrates thoughtful analysis of information to determine a logical flow of ideas						
Communication						
5. Writes with clarity, brevity and logical sequence (grammar, sentence structure, spelling, and idea flow)						
6. Uses MLA format correctly for bibliography						
Application						
7. Uses contents effectively to form a supportable conclusion						
8. Presents information in an interesting and persuasive manner						
TOTAL out of 40 (8 criteria x 5)						

Strengths / Suggestions for Improvement / Next Steps:

RM 4 Cultural Stereotypes in the Media: Producing an Educational Video

Name: _____ Course: _____ Date: _____

Task: Your creative team has been hired by diversity advocates to produce a 5 minute video or PowerPoint slide presentation to help educate Canadian teenagers about the power of the media in perpetuating cultural stereotypes. Grade 9 students in your school will be used as a focus group to help assess the quality of your finished product. Your product must be designed to communicate on its own, without additional explanations or handouts.

Task Steps and Requirements:

1. Complete the research of cultural stereotypes that you have already started. Collect video clips, images, and key information to help communicate the educational message of your media product. Media to base your message on can include films, television shows and commercials, print media, web content and video games.
2. Brainstorm an idea for your video project. Once the group has a workable proposal, pitch your idea to your teacher for feedback.
3. Assign specific responsibilities, roles, and duties to every member of your creative team. Create a list of duties and tasks that need to be done to make this project a success.
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.
5. Create a storyboard of the content and flow of the project.
6. Shoot and gather all the necessary materials and footage for your video or slideshow presentation.
7. Edit your video or slideshow into a rough cut. Show your teacher or a peer group the rough cut for feedback.
8. Make adjustments based on teacher and/or peer feedback.
9. Prepare the final cut of the video and show it to the class.
10. Arrange a time to present the video to a Grade 9 English class in your school for focus group feedback.

Adapting the Task:

You may choose to produce an alternative web-based media product such as a website, podcast or blog that can be shared with a younger audience. Discuss the selection of your format with your teacher. Keep the media product appropriate for a Grade 9 audience. Share your pitch 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. With your teacher's approval, you may elect to change the focus of this project from cultural stereotypes to gender based stereotypes.

Assessment Criteria:

The following criteria will be used to assess your work:

- *Knowledge* – appropriately and accurately represent the information you have discovered through your research into cultural stereotypes perpetuated by the media
- *Thinking and Inquiry* – interpreting the information you have gathered into a media product that addresses the questions you have raised in your research
- *Communication* – gathering, interpreting and representing your information in a multi-media presentation that communicates a persuasive message to a target audience of Grade 9 students
- *Application* – applying the appropriate techniques and methods for producing an interesting and convincing media product for the intended audience

Use the rubric and any exemplars provided by your teacher as coaching tools.

Due Date(s): Rough Cut _____ Final Cut _____ Presentation _____

BLM 5 Group Learning Contract

Cultural Stereotypes in the Media

Student Names:	Date:
Topic to be researched:	
Questions or problems we will try to solve:	
Information we already have on this topic:	
Information we need to look for:	
Media presentation outline:	
Due Date(s): Rough Cut _____ Final Cut _____ Presentation _____	

Student Signatures

Teacher Signature

BLM 6 Project Planning Sheet for Individual Contributions

Name: _____

Date _____

1. I am planning an in-depth study of

2. I have decided to work on this topic because

3. The main focus of my study will be

4. Some facts that I already know about this topic are

5. Some questions I want to answer are

6. I will collect information from:

- | | |
|--|--|
| <input type="checkbox"/> Books | <input type="checkbox"/> Museum displays, exhibits |
| <input type="checkbox"/> Magazines, pamphlets, brochures | <input type="checkbox"/> Interviews with experts |
| <input type="checkbox"/> Encyclopaedias | <input type="checkbox"/> Newspapers |
| <input type="checkbox"/> Videos, DVDs, CD-ROMs | <input type="checkbox"/> Websites on the internet |
| <input type="checkbox"/> Community agencies, organizations | <input type="checkbox"/> Television programs |
| <input type="checkbox"/> Surveys, questionnaires | <input type="checkbox"/> Other: _____ |

7. The final media product will be in the form of

8. My Role on this project team will include

BLM 7 Rubric for a Media Product

Name: _____ Course: _____ Date: _____

Topic/Title:

Learning Goal and Related Expectations:

Assessed by (check one):

- Self
 Peer _____
 Teacher

Assessment Criteria	Level 1	Level 2	Level 3	Level 4
Medium <ul style="list-style-type: none"> ▪ use of form ▪ purpose 	<input type="checkbox"/> few conventions of the form are used correctly <input type="checkbox"/> little evidence that images/sounds are organized purposefully	<input type="checkbox"/> some conventions of the form are used correctly <input type="checkbox"/> some evidence that images/sounds are organized purposefully	<input type="checkbox"/> most conventions of the form are used correctly <input type="checkbox"/> images/sounds are organized purposefully	<input type="checkbox"/> all conventions of the form are used correctly <input type="checkbox"/> images/sounds are organized purposefully and creatively
Message <ul style="list-style-type: none"> ▪ clarity ▪ audience engagement 	<input type="checkbox"/> message communicated by images/sounds is unclear <input type="checkbox"/> audience is not engaged	<input type="checkbox"/> images/sounds communicate message inconsistently <input type="checkbox"/> audience is sometimes engaged	<input type="checkbox"/> images/sounds communicate an intended message <input type="checkbox"/> audience is engaged	<input type="checkbox"/> images/sounds communicate an original message <input type="checkbox"/> audience is moved
Quality <ul style="list-style-type: none"> ▪ appearance ▪ finishing touches 	<input type="checkbox"/> little evidence of attention to finishing touches <input type="checkbox"/> appearance of the product is below class standard	<input type="checkbox"/> evidence of attention to some finishing touches <input type="checkbox"/> appearance of the product approaches class standard	<input type="checkbox"/> evidence of attention to finishing touches <input type="checkbox"/> appearance of the product meets class standard	<input type="checkbox"/> evidence of careful attention to finishing touches <input type="checkbox"/> appearance of the product exceeds class standard
Process <ul style="list-style-type: none"> ▪ effective use of creative and feedback process 	<input type="checkbox"/> produces an initial and final product with assistance	<input type="checkbox"/> produces an initial and final product with prompting	<input type="checkbox"/> produces an initial and final product independently	<input type="checkbox"/> produces an initial product independently; uses feedback to refine the final product

Strengths and Suggestions for Improvement:

Human Relationships Connected to Migration

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 in which 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 	<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 distance, aging and cultural assimilation. <input type="checkbox"/> Emigration and immigration are factors complicating both old and new relationships. <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 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. Ask students how they dealt with the situation and what help they appreciated most during the adjustment period. Use RM 1 <i>Thinking About Being the 'New' Kid</i>, along with a <i>think-write-pair-share</i> strategy to focus and record student thinking. Be sensitive to any student apprehensions about discussing their Grade 9 experience with others and invite them to use another new community experience instead. RM 1 has been worded to allow this accommodation naturally. [20 minutes] 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; 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. [20 minutes] 3. After this discussion, use a <i>four corners</i> strategy to have students migrate to the corner of the room with the label they consider to be the most important factor in making the successful transformation to their new 	

community. Once in their respective corners, have groups form one strong argument to defend their choice as best. Have each group select one speaker to present their argument. Allow students to migrate to the middle of the class if they cannot make a single choice. Have the undecided listen to the four arguments before choosing one corner. Use class discussion to reinforce the ultimate importance of all four factors, and to distinguish between *internal* and *external* factors. [20 minutes]

- Review with students the benefits and essential elements of cooperative learning. Reinforce the importance of individual accountability and positive interdependence. To prepare for the next day's *jigsaw* activity, organize students into mixed ability home groups. Assign each group member a different reading to prepare for the next class. Explain that each home group member will participate in an expert group activity to gather useful information for the home group task that must be completed cooperatively. [10 minutes]

Day 2

- Organize expert group tables in the four corners of the classroom and have each home group send their delegate to each expert group. For large classes, consider forming two expert groups per assigned reading. The following table illustrates one sample allocation of readings and tasks to expert groups. Assign readings based on student background, interests, and reading ability. Provide sufficient time for expert groups to complete the assigned task. [30 minutes]

Expert Group	Readings (page count)	Ethnicity	Task
1	<i>Leokadia and Adam;</i> <i>At The Table</i> (13)	Polish; Filipino	RM 2- Significance of personal accounts involving death, aging and wisdom from experience; formulating research questions to investigate further into human nature
2	The Motorcycle; Safe (16)	Italian and Chinese; Croatian and Chilean	RM 3- Significance of fictionalized accounts involving aging and wisdom from experience; formulating research questions to investigate further into human nature
3	This Too Shall Pass (16)	Italian	RM 4- Immigrant family unwittingly adds to the negative experience of an abused teen; needs and supports for victims of abuse
4	Coming Home (14)	Indian	RM 5- New homemaking must be a self-driven transformation

- 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. [30 minutes]
- Assign each home group the task outlined in RM 7 and the RM 8 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. [10 minutes]

Day 3

- 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]

Day 4

- 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 deliverables for the next class, a draft pamphlet to be presented for feedback purposes. [70 minutes]

Day 5

10. Have each home group take 5 minutes to explaining 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 assessment.
11. 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 6

12. Collect pamphlets on the due date and arrange a presentation date with a Grade 9 English class. Use a *carousel* strategy to have Grade 9 students rotate around the room to visit home group pamphlet displays. Have visiting students ask questions and provide feedback regarding intended audience effectiveness. Consider using RM 4 from the Grade 11 English, Writer’s Craft learning activity as feedback sheets for Grade 9 students to use.
13. Use RM 8 to evaluate individual student achievement of mandated learning expectations.

Learning Materials

- RM 1 *Thinking About Being the ‘New’ Kid*
- RM 2 *Gaining Insight from Personal Accounts: Expert Group Worksheet*
- RM 3 *Distilling Fact from Fiction: Expert Group Worksheet*
- RM 4 *When Trust Leads to Abuse: Expert Group Worksheet*
- RM 5 *Personal Transformation: Expert Group Worksheet*
- RM 6 *Building My Investigation into Human Relationships*
- RM 7 *Human Relationships and Migration: Project Details*
- RM 8 *Educational Pamphlet/Communication Piece Rubric*

Elements of 21st Century Learning

- Collaboration
- Creativity and effective design
- Self-direction
- Problem solving and decision making
- Communication
- Critical thinking
- Authentic task completion

Resources From the Anthology

*This Too Shall Pass From Immigration On The Motorcycle My Trip Home Strange Meeting
At The Table Fantastic Falafel Safe The Prisoners Leokadia and Adam Going Home Soap Bubbles*

Teaching Notes

1. Reproduce copies of the selected anthology accounts for students to read and mark up. Consider using different stories from the anthology to better match student interests.
2. Discuss class presentation opportunities with Grade 9 English teachers to organize a presentation schedule for the pamphlet presentation carousel. Book the school library for the *carousel* strategy involving two classes.
3. Copy the rubric on the back of the project details sheet to encourage students to use it as a coaching tool.
4. Consider using this home group activity as an evaluation opportunity in place of another project or assignment.
5. Pairing English language learners with learning partners who have a good command of English to help with difficult vocabulary and new concepts. Consider incorporating the ethnic diversity of students in completing this immigration study and the assigned task.
6. Consider allowing some students to work independently or in pairs to complete the authentic task.
7. 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 and loneliness, loss of independence, depression, self-esteem, health issues and medication)

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 to be “the new kid” and why you made the decision to join this new group. If you are a new Canadian, you can use this 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 or community? How successful were you in adapting?	
5. What made the biggest difference?	
6. Who 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 movement of people from one place, region or country to another.

RM 2 Gaining Insight from Personal Accounts: Expert Group Worksheet

Name: _____ Course: _____ Date: _____

Answer the following questions based on the two short stories assigned to you.

1. Are first hand accounts always more reliable than second hand accounts? Explain.

2. What makes each account interesting or boring?

At The Table	Leokadia and Adam

3. What makes each account believable or unbelievable?

At The Table	Leokadia and Adam

4. Do you think that the experiences of these individuals or families are common or unique? Explain.

At The Table	Leokadia and Adam

5. What is the single most significant insight that each story/account reveals about the immigrant experience and about human nature?

At The Table	Leokadia and Adam

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 Distilling Fact from Fiction: Expert Group Worksheet

Name: _____ Course: _____ Date: _____

Answer the following questions based on the two short stories assigned to you.

1. In what way do both stories provide insight into the relationship between grandparents and grandchildren?

2. What makes each account interesting or boring?

The Motorcycle	Safe

3. What makes each account believable or unbelievable?

The Motorcycle	Safe

4. Do you think that the experiences of these individuals or families are common or unique? Explain.

The Motorcycle	Safe

5. What is the single most significant insight that each story/account reveals about the immigrant experience and about human nature?

The Motorcycle	Safe

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 4 When Trust Leads to Abuse: Expert Group Worksheet

Name: _____ Course: _____ Date: _____

Answer the following questions based on the story *This Too Shall Pass*.

1. What are the benefits of a fictionalized accounting of this kind of abuse?
2. What factors made the victim an easy mark for this predator?
3. Use the following headings to describe the impact of the assault on the victim.

Self-Esteem:
Faith:
Relationship with Family:
Trust in Teachers:
Ability to Confide in Others:

4. How did his family unwittingly contribute to the victim's suffering?
5. What supports available in your own community can help the healing process?
6. Briefly summarize how each of the following factors is connected to this experience.

Personal Strength/Resilience/Positive Attitude:
Healthy and Supportive Relationships:
Cultural Background:
Self-Concept/Self-Esteem:

7. What research questions does this account trigger, to help gain more insight or to confirm the universality of this fictionalized experience? What sources might be helpful?

RM 5 Personal Transformation: Expert Group Worksheet

Name: _____ Course: _____ Date: _____

Answer the following questions based on the story *Coming Home*.

1. What are the experiences of this new Canadian as recounted in the first part of the story?
2. Why does immigrating as a senior often result in loneliness and depression?
3. How do Ma's relationships change over the remaining three parts of the story?

Relationship with son:
Relationship with daughter-in-law:
Relationship with Prem Family:
Relationship with her seniors group:

4. In your opinion, what contributed most to this startling transformation?
5. How does the advice she gives an old friend about immigrating to Australia summarize her Canadian experience?
6. Explain how each factor has contributed to Ma's transformation. For each factor, circle the letter on the right side that best represents the factor's degree of influence: Low (L); Moderately Low (ML); Moderately High (MH); or High (H).

Personal Strength/Flexibility/Positive Attitude:	L ML MH H
Healthy and Supportive Relationships:	L ML MH H
Cultural Background:	L ML MH H
Self-Concept/Self-Esteem:	L ML MH H

7. What research questions does this account trigger, to help gain more insight or to confirm the universality of this fictionalized experience? What sources might be helpful?

RM 6 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 7 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. Grade 9 students in your school will be used as a focus group to help assess the quality of your finished product. 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.
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.
8. Arrange a time to show the pamphlet to a Grade 9 English class in your school for focus group feedback.

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. With your teacher's approval, you may elect to change the focus of this project from cultural stereotypes to gender based stereotypes.

Assessment Criteria: (consult the teacher's rubric and exemplars to confirm what successful task completion looks like)

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

Due Date(s): Draft _____ Final Product _____ Grade 9 Presentation _____

RM 8 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		%	

The Power of Story Telling

Grade 12 English, The Writer's Craft (U)

<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 relationships2. 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 a coaching/grading rubric)	
<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. [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. Have students read the story <i>The Prisoners</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 the emotions of this immigrant family?❑ What types of writers 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 the story more interesting and persuasive?[15 minutes]4. Hand out RM 2 <i>Understanding the Metaphor</i> and instruct student pairs to look at specific metaphors used in <i>The Prisoners</i>. Have students identify all the prisoners in the story. Take up the questions with students to help generate personal story ideas. Hand out RM 5 <i>Rubric for a Short Story</i> for students to use as a coaching tool. Review with students to establish success criteria for their writing task. [30 minutes]	

5. Assign each student another story to read from the anthology or from other sources available from the school library. Have students read the story and conduct a similar analysis as was just completed in class. Instruct students to come prepared for an in-class activity. To facilitate the process, try to distribute readings so that an equal number of students is assigned each of the four stories being used. The following are suggested:
The Motorcycle The Guitar Nick's Choice Mephisto in the Land of Ice and Snow Soap Bubbles

DAY 2

6. Use this second class to organize a placemat learning activity to have students compare different uses of metaphors, symbols and imagery by writers expressing emotions connected to the immigrant experience. Organize students into groups of four where each member has read a different story. Use RM 3 as a placemat template for each working group. Consider enlarging each master to fit an 11 x 14 sheet of ledger paper.
7. After recording their notes in the placemat space assigned to each student, have students take turns discussing how their author has chosen to use elements of style and imagery to communicate the intended message effectively. Have groups appoint a scribe to use the centre space of the placemat to record the group's conclusions about the effectiveness of the creative writing process used by the four authors. Have each group appoint one representative to concisely report their conclusions to the class. [70 minutes]

DAY 3

8. Allow students the full period to work on their own short stories. To find additional storytelling models, direct students to the *anthology*, and other sources available from the school library.
9. Circulate the room while the students are working to guide and assist the creative writing process, or to provide constructive feedback and encouragement for emerging metaphors and storylines.
10. Instruct students to bring four copies of their working draft to a specified class later in the week. [70 minutes]

DAY 4

11. 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.
12. 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.
13. After 10 minutes, instruct student groups to provide the author oral feedback suggesting both strengths and areas for improvement in the existing story.
14. After 15 minutes instruct students to return the story to the author along with the completed and signed feedback sheets. After allowing three minutes for the exchange of papers, have student groups move on to the next story and repeat the feedback process.
15. 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

16. 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 *Placemat for Comparing Writing Technique*
 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

Resources From the Anthology

The Prisoners *The Motorcycle*
Nick's Choice Mephisto in the Land of Ice and Snow
The Guitar Soap Bubbles

Additional Titles to Consider as Story Telling Models:

I'll Be *Assimilation*
I Am Anil *A Certain Numbness*
Sometimes *This Too Shall Pass*

Teaching Notes

1. Consider using this learning activity and writing assignment in place of another piece for your course evaluation plan. Give students the option of selecting this assignment as a summative exercise.
2. Consider using different stories from the anthology to provide students with additional models.
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 short story *The Prisoners*.

Metaphor	Significance
Basement room with locked door	Comfortable yet confined living quarters conveying the feeling of being under house arrest
Window	Narrow opening letting in light and shapes from the free world outside
Foliage and branches	Stimuli creating letters representing faraway places and an opportunity for escapism
Photo album	Container of many happy memories
String puppet	Awkward movement beyond the puppet's control
Eight o'clock	Punctual departure time of family members and start of prison time
Sandalwood kindling	Burning up life savings on an extravagant wedding for her daughter
Tablets	Medical relief from mind altering effects of Parkinson's disease
Lakeshore drive	Temporary reprieve from house arrest

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

1. What is the significance of the title of the story? Would you also consider that a metaphor? Explain?
2. What do the metaphors chosen by the author reveal about the depth of emotional responses to living in Canada?
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 or aspect of the immigrant experience could you write about with similar passion?

RM 3 Placemat for Comparing Writing Technique

The placemat is a large square divided into four quadrants by two diagonal lines that intersect at a central oval. Each of the four corners of the square contains a rectangular box labeled "Name:". The central oval contains a smaller rectangular box labeled "Group Consensus:".

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, paragraphs, 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, U/C

<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"> <input type="checkbox"/> Xenophobia, cultural ignorance, and language barriers are among the difficulties associated with migration and the transition to a new home. <input type="checkbox"/> Generational and cultural gaps can be bridged by exploring the experiences of older immigrants. <input type="checkbox"/> The immigrant experience can be a conflicted existence. <p>Character/Values Education:</p> <ul style="list-style-type: none"> <input type="checkbox"/> Adaptability and perseverance <input type="checkbox"/> Respect for the struggles of immigrants <input type="checkbox"/> 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 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 anthology as research material for student triads to investigate how experiences, emotions, and conflicts have been effectively used as the focal point for other creative treatments. 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. Ask focus questions like the following to direct student thinking to how comedy can be born from pain and drama, and how a dramatic experience can be life changing: <ul style="list-style-type: none"> <input type="checkbox"/> What personal experiences may have been painful at first, but in time, you learned to laugh at them? <input type="checkbox"/> What experiences of grandparents/elders, that were painful at first, became the subject of stories? <input type="checkbox"/> Why were those painful stories so frequently told? <input type="checkbox"/> What embellishments are used to make the story more interesting? <input type="checkbox"/> What is the difference between laughing with and laughing at a storyteller? <input type="checkbox"/> What message, moral, or insight did the storyteller want to share? Why? 3. Have students use RM 3 <i>From Concept to Completion: The Pitch Sheet</i> to brainstorm storyline possibilities and central characters for their own dramatization. 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

4. 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.
5. 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 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?
6. By the end of this first 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.

Days 3 and 4

7. Use these two days as rehearsal periods. Interact with working groups and assess the students' scripts and progress. Circulate as students create to see what costumes, props, lighting, or audio devices they will require for their performance. Groups with similar lighting and sound needs should perform on the same day.

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

8. 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+

9. 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. Plan on 4 performances per class.
10. 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 *7 Things About Your Performance: Peer Assessment*
- RM 5 *Dramatic Performance Rubric*

Elements of 21st Century Learning

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

Resources From the Anthology

The Motorcycle *My Trip Home* *Fantastic Falafel* *The Red Zodiac* *Above El Club El Salvador*
Safe *The Guitar* *The Prisoners* *A Certain Numbness* *Nick and Francesco Visit Canada*

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.
5. Consider extending this activity by including a public performance, such as a festival of short plays.

RM 1 The Human Condition Through Immigrant Eyes

Grade 12 Dramatic Arts Project

Name: _____ Course: _____ Date: _____

Many grandparents or elders have a story that they repeat over and over. These stories are often about past hardship and conflicts that younger generations tend to find antiquated and amusing. These stories can become more colourful and moving if the elderly person is an immigrant, and the events in the story include personally emotional experiences such as forced relocation, cultural conflicts, discrimination, isolation, adaptation, and socialization. Your task will be to interview a grandparent or elder to record and



then tell their story through their eyes, accentuating their experiences and emotional responses. 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 and humour 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 that 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, practices, customs) they brought with them
- People they met along their journeys that were helpful or harmful
- Accounts of how the character dealt with adversity, hardship 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 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 *7 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 live performance to allow additional formative assessment and to build student performance portfolios. To add an element of variety to this project, solo performances and televised performances are possible. Discuss these options with your teacher and production team.

Production Team Members:

Rehearsal Dates:

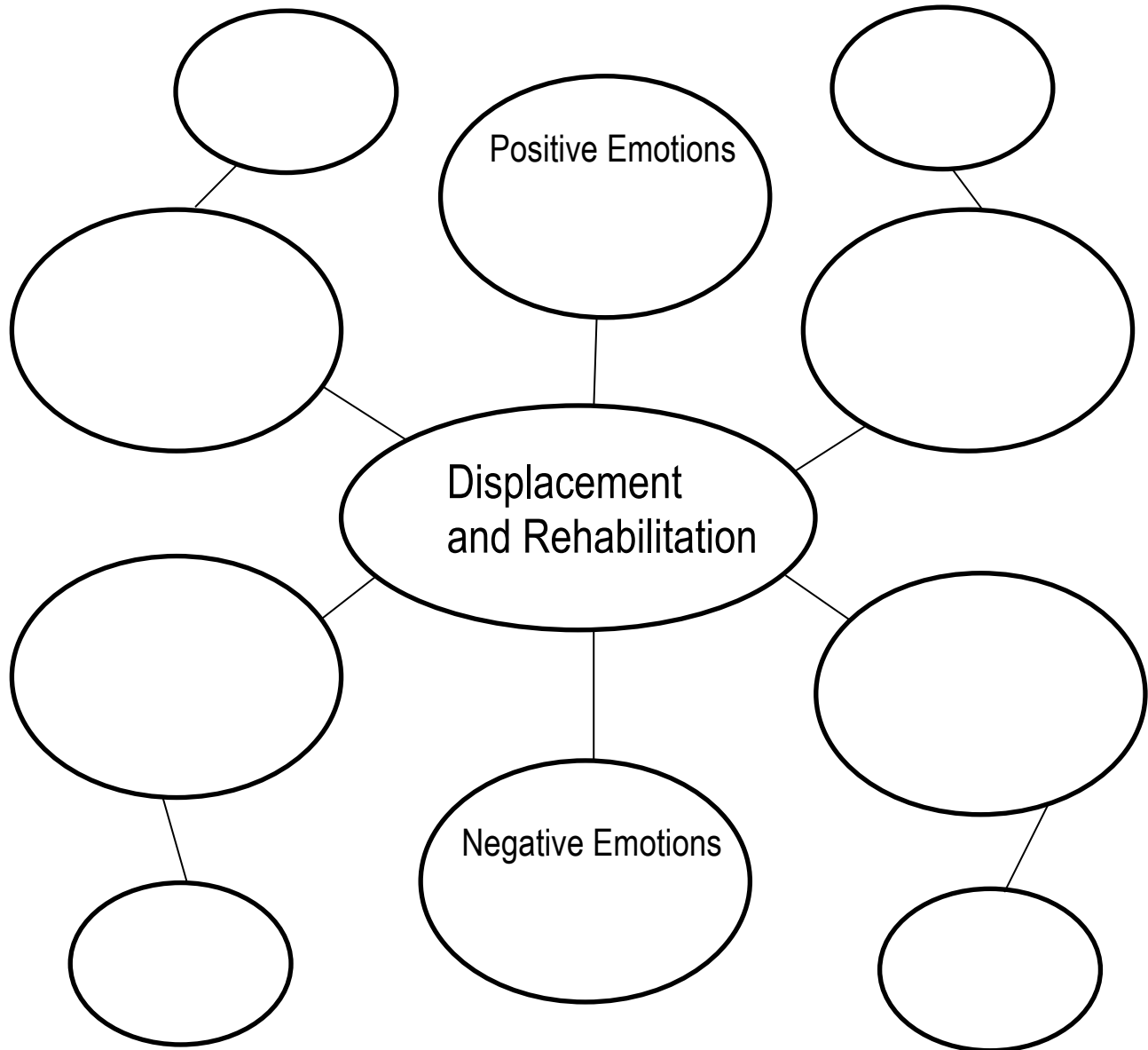
Dress Rehearsal Day:

Final Performance Date:

RM 2 Immigration Experience Concept Map

Name: _____

Date: _____



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

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 7 Things About Your Performance: Peer Assessment

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Assessed by:	Assessed by:
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RM 5 Dramatic Performance Rubric

Name: _____ Course: _____ Date: _____

Title/Group Members:

Assessed by (check one):
 Self
 Peer _____
 Teacher

Learning Goal:

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	Message very interesting and effective; highly informative and persuasive/moving

Strengths / Recommendations for improvement / Next steps: