Enriching Community through Story: Strengthening Voice & Choice

Inquiry, Identity, and Inclusion: Inspiring Learners into Action (Call for Articles)

In line with the BCTELA 2018 conference theme, *English Practice* invites you to submit teaching ideas, classroom inquiries and practice-focused research, reflective and critical narratives, poems, fiction and other arts-based renderings, as well as, book reviews for our upcoming issue.
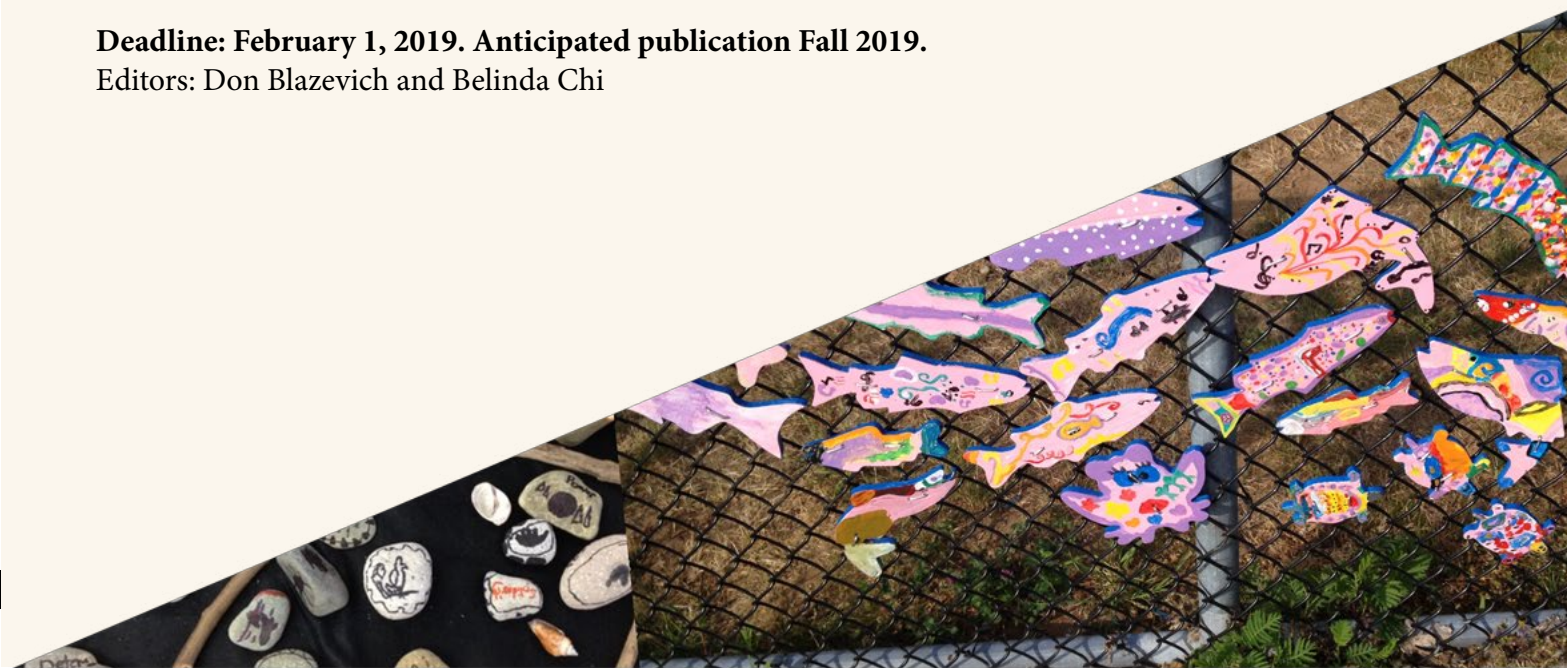
Entitled *Inquiry, Identity, and Inclusion: Inspiring Learners into Action*, this issue opens a space for exploration and conversation around inquiry, identity, and inclusion and teaching of English Language Arts. Guiding questions may include: What is the role of inquiry in English Language Arts classrooms? What does inclusion mean and look like for students? What is the role of inclusion in building community? How might we use stories, texts, and/or literature to help students explore their identities? How do we support our students to strengthen their own sense of identity? How do we inspire our students into action?

We have four sections to assist you in preparing and submitting your writing:

- Teaching Ideas (classroom lessons and strategies)
- Investigating our Practice (teacher inquiry)
- Salon (Literary & arts-based pieces)
- Check this Out (book reviews)

Submissions can be emailed to:
englishpracticejournal@gmail.com

Deadline: February 1, 2019. Anticipated publication Fall 2019.
Editors: Don Blazevich and Belinda Chi

Enriching Community through Story: Strengthening Voice and Choice

Welcome to our issue *Enriching Community through Story: Strengthening Voice and Choice* which connects directly with the BCTELA 2017 conference theme. In this issue, we invited educators to explore everything that brings a sense of community to the learning and teaching of English Language Arts. More specifically we asked: What does community mean and look like for students? What role does story, language, literacy, and/or literature have in strengthening community? How do we nurture a sense community with our students? With our stories? How might we use stories, texts, and/or literature to help students understand themes of community and diversity? How do we support students to strengthen their voices?

Our stories can divide us, but they also have the power to bring us together. They can help us to see ourselves in others and to strengthen our communities. Like the salmon returning to spawn, we are all traveling together, and like the painted plywood salmon swimming on the chain link fences around schools, we are all unique.

In this issue, we are challenged to think beyond binaries when a spoken-word poet and educator shares his experiences with segregation and separation. We are provided with the opportunity to explore a digital literacy project that has the potential to bring stories and languages from around the world into our classrooms and our homes. We are invited to tinker with text and play with words and explore new ways to engage with some classics. We learn how memoir can engage students with the writing process and how a 3D printer inspired one educator to redefine her understanding of deep learning. We are taught about how to immerse students in a learning experience to foster independence and how our classroom can be organized to support learning. Finally, we share a moment with an educator as she reflects on what she has learned about the importance of being able to adapt her teaching to accommodate the individual needs of her students.

I would like to take this opportunity to thank you all for joining me on this editorial journey. I have thoroughly enjoyed my time with English Practice. I have learned so much through the process of editing and from all of your submissions. I am thrilled to announce that Don Blazevich and Belinda Chi are the incoming co-editors. Don teaches in a collaborative Grade 2 classroom where his students have voice and choice through inquiry and workshop models of learning; and Belinda teaches in a community-minded grade 4 and 5 classroom where her students focus on developing their core competencies through critical literacy, inquiry, and thoughtful reflection.

Sara Florence Davidson, PhD is an Assistant Professor at the University of the Fraser Valley where she works with teacher candidates in the areas of English Language Arts and Indigenous education. She is a Haida educator who has taught high school in the Yukon and rural British Columbia. She is also a literacy enthusiast, narrative writing advocate, incessant sock knitter, and compulsive tea drinker.

Salon

Investigating Our Practice

Teaching Ideas

Shahin Mohammadi

My Life in a Series of Cuts

Cut to…

Grade 1.

Sitting at my desk waiting for those hands to hit 12. Excited about my lunch because my mom had packed my favourite Persian dish. Running to the coat room to grab it, running back to my desk with glee and eating the green, delicious masterpiece. And then it happened….

"Gross…what is that?"

The class directing their attention to me like a nasty wave. Their reactions to my food creating a unified howl of disgust. The teacher shaking her head at me in confusion.

Cut to…

Grade 4. Me telling a "friend" that I loved a girl named Lisa. My "friend" runs off to tell her. I am stricken with panic and decide to run away. Lisa and her friends find me hiding in the gym and they make fun of me. Her friend shouts that Lisa would never love "a boy like me" because I'm not from Canada.

Cut to…

Me deciding that I had to make my name sound more Canadian in the sixth grade. People were struggling with it and I was tired of repeating myself. My mother is unhappy with how much this stresses me out. I decide to call myself Shawn.

Cut to…

Me using the name Shawn for the first time. The recipient of this lie looks through me and says… "yea…but what's your real name?"

This destroys me.

Cut to…

Me still using Shawn to this day every time I order food or wait at a coffee shop.

Cut to…

People deciding what my name was for me. The nicknames would not subside. "Browny, Persio, Curry, Hindu, Paki," no matter what it was always focused on making me feel my colour.

Names that cause synesthesia.

Brown felt like sandpaper. If I scrubbed it enough in the shower maybe I'd get a smooth white.

Cut to…

High school. Having the confidence to make friends people despite ethnicity. Watching my high school torn apart by racism and being caught in the middle. Every day it was, "brown boy" or "whitewashed." I began to lose track of what I really was.

Cut to…

Me telling my mom that I never wanted her to pack Persian food for lunch again. The teacher said it was too gross to look at.

Cut to…

Changing my name to Chino to appease the Scandinavian mentality. This way they will never know where I am from.

Cut to…

…every conversation with a stranger
Cut to…every time I hear "but where are you really from?"
Cut to…every variation of my name
Cut to…people of my own race despising me because they think I am a "traitor"

Cut to the chase

Cut your hair for them	Assimilate
Cut a deal with them	Assimilate
Cut your losses for them	Assimilate
Cut it out for them	Assimilate
Cut your long story short for them	Assimilate

Cut to today

I am a person without a home. I love Canada and what it stands for, but I fear that it won't stand for me. The words people say cut too deep and the result is a man who sits on a wall. Not brown enough for my own race, but not white enough for yours. Just hoping that people can see that we live in a society that measures once and cuts a thousand times.

Because binary is the only way some people see the world

Because everything is a separation. Segregation.

Because even the words in this poem are black and white.

And I will always find myself somewhere in the middle.

Cut.

Shahin Mohammadi is an improviser/actor/poet/teacher/paper folder who currently resides in Whitehorse, Yukon Territory. He dived into the world of spoken word several years ago and since then has performed in several cities across Canada. He has also written for the literary magazine Oratorialis and competed nationally at the Canadian Festival of Spoken Word as part of the Victoria, B.C Slam team. Shahin is currently working in high school as an educational assistant, and as a performing artist in the city of Whitehorse.

Gretchen Vogelsang

Adaptive Expertise

Watching my seven year-old daughter's whole affect come alive recounting her learning on the topic of invertebrates today helped me see two key factors in the process of developing adaptive expertise: unbridled enthusiasm and the utmost humility. What struck me was her unfettered joy at learning new ideas and synthesizing them with what she already knew, and her utter willingness to suspend all judgement while engaging in this new ideation. This learning, so connected to the lake that grounds our whole community, was relevant to her, and because of that relevance – that connection to place – it deepened her understanding of the concept being taught. It caused an echo to start resonating in my own mind, one that rang of a time when, I believe, my journey in finding adaptive expertise, in making learning relevant for learners, may have begun…

If, "environments that experience constant change and complexity…[require]…teachers to be responsive to the needs of diverse students in uncertain contexts," (Timperley, Ell, & Le Fevre, 2016, p. 177), then the beautiful people of *Tl'azt'en* Nation allowed me that environment. I clearly remember the day I entered Eugene Joseph School. I was so excited to be teaching! I had prepared copious lesson plans and units, all centered on topics and themes I assumed would interest high school aged students. I knew they were going to be great! Quickly, though, student attitude and behavior showed me how wrong I had been. I sadly felt my training had fallen short, but recognized I needed to quickly begin adapting or risk wasting precious moments of my students' lives. My enthusiasm was tested often as I failed and failed again, but that failure bred the desperation that made me humble myself – truly humble myself – and admit I knew nothing and needed to ask for help. An Elder, who to be honest intimidated the heck out of me with her surety and quiet observation, suggested I best begin listening to what I didn't want to hear: I was not meeting my learners' needs. She also teased me, saying I wouldn't be the first to run – which stuck in my head the entire sleepless night. I refused to give up – on my learners or myself.

Obviously, I returned. No day was easy, but I allowed my enthusiasm for teaching to carry me through the toughest times. I opened myself completely, at times more graciously than others, to the fact that I knew nothing: I had never struggled with learning, I had never been displaced as a people, and I had never been the minority. It was this soul searching, this refusal to lose my joy in teaching, and this humility to ask for help from, now treasured, colleagues and community members that set the stage for my adaptive expertise. I came to see that any plan that lacked a connection to culture, a connection to the learners, a connection to the place upon which we stood, would always be just that – a plan. Execution of that plan and engagement of learners resided in relationship to the learning. The resulting student engagement and relationship building obviously benefitted my learners. I remained in place for three years, having only committed to one, as I found the experience exhausting but magical.

This was the place I connected and grounded my learning to be an adaptive expert. I have taught English Language Arts from the grade 2 to the post-secondary level here over the last 19 years. I can support learners to hit the curricular targets of any of these courses, from whatever level they enter. For the last three school years, I have intentionally brought together learners, who would have traditionally been streamed into either English 12 or

Communications 12, in the same classroom. Through strategically matched "text sets," I have made the English Language Arts big ideas accessible to all learners. My education in *Tl'azt'en* Nation and Fort St. James showed me the importance of using "the lessons and understandings that come from storying [to create] the foundation for applying stories in an integrated experience of learning and teaching," (Cajete, 2015, p. 99). So when I want to help learners understand the universal importance of story and character, I teach the Aristotelian tragic hero using *Indian Horse*, by Richard Wagamese first, then pair it with *Hamlet.* The learning that results is the knowing that character transcends time, culture, and language; the personal efficacy that the learner can handle any text they encounter; and the increased understanding of diverse cultures and multiple perspectives, as I choose to use the opportunity to discuss the importance of listening to the experiences of residential school survivors as a means to engage in the reconciliation process.

In this blessed place, I have learned not only the importance of enthusiasm and humility in the face of challenge, but also the importance of sharing, communication, and empathy. The Elder's soft spoken leadership inspired me, and although I may use a different volume, I strive to be the same leader to others as often as I am able. I share entire courses so new teachers can develop the relationships that outweigh any curriculum; I actively listen suspending all judgement and find points of empathy; I participate fully in collaboration with colleagues to best meet every learner's needs. I see challenge as an opportunity to affect change, and I participate in ongoing revision or adaption of materials and strategies in order to keep learning relevant and engaging. Most importantly, though, I try to laugh with and celebrate others often – for we are in the best profession in the world. And we remember that best together, grounded firmly in our own place

And so, I owe many thanks to my teachers - a community of Elders and neighbours, learners and colleagues - for sticking with me as I stumbled through, and continue to stumble. But tonight, I also humbly thank my daughter, Brynn, for being one of my best teachers and inspiring me to remember what brought me here, today, so I can bring that awareness of the importance of place and relationship into tomorrow.

Now, if I could only bottle her enthusiasm…

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Gretchen Vogelsang is a teacher leader in Fort St. James, BC and has taught in School District 91 (Nechako Lakes) for 19 years. She credits and thanks the communities in which she lives for making her the teacher she is today. She teaches English and Social Studies.

Amber Hartwell

Deep Learning: Reflecting on and Revising my Understanding

The invention of new educational technologies, such as robotics, 3-D printers, and green screens, are enabling educators to design more innovative, hands-on and engaging tasks for their students (Faisal, Kapila, & Iskander, 2012; Gura, 2012; Schwartz, 2014; Hartwell, 2018). These tasks are also creating contexts where 21st century learning competencies, such as critical thinking, problem solving, collaboration, communication, creativity and reflection, can be applied (Alberta Education, 2011; Spector, 2015; Government of British Columbia, 2017). Combined, educational technologies and 21st century learning competencies create conditions to engage students in deep learning. Yet, as with many educational concepts, asking one to define what deep learning is or "looks like" is quite difficult. Further, with new scholarship on this approach and curriculum redesign emphasizing competency-based learning, pre-existing understandings of deep learning need to be revisited. For example, when I first began teaching on this topic, my explanation of both deep and was limited. I defined surface learning as the acceptance of information and memorization as isolated and unlinked facts, leading to superficial retention of material. It does not promote understanding or long-term retention of knowledge and information. In contrast, I articulated *deep learning* as the critical analysis of new ideas, linking them to motivations, interests, and already known concepts (transference), resulting in long-term retention so concepts can be used for problem-solving and application to the real-world. This connects with my pedagogical approach of constructivism, as I see learning as student-centered, with students actively constructing their own knowledge, reconciling unfamiliar information with what they already know, and reinforcing new constructs through reflection (Cornelius-White, & Harbaugh, 2010; Gagnon, & Collay, 2006; Jonassen, Howland, Moore, & Marra, 2003). An exemplar to support these definitions and approach is the YouTube video from 2013 titled *Teachers Embrace 'Deep Learning,' Teaching Practical Skills* (PBS NewsHour, 2013). However, my understanding of deep learning was in need of revision.

Recently, I have been exposed to some new learning and perspectives on what deep learning is (Berger, Wooden, & Vilen, 2016; Fullan, Quinn, & McEachen, 2017; Mehta & Fine, 2015). These new ideas have challenged me to reflect and modify my own beliefs and practices surrounding this concept. Mehta and Fine (2015) characterize deep learning as emerging when mastery, identity and creativity intersect. Learners demonstrate **"significant** understanding of core content" (p. 4), exhibiting critical thinking, problem solving, collaboration, and communication. They not only possess and transfer knowledge, but can also develop interpretations, arguments and conclusions from that knowledge. This is accomplished by connecting understanding to student motivation and interest (Mehta, & Fine, 2015). Similarly, Berger, Wooden and Vilen (2016) state that deep learning challenges, engages and empowers students. The authors categorize deep learning into six outcomes: mastery of core academic content, critical thinking and problem solving, collaboration, effective communication, self-directed learning, and academic mindset. As well, in their book *Deeper Learning: Engage the World Change* the World, Fullan, Quinn and McEachen (2017) conceptualize deep learning as an environment where students are not only challenged, provoked and stimulated, but where learning is also celebrated. Similarly to Berger et al. (2016), these authors propose a list of six global competencies including character, citizenship, collaboration, communication, creativity and critical thinking (Fullan, Quinn, & McEachen, 2017). Overall, as with many understandings, while similarities exist, it is evident every definition or explanation of deep learning is different, and my original explanation is in

due of a revision. But before I share my revised perspective, I feel it is best to share an example of the most recent deep learning I witnessed and the characteristics of learning it encompassed.

At my current school, Oyama Traditional School (OTS) in Lake Country, British Columbia, I am transforming an elementary library to a library learning commons (LLC). I teach drama, art, and music as well, incorporating the Applied Design, Skills and Technologies (ADST) curriculum. This school is characterized as rural, small, and traditional. Many families are employed in the agricultural sector, including dairy, fruits and vegetables, and are active in the community. Parents are regularly volunteering at the school by reading with students, preparing meals for the hot lunch program, and assisting with school events. The school itself is the smallest in the Central Okanagan School District, with only 168 students enrolled for the 2017-2018 school year and operates on a traditional school model. All students wear uniforms and follow a set schedule emphasizing daily direct literacy and numeracy instruction. Due to its small size and limited budget, OTS has not had a LLC teacher in nine years. This has limited opportunities for teachers to engage in co-planning and co-teaching opportunities. Instruction is commonly teacher-centered in approach, where teachers choose topics and evaluate student learning in a quiet and controlled classroom (Minter, 2011). Instruction rarely deviates from the set daily schedule.

However, OTS is not lacking opportunities for innovation. In fact, a recent purchase of a *Ditto Pro* 3-D printer has kept my lunches and recesses quite busy. After grabbing the attention of my early adopters, word of how "cool" the printer was spread quickly. Building upon this excitement, I designed an opportunity in October 2017 to connect learning to student motivation and interest in my grade 5/6 drama class. Here, I allowed students to use EZ-Robots in a green screen newscast project where students created a fake news story. This prompted creativity in two boys as they to asked to print a sword for their rover robot, Roli. Not unlike many of their peers, these two boys are characterized as high energy and easily distracted. They also struggle to find engagement in class work. This occasionally results in disciplinary situations both inside and outside the classroom. Recognizing their interest, I agreed to support them, but cautioned that not all required learning and designing could occur during class time as the process is quite time consuming. The two boys quickly agreed and set up "lunch and learn" sessions with me in the LLC. Doing most of this on their free time, the two communicated, collaborated, and engaged in critical thinking on how to best design the sword. Their first print, requiring the boys to navigate the work plane, add and resize objects, and group objects together, resulted in photo A.
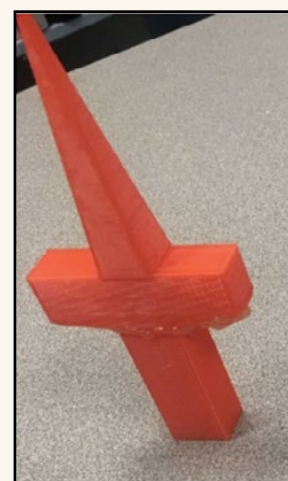
Photo A

If one looks close enough, the glue from a hot glue gun can be seen. Unfortunately, the boys were not successful in grouping the shapes together. However, not only did the two immediately engage in problem-solving to fix the print, but it also resulted in the two asking for more instruction. This prompted in a quick tutorial on how to better align objects for a stronger bond, as well as a lesson in how to use a glue gun.

Shortly after, the two boys were back to the drawing board again, and, at this point, I knew the students were interested and motivated because now Roli needed a hat. The two set out again with their feedback in hand, along with a new design challenge from me: make the hat hollow. The next morning, the boys were back before school started with a new design. I checked it over and saw that not only was the grouping better, but the hat was hollow. I then asked if they were sure on the size. Watching brains initiate, one of the boys went over to the robot's head and held up a yellow ruler. After a quick estimation, he decided the size was perfect. Not interfering, I downloaded the file for print. Photo B is the hat.

Photo B

It looked pretty good, but unfortunately, while I was able to observe transference of using a plastic ruler to measure and compare to the digital work plane, the hat was too big for Roli's head. Alas, it must rest on a slant in order to stay put! However, the valuable lesson of size and scale was learned.

In December 2017, the grade 5/6 classes at OTS were finishing units in both science and social studies. With the two teachers taking responsibility for one subject area, teaching primarily through a teacher-centered approach, I saw an opportunity arise for co-planning and co-teaching on a final interdisciplinary project on natural resources in British Columbia. This was the first opportunity for both teachers to not only plan and assess through an interdisciplinary lens, but also to accept support from the LLC. Collaboratively, we presented the task and assessment criteria. Once the two boys from drama learnt there was a presentation and artefact component, they asked to 3D print a model, and I was happy to support. However, what emerged was completely breath taking! Designing two separate files, the boys collaborated and engaged in creativity and critical thinking to produce the following, which required very little support from teachers. Please note the symmetry and scale, as the two pieces joined together at the hitch, and attention to detail. (See Photos C)
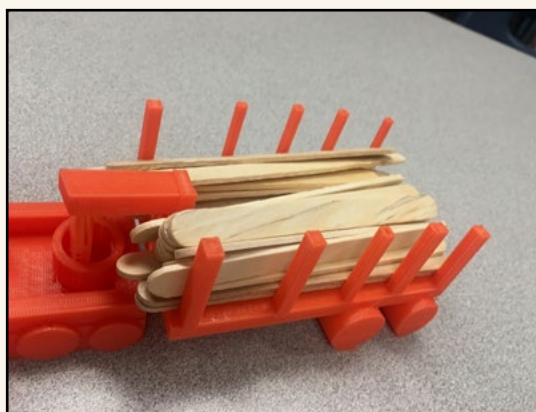
Photos C

Remarkably, what was even more exciting for me was what happened next. On the last day prior winter break, these two boys were at school well before the day began to check on their second print. As they worked to free the logging trailer from the print bed, others began to accumulate in the LLC to see the result. Some students had yet to dabble in the printing world while others were struggling to learn the program. However, magic occurred as those two boys began saying phrases like "it isn't that hard," "want me to show you?" and "let me help." Laptops were pulled out and the students became immersed in learning – deep learning. The two boys, now the teachers, were supporting their peers in problem solving and critical thinking by transferring their knowledge to others. They accomplished this by using effective communication skills and working in collaboration with one another. Further, the two demonstrated mastery as they were now leading and supporting others in creating designs. All of these competencies, missing from my original understanding of deep learning, were now being modelled, facilitated and transferred to others in an environment created by student motivation and interest. The two boys took pride in me not having to check it over before sending to the printer because *they had already done so.* In addition, when the bell rang for classes to begin, I had to ask for them to be excused because the learning was so powerful. (see Photo D)

Photo D

The school was quite busy that morning with administration from the high school visiting and parent council finalizing a school fundraiser. This provided opportunities for the two boys to share their learning journey with others. While quite shy at first, which was unusual for these two, the boys embraced the idea, becoming empowered and proud. To imagine, it only took three prints to create such a masterpiece! (See Photo E)
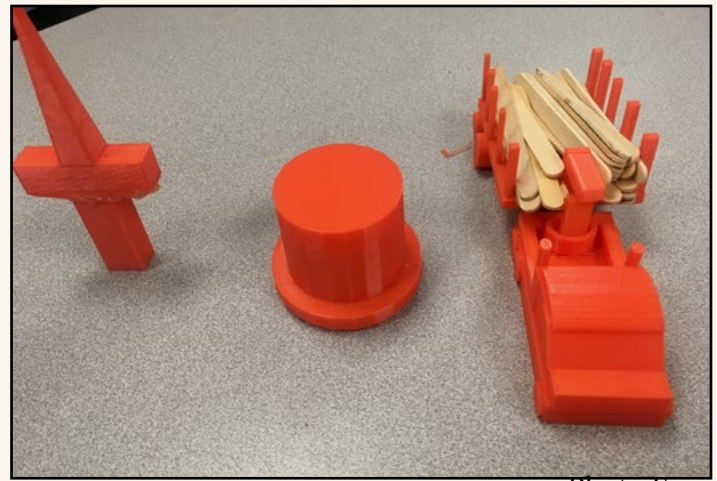

Photo E

All together, when I look at this experience and combine it with current literature, moving forward, my new explanation of deep learning is as follows: **Deep learning occurs when careful attention to task design engages learners in creative learning experiences that require the use of effective communication skills so collaboration, critical thinking, problem solving, and self-directed learning can occur. Design must consider prior knowledge, student interest and motivation, with the opportunity to demonstrate mastery in both competency and content development by allowing transference of knowledge to others and to different contexts.** Moving forward, I intend to incorporate my revised understanding into the task design process, as well as share my understanding through my role as a LLC teacher in future co-planning and co-teaching opportunities.

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Adrienne McChesney

Memoir: The Art of Personal Storytelling

Learning is embedded in memory, history, and story.
Learning requires exploration of one's identity.
-First Peoples' Principles of Learning

The exploration of text and story deepens understanding
of one's identity, others, and the world.
-ELA 10-12 Curriculum

In December of 1994, deep in a limestone cliff above the Ardèche River in southern France, cave explorers discovered a vast cave that contains 35,000-year-old paintings which are the earliest known, perhaps even the first, examples of human art.

The Chauvet Cave paintings depict mostly animals like mammoths, cave bears, lions, and rhinoceroses. A particularly beautiful scene of horses, when viewed in the flicker of torchlight, seems to undulate as if the horses are running. The most haunting of all the paintings, however, are the simplest. Handprints. I imagine an artist dipping their hand in red ochre and pressing it to the cold stone wall like a signature. *I am here.*

That simple and yet infinitely profound gesture of communication catapults across time, squeezing millennia down to a single second.

I imagine pressing my own hand to the same stone. *I, too, am here.*

And a bond is created between us, a sense of shared human experience. I think of the lines on the palm, the dirt in the nails. I think of the human being who knelt and felt stones dig into their knees as they pressed their palm to the stone. I wonder what their life was like, and yet I know it will have been like mine. Not in the particulars, of course, but in the essence, because all human lives are lived in a pattern: we are born; we grow and face challenges; we look to the stars and feel wonder and curiosity; we know the pang of disappointment, loss, and regret; we know love and laughter; and, eventually, we die. The particulars of how and when we do these things may vary, but the pattern itself is as old as time.

As a high school English teacher of eighteen years, I have taught students to write texts for many different purposes and audiences, but about ten years ago, I began to veer away from having my senior students write purely fictional narratives. Instead, I began teaching my Grade 12's and eventually my Grade 11's to write memoir style essays in an attempt to inspire in them a more personal connection to their writing. I wanted my students to invest in their writing, to put the effort in, to write something of which they could be proud, and I felt the best way to get them to do this would be to have them write about their own experiences.

I use the preamble above, along with images of the Chauvet Cave in France, as a hook to introduce my senior English students to the art of personal story telling. I connect the personal narratives they will write to the cave artist's handprints. Both are artistic expressions of identity, explorations of human experience that inspire connection and understanding. This unit on writing memoir usually takes 10-15 classes but can be condensed easily, if required.

Introduction to personal storytelling	2-3 classes
Analysis of memoir models	2-4 classes
Show, don't tell practice	2 classes
Planning and designing narratives	1-2 classes
Rough draft writing	1-2 classes
Peer editing	2 classes

I have two main goals for student learning in this unit. The first is for students to understand how personal narratives are deliberately constructed using literary elements, techniques and devices to effectively communicate an idea or thesis. The second is for students to use writing and design processes to plan and create an engaging and meaningful story, and then to assess and refine their writing to improve its clarity and strength of impact. In the end, students will understand how language can be used to construct and explore their identity.

Introducing Memoir Through Film

To emphasize the meta-cognitive aspect of personal story telling, I begin the unit by having students view Yann Arthus-Bertrand's documentary film *Human* (2015) [1], the first movie to premiere in the General Assembly Hall at the United Nations. Yann Arthus-Bertrand is a French photographer and filmmaker who spent three years visiting over 60 countries and recording over 2000 interviews to create *Human*, a compilation of stories and images of our world that explore the shared experience of being human.

As students view *Human*, I ask them to write down as many questions as they can. First, I ask them to infer what interview questions were used by Bertrand, and second, to record what they wonder about as they view the film.

Here's an example of possible responses:

Interview Questions	What do you wonder about?
• Do you feel free? • What makes you happy? • What is the meaning of life? • What is the toughest trial you have had to face, and what did you learn from it? • When have you felt loved? • What does family mean to you? • Do you fear death? • What can you never forgive? • Who has impacted your life the most? • What are you passionate about, and what formed that passion? • What is home to you, and how has your home shaped who you are today?	• Why is the film structured with interviews interspersed with aerial images? • Why is the audience not told the names or locations of the people being interviewed? • Why did the director choose a black background for the interviews instead of the subject's natural environment?

After screening the film, I use the students' questions as a basis for discussion. Students come away with a paradoxical yet profound understanding of humanity's diversity and solidarity. The people interviewed in Arthus-Bertrand's film have different cultures, languages, ages, religions, levels of wealth, and yet the stories they share are relatable. The effect is empathetic: to see ourselves in each other.

[1] An extended version is available in three volumes on Youtube, but I prefer to use the shorter theatrical release on DVD.

Foundation Texts – Narrative Models

Before students write their own personal stories, I have them read and study the style and structure of a number of short narratives from *The Act of Writing* that may include "Hurricane" by Anne Michaels, "Encounter" by Carol Shields, "My Other Self" by Sylvia Fraser, and "Where My World Began" by Margaret Laurence. I have also used Chapter 1 of Jeannette Wall's memoir *The Glass Castle*, essays from the Fact & Arguments section of the *Globe and Mail* newspaper, and the Personal History section of *The New Yorker* magazine. Essays from *The Act of Writing* have useful style and structure questions that follow each narrative. For other texts, I simply ask students what specific aspects of style and structure make the story effective? I emphasize the nuts and bolts of writing, the specific forms that add depth and sophistication to the content. As students analyze the model narratives, I keep a list of "tools of the trade" on the white board, and I later print this list for them to use as a reference when writing their own stories.

Example:

Sound Devices	• alliteration and consonance • assonance • onomatopoeia
Figurative Language	• comparisons: metaphor, simile, analogy • personification • hyperbole • contradictions: oxymoron, paradox
Sense Imagery	• Appeal to sight, taste, sound, touch or smell
Sentence Types and Structures	• short sentences or sentence fragments (the bullet effect) • parallelism • rhetorical questions (?) • interjections (!) • asides (*thoughts in italics*)
Literary Techniques	• repetition • irony (verbal, situational, dramatic) • suspense • humour • juxtaposition and contrast • foreshadowing • flashback and flashforward • symbolism • dialogue • diction (formal, colloquial, slang)

Show, Don't Tell

In expository writing, students are asked to explicitly state their thesis, but in narrative writing an implicit thesis is better. I ask students to "show, not tell" their main idea in their stories. In other words, their thesis should be strongly implied in dialogue, action, and description, but not necessarily directly stated.

Students spend time practicing the technique of "show, don't tell" in class before writing their narratives. To illustrate the importance of showing over telling, I step to the front of the classroom, slam my hand on the table, glare balefully at my students, and shout, "I cannot believe this!" At this stark change in demeanour, students are often startled. I ask, "What am I feeling and how do you know?" Students will inevitably tell me I'm angry and point to my actions, words, and facial expression as proof. With this illustration, students quickly understand telling gives the reader information, but showing is more dramatic as it helps the reader to see, hear, and feel an idea. Telling is boring. Showing engages the imagination.

Students then choose a partner, and to each pair I give an index card with a character and situation written on it. Each pair's job is to write a paragraph that "shows" the character and situation with action, dialogue and description, but tells the audience none of the particulars. I ask students to imply, to drop hints like breadcrumbs for the reader to follow. Examples of characters and situations could include,

1. a grieving father lost his young son in a car accident
2. an old grandmother with arthritis
3. an abused women at a bus stop afraid to return home
4. an exhausted runner in their first marathon
5. a vegan couple in love in Superstore
6. an arrogant investment banker just got his beloved sports car towed
7. a busy parent running errands
8. two millennials with no chemistry on a painfully awkward blind date
9. a lonely orphan on his birthday
10. a writer with writer's block in Starbucks
11. two students after a test: one thinks she aced it, the other thinks she failed.
12. a snobby mother and her daughter out for dinner at a fancy restaurant and angry at one another
13. a homesick 10 year old away at camp
14. a bored student at school
15. a nervous rooky cop on their first assignment

Students are cautioned not to mention key words that tell. For example, for the first prompt, students can't use the words *grief, father, son,* or *car accident.* They must use details to *show* a grieving father without stating the situation directly. As always, it's helpful to do a trial run, to model the process by reading an example and having students guess at the prompt, before they write and share their own.

After writing, students share their paragraphs with the class, and the class guesses at the prompt. In other words, they make inferences based on the clues "shown" in the paragraph. As students make their guesses, I ask them to point out the details that led them to make their inference. This discussion is often fruitful and sets the stage for students to begin planning, writing, peer editing, and revising their own stories.

Topics for Personal Narrative Writing
Topics may include significant people or places, first memories or loves, moments of realization, learning, change, disappointment or surprise. I have asked students to write about a grandparent after reading Wayson Choy's short story "The Jade Peony," or a formative experience after reading Sylvia Fraser's "My Other Self" or Margaret Laurence's "Where My World Began."[2] Also, the interview questions that students infer were used by Yann Arthus-Bertrand in *Human* make effective prompts for stories.

I have found over the years that no matter the topic, students want to tell their own stories and that, when recounting personal experience, they find the authenticity and emotional clarity necessary for good writing with greater ease than when writing pure fiction.

Finding a Focus
Helping students find an effective story to tell can be tricky. Some students know right away what they want to write about, while others have trouble finding a focus. On planning day(s), I circulate around the classroom, talking to students about their lives and what is meaningful to them, helping to tease out stories and potential structures. Over the years, I have found myself repeating four key bits of advice:

[2]The graphics for these topics are adapted from a handout titled "Writing a Personal Narrative" created by Kathy Puharich Hodgins from the Surrey School District.

1. **Focus on a single memory.** This guideline helps students to narrow in and show their thesis with a single well-developed example; it also helps to keep their stories to a reasonable length (approximately 500 words
2. **Simple moments make good stories.** Students sometimes insist, "My life is too boring" or "Nothing exciting ever happens to me." Simple moments make effective stories. Some of the most profound and special experiences are simple, not dramatic – a hand held, a glance shared, words unspoken.
3. **Our most powerful memories may not be positive.** Some memories are like bruises that hurt when pressed; these memories often inspire powerful writing.
4. **Memoir is about emotional, not factual, accuracy.** Poetic license can be taken to fill in details and facts forgotten. For example, one may not remember the exact colour and pattern of a grandparent's favorite armchair, or the exact words spoken in an argument, and yet these details are needed to add depth and drama and deliver an authentic emotional punch – so they must be imagined!

Who is a significant Elder in your life?
- A **grandparent** or parent
- A family friend or coach
- An aunt or uncle

What memory will allow you to show their character and/or your relationship with them?
- An experience that moved you
- A conflict or argument
- A discovery you made
- A change you experienced

What did this moment teach you about this person? About their personality? About your relationship with them?
- This is your (explicit or implicit) **thesis**

Where did your world begin? What has shaped your identity and your perception of the world?
- a place
- a person
- an experience
- an object
- a personality trait

What particular memory will show where your world began?
- an experience that led to learning or growth
- a discovery you made
- a change you experienced
- a moment when you realized something

How did this moment shape you into the person you are today?
- This is your (explicit or implicit) **thesis**

Finding a Design:
Once my students have found their focus, they begin designing their narrative. I give them a worksheet that asks questions like:
- How will you begin your story? With dialogue? Action? Description?

- How will you structure your story? Will you tell a linear narrative? Will you begin in the middle? Will you use flashback?
- What tone do you want your story to have? Will it tug on your reader's heartstrings? Will it make them laugh? Cry? Think?
- What "tools" or techniques will you include to create tone and add depth and sophistication to your writing?

These questions help them to plan and consider exactly HOW they will tell their story.

Building Trust and Sharing
The personal aspect of this writing unit makes it meaningful to students but also potentially difficult for them to share. As a result, I only embark on this unit later in the semester or school year, after the class has had a chance to get to know one another and engage in community building activities. In the spirit of building trust, I share my own writing about my father. My students allow me into their lives in their stories, and I reciprocate with a story that lets them into mine.

Peer editing is a valuable part of the writing process as it allows for feedback and also for reflection. Students review the work of their peers, helping each other to write better stories, and at the same time, their developing critical sense is applied to their own writing, and they become aware of their own strengths and weaknesses.

For peer editing, I have students submit a draft of their story with only their student number for identification. I randomly distribute the papers along with a peer editing worksheet that includes areas of grammar and mechanics covered in previous classes. I ask students to give feedback on two stories, and the process usually takes two classes.

Assessment
I assess students' final drafts with the Scoring Guide for Composition from the English 12 Provincial Exam. In fact, a practical application of personal narrative writing is on Part D of the current provincial exam as students can respond to the prompt in narrative form.

Assessing my students' memoir style essays is a highlight of my semester as they are always a pleasure to read, each one unique. I often find myself moved to laughter, tears, or both! Generally, students are more invested in and proud of their narratives than when writing less personal compositions. By asking students to create and share personal stories, we validate their identity. We let them know they matter, and when they feel validated, their stories gain in strength, beauty and significance. When I assess, I am always careful to provide positive feedback along with the constructive, and to thank students for sharing.

When reading their stories, I feel the same sense of connection as I do imagining the Chauvet Cave artist pressing their hand to stone. My students' stories, like the cave artist's handprints, are artifacts of exploration and communication. In our increasingly divisive and digital world, personal narrative writing encourages introspection and extrospection. As students look inward to tell their own stories, their understanding of others deepens, their tolerance for difference widens, and therefore community strengthens. Personal story telling promotes a sense of belonging in the classroom, in society, and in the world at large.

Peer editing of Original Composition
Name of writer:_____
Name of Editor:_____

Hook – Is the opening of the composition engaging? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Has the writer used any of the following methods to engage the reader in the opening sentences? (Circle one)
- Action
- Dialogue
- Description
- Character Reaction
- Other

What suggestions do you have that would help improve this writer's hook?
_____
_____

Plot structure– Is the story engaging and focused? (Circle a letter below).

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Do parts of the story feel confusing, long-winded unnecessary, or out of place? If so, tell the writer where in the story they could improve, focus, or better organize their work.
_____

Does the writer use any of the following structural tools in their story? (Circle those applicable)

- Flashback
- Flashforward
- Medias Res (begins in the middle)
- Begins at the end
- Echo (echoes imagery from the introduction)

Show, don't tell – Does this writer "show" with details, dialogue and action? Or do they "tell" too much? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Choose two places in the composition where the writer "tells" information and could rewrite to "show."
It would be helpful to the writer if you could give suggestions on how to "show."

1.

2.

Parallel structure **–** Does the writer make effective use of parallel structure? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

List any sentences below where the writer could rephrase to use parallel structure:

1.

2.

Wordiness – Does the writer avoid wordy sentences? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Please cross out wordy phrases, redundancies, or "really bad words" for the writer.

- Sort of
- Kind of
- Really
- Very
- So
- Totally
- Absolutely
- Definitely
- Would
- Just
- Quite

Style – Does this writer use writing tools to add sophistication and depth to their writing? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Circle the writing tools used by this writer:

- Sound devices (alliteration, onomatopoeia)
- Figurative language (metaphor, simile, personification, hyperbole)
- Sense imagery (appeal to sight, sound, taste, smell or touch)
- Sentence types (bullet sentences/fragments/short sentences, interjections (!), rhetorical questions (?)
- Asides (thoughts in italics)
- Literary techniques (repetition, irony, juxtaposition/contrast/paradox, symbolism)
- Dialogue
- Diction (word choice: formal, slang, colloquial, dialect)

Do you have suggestions about where the writer could use some of these writing tools? Is there a place they could add dialogue? Or sense imagery (more description)? Or italicized thoughts?
_____
_____
_____

Grammar– Is the essay well edited? (Circle a letter below)

A	B	C+	C	F
Excellent	Good	Satisfactory	Minimal	N/A or Poor

Please correct any spelling mistakes, punctuation errors, or run-on sentences you notice in the composition.

Is dialogue formatted and punctuated properly?

Is there a particular area of grammar this writer should pay attention to?

Final Comments:

Thank you for your feedback!

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Vicki Den Ouden

Messing about: A look at loose parts

As kids, we would ask Mom where Dad was, and she would invariably reply, "He's tinkering in the _____." Fill in the blank with one of three places – garage, basement, yard - and you'd probably be right. And he often was tinkering – sorting, fixing, building, and the like. But wasn't Mom's pinch-of-this-and-a-teaspoon-of-that in the kitchen also a form of tinkering? (Excuse the gender stereotypes but in the 60's, that's the way it was.)

Do you tinker? I do. I can lose myself for hours in making crafts or editing photos on the computer. It's that pleasurable way of "putzing around" or "messing about" with stuff. It's when you are working with materials, experimenting, trying to create something, figuring out how it works, or making it better somehow. It certainly doesn't sound very technical or academic, and it might not feel productive or like work. But that's just the point – it's not a chore or a project with a fixed deadline.

As a result of this love of tinkering, I began to explore the idea of "tinkering with text" in my practice and incorporating loose parts.

What are loose parts?

Loose parts are not all those extra pieces left after assembling your table from IKEA. In the field of education, it means something quite wonderful. As explained by Kashin and Green (2015), loose parts are "open-ended materials that can be combined, transported, and transformed." They can be re-purposed, found or acquired objects.

Loose parts can be natural materials such as twigs, acorns, or pebbles. They can also be man-made objects such as buttons, marbles, or Lego. You can even treat abstract objects (i.e. words, sentences) as loose parts, as practiced in "make writing" (Stockman, 2018). Loose parts are anything that you can creatively manipulate in an open-ended way to inspire or create new patterns, ways of thinking, or representations of ideas.

The pedagogy of loose parts is rooted in exploration and play-based learning. Objects could be used as a springboard for inquiry or makerspace and are a staple in Reggio or

Montessori classrooms. Although loose parts have typically been incorporated with Early Childhood Education, literacy lessons, or nature education, there's really no reason not to use them across the curriculum and across the grades.

Constructionism theorist Seymour Papert (1971) believed, along with Dewey, Montessori, and Piaget, that "children learn by doing and by thinking about what they do. And so, the fundamental ingredients of educational innovation must be better things to do and better ways to think about oneself doing these things."

Furthermore, Nicholson (1971) states that "all children love to interact with variables, such as materials and shapes, … plants, words, concepts, and ideas. With all these things all children love to play, experiment, discover and invent and have fun" (p.30). He goes on to say that the degree of creativity and inventiveness in an environment is proportional to the amount and variety of the variables [loose parts] in it.

Connecting to the core competencies

At the beginning of this term, I delved into Laura Fleming's latest book, The Kickstart Guide to Making Great Makerspaces (2018). This wonderful book includes a planning map. At first, I was going to use it as a poster in my classroom but then I thought, "No, use it." So I set to work and added sticky notes with comments that were relevant to my practice, place, and students.

The first section I tackled was called, "Understand your learners." I'm a reading intervention teacher based in an elementary school, and almost all of my students have a learning disability (LD) in reading and/or writing or have an LD profile. Many also deal with anxiety, ADD, lack of self-confidence, or speech/ hearing/ behaviour/ social issues.

All good design begins with empathy. So I took a look at the BC Core Competencies and decided that I really wanted/ needed to dig deep into these competencies with my students:

1. Developing a positive personal/ social/ cultural identity
2. Expanding our sense of social responsibility, especially building healthy, reciprocal relationships with others

Next steps

The next steps are what I've used as my framework throughout this inquiry process, which I call "tinkering with text."

• Find children's literature that ties into your theme or topic - fiction, non-fiction, all genres and levels - and provide these in abundance for your students to peruse and make selections.
• Use any combination of reading, writing, or making as a springboard for the next. It's all interwoven, not linear.

Some of the books I gathered were:
• It's Okay to Be Different by Todd Parr (2001)
• I'm Gonna Like Me by Jamie Lee Curtis and Laura Cornell (2002)
• The Invisible Boy by Trudy Ludwig (2013)
• The Smallest Girl in the Smallest Grade by Justin Roberts (2014)
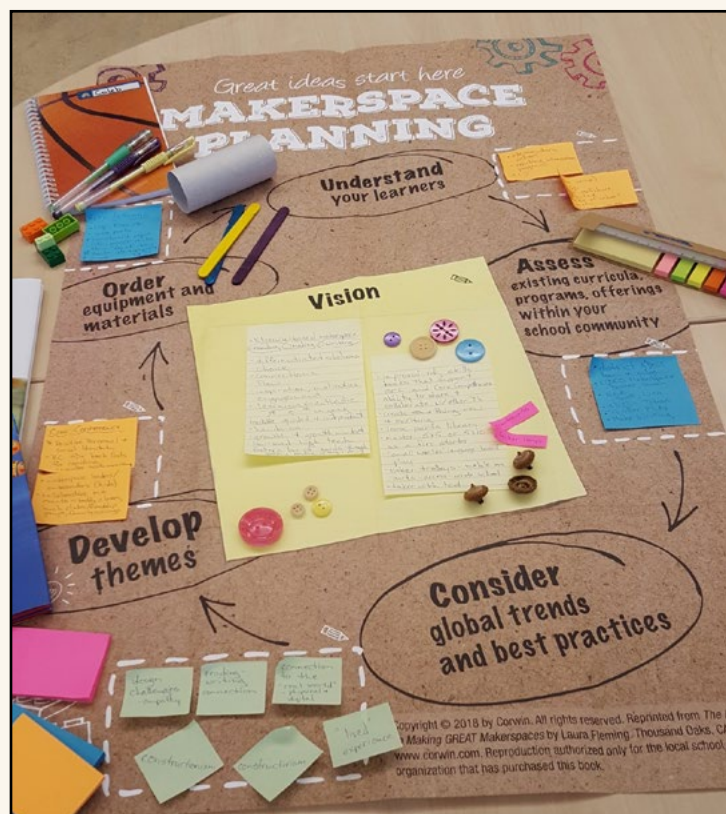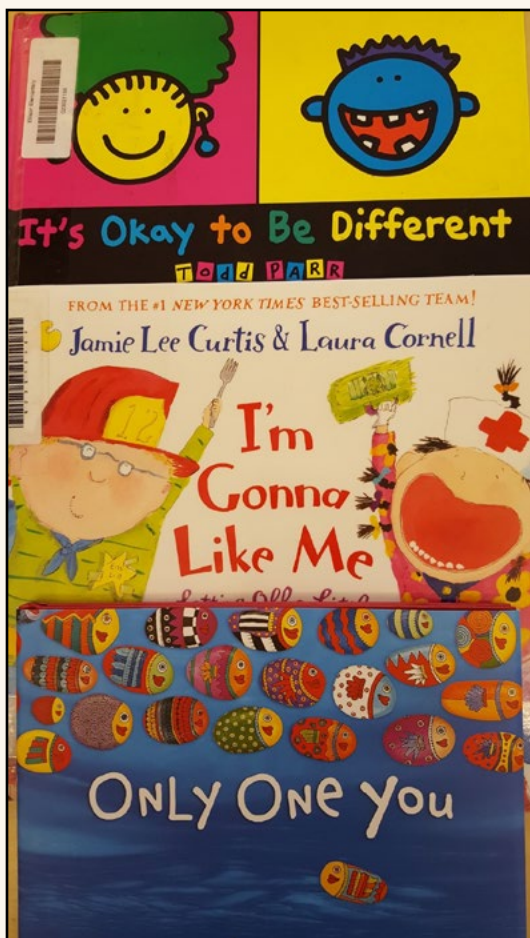
North Vancouver School District (SD44) has created extensive core competency book lists for teachers. There are also numerous recommended Social Emotional Learning (SEL) book lists available online.

We devoured these books through read-alouds, read-to-self, shared reading, and book talks. We examined these books as mentor texts and used favorite or repeating lines to help us shape our own writing. We wrote journal entries and "I statements." We drew, we read some more, we wrote some more, we talked lots. And in the midst of all of this, we used loose parts to explore what we thought, felt, heard, learned, understood, and questioned.
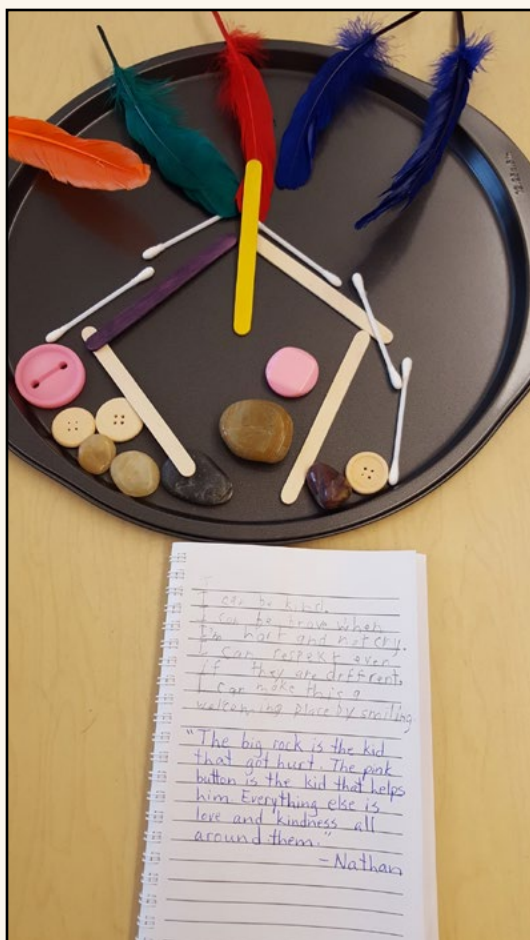
Captions:
- I can be kind.
- I can be brave when I'm hurt and not cry.
- I can respect even if they are different.
- I can make this a welcoming place by smiling.
- Student's explanation: "The big rock is the kid that got hurt. The pink button is the kid that helps him. Everything else is love and kindness all around them."

My students and I have enjoyed curating our collection of loose parts and repertoire of strategies. It's hard to go for a walk now without picking up "treasures" along the way or resisting yet another trip to the dollar store. It's important to remember though that loose parts need not be shiny, new, expensive, or plentiful. In fact, intentional (part of the lesson plan) or imposed (cost prohibitive) constraints actually help the thinking process.

Some may say that no constraints should be put in place for the child … to let them explore. I agree, but not in all circumstances. Constraints are a normal part of life. When making dinner, we look in the fridge and cupboards to see what we have and then be creative with those ingredients. Many teachers do not have a "fully stocked" classroom; but we make the best of what we have, and need to be innovative thinkers to create learning environments and experiences based on our context.

Loose parts allow students to "mess about," set the imagination free, and create visual representations of their learning. Tinkering with text allows children to grow as readers, writers, and compassionate learners who believe that love and kindness is all around them.

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Michelle Gilman

Using Storybooks Canada and other Digital Stories to Honour Diversity within the Classroom

Introduction

"Honouring diversity within the school system is based on the principle that if our differences are acknowledged and utilized in a positive way, it is of benefit to the quality of our learning and working environments" (British Columbia Ministry of Education, n.d.). This article addresses how teachers can use Storybooks Canada, an open access digital story program developed by a team at UBC (Stranger-Johannessen & Norton, 2017) to broaden the range of texts and languages within the classroom to promote more inclusive literacy engagement (Cummins, 2011). In order to adequately address the diverse needs of multilingual students and ensure that the curriculum remains relevant to children's changing experiences outside of school, Storybooks Canada (http://storybookscanada.ca/) has a range of innovative features. A critical component of education is to address the maintenance and development of the linguistic capital of our nation, with particular emphasis on Indigenous, immigrant, and refugee languages (Hare, Darvin, Doherty, Early, Filipenko, Norton, Soni, & Stranger-Johannessen, 2017). By recognizing migrant learners as rich resources of linguistic and cultural capital, language teachers can construct a classroom environment where bilingualism and multicultural, multimodal communicative practices are harnessed and valued (Darvin & Norton, 2014).

Today's learners live in a digital world, yet print remains the dominant medium of instruction in classrooms. Multimodal researchers have pointed out that access to combinations of modes for meaning-making has shifted with the availability of digital tools (Toohey & Dagenais, 2015). The accessibility and expansion of semiotic means with digital technologies affords greater opportunities for teachers to move beyond print based practices. Specifically, digital storytelling offers children the opportunity to interact with content in ways that are familiar to them. As Ohler (2008) points out, for many children, "digital is the language they speak and media is the environment in which they feel comfortable" (p. 11). When planning and structuring classroom lessons and curriculum, teachers may find Storybooks Canada, which has both print and audio features, helpful in incorporating different media into the classroom.

Multimodality & Digital Stories

In addition to written language, meaning-making with music, sound, image, gesture, space, moving images, and blends of these modes surround children of the 21st century, and many scholars argue that schools should help students develop multimodal literacies (e.g. Coiro, Knobel, Lankshear, & Leu, 2008; Kress 2011). To be literate in contemporary society, individuals must be able to do much more than decode and encode; they must use and interpret multiple semiotic resources in response to particular communicative and performative demands across a range of contexts (Ware & Warschauer, 2005). Kress (2011) recognized that modes are culturally differentiated and in recognition of the diverse students found in classrooms today, educators need to incorporate as many modes as possible to appeal to a wide range of learners. Multimodal instruction is becoming easier with the availability of digital tools that provide users with open access resources that blend modes.

As with traditional storytelling, most digital storytelling focuses on a specific topic and has a particular point of

view. However, as the name implies, digital stories usually contain some mixture of computer-based images, text, and audio. Digital stories can vary in length, but most of the stories used in education typically last between 2 and 10 minutes. The topics range from personal tales to the recounting of historical events, from exploring life in one's own community to the learning about cultural practices on other continents.

There are numerous ways that digital stories can be used in education. An engaging, multimedia-rich digital story can serve as an anticipatory set or hook to capture the attention of students and increase their interest in exploring new ideas. Digital stories may also be used to enhance current lessons within a larger unit, as a way to facilitate discussion about the topics presented as a story and as a way of making abstract or conceptual content more understandable. A growing number of teachers are interested in exploring ways to engage their students by including images, audio, and video elements in their instruction.

Audiobooks provide an excellent bridge between decoding and comprehension for struggling readers (Friedland, Gilman & Johnson, 2017). Children who are reluctant to read or who have particularly low rates of fluency benefit from hearing a text read aloud while following along in a print version. When they are able to hear the words and phrases, these children pick up on the speed and prosody (intonation) appropriate to the reading task and are able to accurately identify more words. The audiobook serves as a positive fluency model for the reader.

Educators and researchers in different areas of the country are exploring inclusive pedagogies that recognize and legitimize multilingualism, engage learners in digital play, and develop multimodal literacies (Cummins and Early 2011; Dagenais 2013; Dagenais, Moore, Sabatier, Lamarre, & Armand, 2009; Lotherington 2011). Thus, it is not the technology, but the pedagogy that makes digital learning interesting to teachers and learners who are trying to achieve the most successful outcomes. As Fullan and Quinn (2015) note, "pedagogy is the driver, technology is the accelerator" (p. 82). It is clear that digital learning needs to be pedagogically led, and as such, teachers and teacher training are the keys for successful implementation of digital storytelling.

Using Digital Stories in the Classroom: Storybooks Canada

Storybooks Canada is an open access digital innovation developed by a UBC team under the leadership of Dr. Bonny Norton in the Department of Language and Literacy Education. A derivative of the African Storybook, the project promotes multilingual literacy for young Canadians with the innovative use of 40 illustrated stories, in text and audio, in the most widely spoken immigrant and refugee languages of Canada, such as Mandarin, Cantonese, Punjabi, Arabic, and Swahili, as well as English and French. Honouring Indigenous languages, a sister project called Indigenous Storybooks (http://indigenousstorybooks.ca/) is currently being developed under the leadership of Haida scholar, Dr. Sara Florence Davidson.

According to the 2016 Canadian Census, more than 7 million Canadians speak a language other than English or French as a mother tongue. While there are many open access digital stories available online, Storybooks Canada is unique in that in addition to translating into many languages, the stories are available in both text and audio. A unique feature of the program allows users to toggle between two languages in order to translate at the word, sentence, and story level.

Integrating Storybooks Canada into the BC curriculum requires teachers to not only take into account the core competencies, but to address the new curricular model that has been implemented, known as "Know, Do, Understand." Within that model, all areas of learning are based on a concept-based competency-driven approach to learning. Three elements, the Content (Know), Curricular Competencies (Do), and Big Ideas (Understand) all work together to support deeper learning and provide the framework upon which to plan effective instruction (British Columbia Ministry of Education, 2017).

Using Storybooks Canada, teachers can present one story and encourage different language users to read translations of these stories on the website, download the stories in PDF format, or make new translations of

the stories. Powerful tools on this website help beginning readers and language learners to make connections between speech and text, and between their home and official languages. In addition, teachers can use Storybooks Canada as a resource to send home a wide range of stories that value and celebrate linguistic and cultural diversity, affording the opportunity for parents of diverse languages to read together with their children who may struggle with English-only text. Teachers can send home both reading and writing assignments centered around stories that both parents and children can read and understand.

There are many ways to incorporate digital stories into the classroom; teachers need not use them simply as an alternative to print based books. Teachers can use the stories "to track the hybrid literacies that are emerging as students 'discover' and 'construct' knowledge … in the context of connectivity and mobility and a complex semiotic path of print, images, acronyms, symbols, and icons to shape and express their learning" (Luke, 2003, p. 400). Hybrids are blends of traditional texts and multimodal products that afford students a wider range of cultural meaning-making material. They have more choice as readers and writers in a world where literacies are not firmly divided into old and new, or school-based and out-of-school (Ware & Warschauer, 2005).

There are many online digital story sites available for teachers and students to both use existing stories or create personal stories of your own. The Center for Digital Storytelling (http://storycenter.org) provides examples of migrant stories as well as the Digital Storytelling Cookbook, which discusses story elements and approaches to scripting and digitizing story elements. A Canadian initiative called Scribjab (http://www.scribjab.com) developed by Dr. Kelleen Toohey and Dr. Diane Dagenais at Simon Fraser University allows young learners and teachers to create their own digital stories using multiple languages. More resources can be found through links on the Storybooks Canada site.

Twenty Suggestions for Teachers

The stories from Storybook Canada have many universal themes that align within the new BC Curriculum. See Aligning Storybooks Canada to the BC Curriculum at the end of this article for a link to all stories and related themes. In addition to the Language Arts curriculum, themes of Animals, *Counting Animals* also integrates the Kindergarten competence of math counting to 10, while *Look at the Animals* explores Kindergarten science goals. *Feelings* also ties into the Kindergarten and Grade 1 Physical and Health Education competencies, while *I like to Read* explores the theme of family. The following are a list of 20 suggestions for teachers to incorporate stories from Storybooks Canada into their classrooms and communities utilizing a range of modes:

1. Students can act out the stories and change them to accommodate diverse cultural practices and backgrounds. The storytellers, by borrowing and repurposing texts, images, and music, are able to claim authorial agency (Hull & Katz, 2006) and be co-authors and agents of literacy acquisition (Lotherington, 2011).
2. Teachers can discuss and/or print out illustrations and encourage students to write their own stories in class or at home with the help of peers or parents.
3. Teachers can discuss and/or print out stories with text only, and based on their understanding of the text, have students illustrate the story using photos, drawings, collages.
4. Teachers can help students transition effortlessly between stories in English and French.
5. Teachers can share Indigenous stories from a range of First Nations, helping to promote greater appreciation for Canada's Indigenous history (see Indigenous Storybooks for suggested guidelines).
6. Teachers can discuss the various orthographies used in different languages, thus creating greater language awareness in the classroom (Dagenais, et al, 2009).
7. Becoming familiar with digital stories in multiple languages teaches students how to create their own stories and encourages exploration of sites such as Scribjab (Dagenais et al, 2017).
8. The stories from Storybooks Canada can be printed in multiple languages and taken home to be read alone or with parents and extended family. Immigrant parents who may be marginalized by the school system are invited to participate in their children's learning experiences, to help construct the stories, and to be seen as experts (Lotherington, 2011).
9. Students can produce short videos in multiple languages with the option of using subtitles. This process

engages learners in a great deal of oral production and entails many literate practices.

10. Students can produce storyboards for organizing thoughts in visual ways.
11. Students can write scripts to act out and/or create puppet shows.
12. Students can incorporate music to identify emotion associated with the stories.
13. Students can create posters or dioramas, and teachers can organize a walkabout displaying work.
14. In a jigsaw reading, students can read different parts of the same text or different texts and create an information exchange.
15. Information gap activities can encourage active reading. Teachers can take out information from the story and have students interpret and add their own ideas.
16. Students can find the country of origin of a story/author and explore the geographical location, culture, and language.
17. Stories can be used as a source of digital literacy teaching: playing audio, changing languages, using the stop/pause features.
18. Students can discuss Creative Commons, copyright policies/procedures, and issues of ownership and open access.
19. Students can create three-dimensional objects to showcase various themes. Teachers can distribute the same materials to different groups to visually represent the different ways students construct meaning from stories as well as the different ways to 'tell' the same story.
20. Teachers print out colour copies of the title page of each story in multiple languages, and decorate their classroom walls to provide a welcoming message to multilingual students and their families.

Conclusion

Stories are windows to the world. They bring in views about different people, new countries, and diverse cultural practices. Stories help children to develop a curiosity about other cultures, distant lands, and people from different parts of the world. By using stories, such as the ones found in Storybooks Canada, teachers can help students become more linguistically and culturally aware, thus developing greater intercultural competence. In addition, stories about diverse cultures in multiple languages help with the school integration of children from a wide range of migrant backgrounds.

Digital tools have enabled the genesis of a broader range of vocabularies, genres, and styles. Languages are documented and shared in creative ways, with the goal of promoting a greater awareness and celebration of multiple languages and cultures. Digital stories have broad applications across all disciplines, grades, cultures, and languages. They provide opportunities for students to enhance the expression of their own stories, thoughts, and ideas in creative and engaging ways, across a diverse range of learning contexts. Through the use of digital stories, such as those on Storybooks Canada, we can connect people and cultures, striving to make connections between our own experiences and those of others, and honouring the diversity that is Canada.

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Aligning Storybooks Canada to the BC Curriculum
LEVEL 1 STORIES - aligned with the K-3 Learning Outcomes

Name of Story	Theme	Curricular Competencies/Content
I Like to Read	Families	Language Arts Social Studies
Counting Animals	Animals	Math (counting to 10)/Geography
Feelings	Feelings	Physical and Health Education
Fire	Fire	Social Studies (fire safety curriculum),Continuity and Change Science
The Hungry Crocodile	Animals; Food	Science
Look at the Animals	Animals	Science
School Clothes	Needs and wants	Social Studies
Hair	Diverse cultures, backgrounds and perspectives within local and other communities.	Social Studies
Two	Parts of the body	Physical and Health Education
Weather Book	Weather	Science (weather changes)
Lazy Little Brother	Family; Diverse cultures	Social Studies
Cooking	Food and nutrition	Physical and Health Education
What are you doing?	Sensory motor skills;Body awareness	Physical and Health Education
Where is my cat?	Prepositions	Language Arts
My Body	Verbs	Language Arts

LEVEL 2 STORIES

Name of Story	Theme	Curricular Competencies/Content
Why hippos have no hair	Revenge; Choices	Physical and Health Education
Children of wax	Rules; Consequences; Family	Language Arts/Science
Tingi and the cows	War; Conflict; Challenge	Social Studies/Geography

Tom the banana seller	Gender equality; Diverse cultures; Communities	Social Studies/Geography
Decision	Cooperation; Challenges; Problem solving; Cultural diversity	Social Studies
Punishment	Consequences; Sharing	Physical and Health Education
Khalai talks to plants	Environment; Nature	Science
Andiswa soccer star	Gender equality	Physical and Health Education
A very tall man	Problem solving	Language Arts
Zama is great	Independence; Growing up; Cultural diversity; Family	Physical and Health Education
Zama is great	Independence; Growing up; Cultural diversity; Family	Physical and Health Education

LEVEL 3 STORIES

Name of Story	**Theme**	**Curricular Competencies/Content**
Donkey Child	Celebrating differences	Socials/ Physical and Health Education
Anasi and Wisdom	Sharing; Invention	Science/Social Studies/ Physical and Health Education
A Tiny Seed: The Story of Wangari Maathai	Making a difference; Celebrating cultural diversity; Social impact	Science/Social Studies
Hen and Eagle	Responsibility; Procrastination	Social Studies
The day I left home for the city	Community: rural vs urban, village vs city; Growing up; Cultural diversity	Social Studies
Chicken and Millipede	Winning and Losing/ Friendship	Science/ Physical and Health Education
Nozibele and the three hairs	Safety	Physical and Health Education
Sakima's song	Disability	Physical and Health Education

Name of Story	Theme	Curricular Competencies/Content
What Vusi's sister said	Family; Material; Cultural diversity	Language Arts- sequencing/Social Studies/Health education
The Honeyguide's revenge	Folktale; Greed	Science
Grandma's bananas	Family; Secrets; Stealing	Physical and Health Education /Social Studies/ Science
Holidays with Grandmother	Family; Grandparents; Culture; Diversity	Social Studies/Geography
Simbegwire	Overcoming adversity; Death; Family	Physical and Health Education
Magozwe	Struggle; Adversity; Identity; Hope	Social Studies/ Physical and Health Education

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Carl Leggo

To Do or Not to Do? That Is the Question: Fifty Suggestions for Teaching Shakespeare

William Shakespeare continues to be regarded by many readers as the greatest writer in the English language. I have been reading Shakespeare since I was a boy, and after a lifetime in English studies and English teaching, I still think Shakespeare is the greatest playwright, poet, and storyteller I know. While I do not disagree with the many educators who think that Shakespeare should be given less attention in a cosmopolitan world where world literatures and diverse languages are celebrated, I still enthusiastically promote the value of teaching Shakespeare in Canadian schools. No writer in the English language has addressed complex and multiple issues of the human experience with more insight and wisdom than Shakespeare. Also, I know no other writer who has exemplified all five literary modes of narrative (tragedy, comedy, fantasy, romance, and contemplation) more effectively and creatively than Shakespeare. Moreover, Shakespeare is one of the greatest poets in the English language, and his poetry will hopefully continue to be taught with care and affection. While Shakespeare now enjoys less support in schools than traditionally, his work continues to be enthusiastically translated and performed in many ways in the popular culture, especially in Hollywood. Every year at least one new version of a Shakespeare play is produced and released by Hollywood studios. Shakespeare continues to be very popular. For those of us who support teaching Shakespeare in schools, we need to consider, both creatively and critically, how to introduce and address Shakespeare most effectively.

I teach in the Bachelor of Education program at the University of British Columbia. In the course titled *Teaching Literature*, teacher candidates and I discuss experiences with Shakespeare in schools. The following suggestions have been generated in conversations in numerous iterations of the *Teaching Literature* course, and I am thankful to the many teacher candidates who have reviewed and contributed to this list of suggestions for teaching Shakespeare. May Shakespeare continue to inspire and teach us in contemporary times as he has done for many centuries!

To Do:

1. Investigate the history of Shakespeare's life and times and world.
2. Learn about the Globe Theatre where Shakespeare's plays were performed.
3. Watch contemporary film versions of Shakespeare, including films that are loosely related to Shakespeare, such as "O" and "Shakespeare in Love."
4. See live productions of Shakespeare's plays.
5. Discuss the philosophy of Shakespeare.
6. Compare live performances and film versions with Shakespeare's texts.
7. Introduce the plays with plot outlines.
8. Define some vocabulary.
9. Perform scenes from the play, not the whole play, individually or in small groups.
10. Rewrite Shakespeare (for example, rewrite parts of *Hamlet* as a comedy).
11. Represent responses to Shakespeare in posters.
12. Produce a video of scenes from Shakespeare.

13. Rewrite Shakespeare for young readers.
14. Make art and visual representations of Shakespeare as a way to interpret his plays.
15. Create comic books and comic strips based on Shakespeare.
16. Compose a board game.
17. Engage in debates about issues in the plays and poetry.
18. Explore insults in Shakespeare.
19. Choose plays that will likely appeal to students.
20. Organize an Elizabethan festival.
21. Connect Shakespeare to contemporary literature.
22. Discuss Shakespeare's relevance for the twenty-first century.
23. Investigate Shakespeare's place in the canon of English literature.
24. Select some excerpts of the plays or some poems and discuss Shakespeare's use of language.
25. Invite students to edit scenes or rehearse poems for performance.
26. Compose a storyboard for a film version of scenes.
27. Design costumes and sets and lighting.
28. Attend to the stories, characters, and themes in the plays.
29. Invite students to write their own adaptations of Shakespeare and perform them.
30. Cast well-known TV or movie stars as Shakespeare characters.
31. Rewrite Shakespeare plays as soap operas.
32. Compare Shakespeare with contemporary drama (for example, compare *Romeo and Juliet* with *West Side Story*).
33. Write letters or diaries from a character's perspective.
34. Rewrite a Shakespeare play in twenty-five words.
35. Choose music to accompany the performance of a Shakespeare poem or play excerpt.

Not to Do:

1. Don't listen to an audio recording of a play.
2. Don't over-analyze or psychoanalyze or rationalize the text.
3. Don't pick apart every line.
4. Don't assign busy work with stupid, boring questions.
5. Don't memorize portions of the plays unless there is a sound reason.
6. Don't read the play to the class.
7. Don't use the BBC video productions unless you have a good reason.
8. Don't ask students to take turns reading parts.
9. Don't grade students' acting.
10. Don't focus on iambic pentameter.
11. Don't destroy the language.
12. Don't assign reading for homework.
13. Don't give quizzes and tests.
14. Don't teach Shakespeare like he is an inside joke that only a few can get.
15. Don't destroy the pleasures of Shakespeare.

Conclusion

I once taught a somewhat challenging grade 10 literature class in a small town in Newfoundland. When I recommended that we all read Cassie Brown's *Death on the Ice* together in an uninterrupted, sustained, silent reading (USSR), the students complained, "We hate reading! Why don't you read the book to us?" I was always looking for strategies to hold my students' attention. So, with their invitation, I read the whole book to them. I practiced at night in order to develop an oral storyteller's voice. When we turned to a unit on Shakespeare, I

had little hope that the students who would not read Cassie Brown would now be willing to read Shakespeare. As I considered how best to approach engaging with Shakespeare in the class, I received a notice that a travelling troupe of actors from England was scheduled to perform at the local theatre. I arranged for a bus, and the whole class went to a matinee performance of *Twelfth Night.* Before we left for the theatre, I spent one class explaining a plot summary of the play. I had no idea how the students would respond to a travelling production of a Shakespeare play, but I was happily surprised when I heard students laughing during the performance, especially about any dialogue or situation that was even a little bawdy. Then, on the way back to school, a few of the students called out how much they enjoyed the performance. I was reminded that Shakespeare can appeal to young people. They just need encounters with Shakespeare that they can identify with. In another school in another town, some years later, I accompanied a literature class to the local theatre to enjoy a professional production of *Macbeth.* Again, the response was hearty and enthusiastic. So, I learned that there are ways to introduce young people to Shakespeare so the writing of one of the greatest writers of all time can still enthuse and inform the lived experiences of contemporary young people.

After a lifetime in classrooms as a student and a teacher, I would no longer teach Shakespeare as a text to be read, comprehended, discussed, and assessed. Instead, I now seek creative ways to engage with Shakespeare. One very promising approach is to study adaptations of a Shakespeare drama. Just Google Shakespeare's *Macbeth* and adaptations to learn about versions of the play titled: *Joe MacBeth; Throne of Blood; Men of Respect; Maqbool; Scotland, Pa; Classic Alice;* and *The Moving Forest.* In addition to many film adaptations, Shakespeare's Macbeth has generated numerous adaptations around the world in graphic novels, parodies, poetry, TV, music, dance, and visual art. Of course, you know a story is really famous when it is featured on *The Simpsons.* Perhaps we should stop teaching Shakespeare, and invite students to explore the Internet!

With that pedagogical and curricular proposal, I draw to a close with an invitation to Google "Teaching Shakespeare in High School." The wealth of resources, discussions, debates, and explanations reminds us that Shakespeare is at least still as relevant in our contemporary age as the writing has ever been. Harold Bloom, the well-known literary scholar, has much advice to offer English teachers regarding the value of Shakespeare. What we need are teachers and learners who are willing to engage with Shakespeare as an ancient writer who just grows more relevant all the time. To do or not to do?

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Aubrey Pender-Mitchell

Immersive Learning

It's more than "thinking outside the box." You need to just get rid of the box entirely and *immerse* yourself and your students, in the experience. It's about taking a risk. Teachers of students of ALL ages can benefit from activities like the one's described below; everyone is always on a learning journey - no matter how old or young.

My name is Aubrey Pender-Mitchell, and I've been a teacher of English for nearly 10 years. Currently employed with School District 57, I will be leaving Prince George Secondary School at the end of the 2017-2018 academic year to start work with School District 8 in Nelson as one of the vice principals at LV Rogers Secondary School. Teaching in "non-traditional" ways is a passion of mine, and I hope the following idea regarding "immersive learning" is something you're willing to try in your classroom one day.

What is Immersive Learning?

Google "Immersive Learning," and the result is a field of articles based on learning in a "virtual environment." In their article *Learning Through Participatory Stimulations: Network Based Design for Systems Learning in Classrooms,* Uri Wilensky and Walter Stroup (1999) suggest that "participatory simulations ... have the potential to be transformative of students' experience and understanding of the topics at the core of the traditional curriculum." Their research suggests that the more immersed a student becomes in the learning environment, the more successful he/she/they will be in understanding new concepts. In a sense, then, the type of immersive learning we have been practicing in our classrooms (although not reliant on technology as is a virtual environment) aims to recreate a similar desired effect: an experience which stimulates as many of the senses of each student as possible to ensure a memorable learning experience, namely audio, visual and tactile. Though, if you want to get really inventive and try to appeal to taste and smell feel free, the more inventive the better. If students feel an emotion because we have somehow triggered an unordinary auditory, visual, and/or tactile experience in their ordinary classroom, the more likely it is they'll not only meet the objective you've set, but they'll probably even remember the journey they took to get there.

Take a moment right now to think about a vivid memory you have from your time growing up as a teenager, good or bad. Robert Sylwester (1994) reminds us in his article *How Emotions Affect Learning* that "emotion is important in education - it drives attention, which in turn drives learning and memory." That memory I asked you to think about moments ago was more than likely associated with an emotion which was stored in your mind. What if we could get our students to remember concepts and ideas just because we stimulated their senses and forced an emotional response linked to the topic of the lesson? That's just what immersive learning does - it puts them in the deep end of the pool and says "now figure out how you're going to get to the surface;" students need to work their way through the material in which they've been immersed to reach the top for air (i.e., meet the learning objective).

How do I plan for immersive learning?

Everyone's mind will work differently. I'll try to explain to you how my mind works when I plan an immersive learning lesson, but it is by no means the only way to get the desired effect.

1. **Start with a clear learning objective.**
2. **Connect the objective to an experience.** Can you make any external links to the learning objective with an experience outside of the classroom or the school? Or, could you recreate an experience which students may never have the opportunity in which to participate? Don't worry about taking things too far, I once set up my room as an African Safari Tour using Africam - live 24 hour footage of an African watering hole - to get students to use their senses to write about a memorable adventure.
3. **Make the resources.** This is the fun part. Think about what kinds of props, music, lighting etc. you might need to recreate the experience in step two to be as authentic as possible. (For example, in the safari mentioned above I gave out tickets to the students the previous lesson and told them they had to bring it to take part next lesson, chairs were set up as if we were on a tour bus, desks pushed aside, a tour guide acted in role handing out brochures with information on the wildlife they might see and what to listen for when wildlife is approaching, Africam was streaming live into the classroom through the speakers and the projector).
4. **Sit back and watch the learning happen.** Students are often so engaged by the amount of stimulation that they forget they're learning.

Sample Activity with *Romeo and Juliet*

The room was set up as a crime scene, students had to put on their detective hats, record all evidence at the scene then figure out what happened. It was my job to facilitate the learning; there was no direct teaching going on as students were immersed in the independent learning experience.

> Hint: For this type of lesson, and most immersive learning lessons, move all desks to the side of the room to allows students to move freely to each piece of evidence.

The learning objectives for this lesson were:
1. To use inference to understand the main events and characters in the play; and
2. To practice using punctuation for effect.

> Hint: Make sure students understand the main events and characters in Shakespeare's work approaching the first act of the play; this builds confidence when students encounter the sometimes difficult to grasp Shakespearean language and ideas.

Setting the Scene

Students first encountered their classroom door, covered in "Crime Scene - DO NOT ENTER" tape.

- I met students outside the room, lined them up and asked them to "put their detective hats on." They were provided with a sheet of paper outlining a place to record the evidence gathered. Students had to infer what happened in the crime scene based on the pieces of evidence found.
- I welcomed the students into the room in groups of up to 3 and they moved around the room recording their evidence in their groups.
- Tables were set up around the room with various pieces of evidence on each one. This included:
  - The opening few sentences of a diary entry from Juliet outlining her heart ache and frustration with the current situation she finds herself with her love, Romeo, and her family;
  - A Facebook page for both Romeo and Juliet with pictures and status updates linked to their situation (of course there was no Facebook at the time, but it keeps it "real" for the students). You could also have a page of Twitter posts or even some Instagram photos to add to the evidence.
  - A plastic dagger in the middle of the room.
  - A newspaper with a front page article based on the main events in the story.
  - A "Crime Scene Report" outlining what was found at the scene of the crime by the first detectives on the scene. This helps students of lower ability with contextual details.
- Students moved around the room for 20 minutes recording the evidence and making inferences about how each piece of evidence added to the story.

- We then moved to the centre of the room sitting in a circle. Students had their Detective Sheets in hand.
- We discussed each piece of evidence as a group using inference to show an understanding of what happened
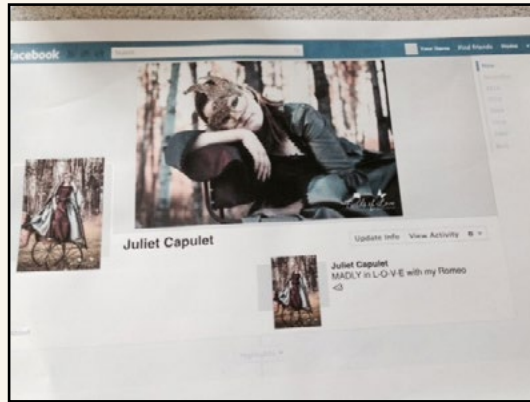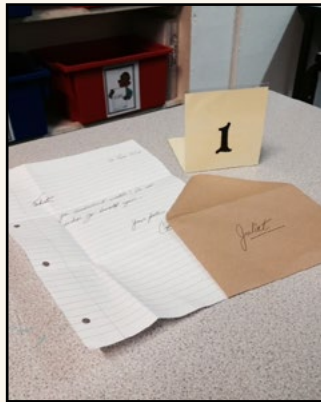
The Final Task

- Students were given the choice between Romeo or Juliet. They were then asked to write a final diary entry before he or she took his or her life. (Students who struggle with print literacy a journal entry can work with a journal entry that has already been started).
- Students sat for about 30 min writing their diary entry. Music played in the background, and because the desks were moved to the side of the room, students had the freedom to sit however and wherever they felt the most comfortable to complete the task.

> Hint: Giving students freedom to sit where they like and how they like also helps all students to stay focused

- After 30 minutes, students swapped their diary entry with a partner and peer-assessed their work based on criteria on the board.
    - refer to at least three pieces of evidence in the diary entry
    - use at least five different types of punctuation for effect
    - organize writing into paragraphs (this can be adapted based on the writing abilities of the group)

- Students provided their peers with feedback using two stars and a wish on a post it note. Students find comfort in having the success criteria visible so I always make sure it is visible on the board before they start each piece of work.
- We then returned to our circle and shared a few examples. I never ask students to read their own writing if they're not comfortable; I always ask them to read the piece of work they peer-assessed as well as their two stars and a wish.

It's really all about taking a risk; it could go horribly wrong, or, it could be the one lesson they talk about for the rest of the term. How will you know if you don't give it a go? Try something even just a little outside the box before the end of the term.

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Aubrey Pender-Mitchell began her career in education in Scotland before moving to England to complete her master's degree in Teaching and Learning. It was in England, at Lord Grey School, where she established a firm foundation for what it means to be an innovative teacher, a diplomatic leader, and a dedicated professional. Her time at Lord Grey provided her numerous opportunities to work in various positions in teaching and management, including Lead Practitioner.

In 2015, she returned to Canada and continued her professional practice in School District No. 57 (Prince George). She moved into administration in February of 2016. Throughout her career she has been privileged to learn from, receive mentorship, and be a proactive member in a team of strong influential leaders valuing the importance of keeping the student at the centre of every decision we make. She embraces a strong passion for innovative teaching and learning alongside a curriculum accessible to EVERY student; she hopes this is evident throughout these articles!

Carl Leggo

Sixty-six Suggestions for Teaching William Golding's *Lord of the Flies*

William Golding's *Lord of the Flies* was published in 1954. It has been a mainstay of secondary school English literature curriculum and pedagogy for a long time. Since 1990 I have taught at the University of British Columbia. Each autumn I teach a course titled Teaching Literature for new teacher candidates who are pursuing the Bachelor of Education degree. Because most teacher candidates have read *Lord of the Flies*, I use the novel as an exemplar for brainstorming suggestions for teaching any novel. I have reservations about teaching *Lord of the Flies,* and I share those reservations with teacher candidates. I am concerned that the novel is almost exclusively about boys. Moreover, it is steeped in a specific interpretation of Christian theology that is often taken for granted. I am also concerned that the novel is often taught mainly because it has been taught for decades with a kind of curricular inertia like the Energizer bunny that keeps on going. But my main reservation is that teaching *Lord of the Flies* means not attending to the expansive choices that are now available in literature for young readers, as well as Canadian literature that represents the diversity of Canadian cultural identities, Indigenous literature, world literature, literature by women, and literature by authors who write from many different perspectives of sexual, gender, class, ethnic, and national identities. So, the following sixty-six suggestions for teaching *Lord of the Flies* are not offered as an endorsement for teaching *Lord of the Flies*, but as suggestions that might be taken up in various and revised ways for teaching any novel. Of course, now that dystopian fiction presents some of the most popular kinds of stories, *Lord of the Flies* is still a compelling exemplar of a dystopian view of the world.

The following suggestions have been generated in conversations in numerous courses I have taught, and I am grateful to the many teacher candidates who have contributed to composing this list of suggestions for teaching the novel. I hope some of them will read this article and recall our class discussions.

Sixty-six Suggestions for Teaching William Golding's *Lord of the Flies*

1. Compare the novel to *Swiss Family Robinson*, or *Robinson Crusoe*, or *Mad Max*, or *Gilligan's Island*, or *The Lottery*, or *Alive*, or *Fantasy Island*, or *Cast Away*, or *The Experiment*, or *The Road*, or *Hunger Games*, or *Lost*, or *Survivor*, or *Big Brother*, or *Divergent*, or *The Road*, or *Ready Player One*, or *The Bachelorette*, or….
2. Consider how the story would be different if the characters were all girls, boys and girls, or adults and children.
3. Make a top-ten list of things you wish you could have if stranded on an island.
4. Write a diary entry for one of the characters.
5. Pretend to be a character and write a letter home, or write a letter to one of the characters, giving him advice.
6. Write alternative endings. For example, rewrite the ending as if the rescue didn't happen.
7. Write a SOS letter in a bottle.
8. Compose a cartoon depicting an aspect of the novel.
9. Hold an inquiry into Piggy's death. Choose a jury, a defense, a prosecution, and witnesses.
10. Choose one character and imagine a day in his life ten years after the rescue.
11 Write the biography of a character.
12. Examine violence, including bullying and cyberbullying, in your local communities.

13. Consult published and recorded interviews with William Golding.
14. Compare the novel with film versions.
15. Debate: Might vs. Right, or Democracy vs. Dictatorship, or Good vs. Evil.
16. Discuss experiences of prejudice, racism, and mob mentality.
17. Give groups inadequate resources to perform a task, and examine how each group functions with regard to cooperation and/or competition.
18. Compose advertisements for vacations on the island.
19. Dramatically create tableaus or role plays or puppet performances.
20. Create a talk show with characters.
21. Discuss what makes a good leader, and think about examples of good and bad leaders.
22. Write newspaper reports "on the scene."
23. Create visual representations from the novel: the conch, the island, different scenes.
24. Compose a wall chart depicting the main events of the plot.
25. Write the story that one of the boys would write when he got home.
26. Compose a song, a poem, or a collage to present your response to the novel.
27. Create telephone voice-mail messages for different characters in the novel.
28. Select music to create a soundtrack for an episode of the novel.
29. Dance a response to an episode of the novel.
30. Cast film actors to play different characters in the novel.
31. Compose your own chapter titles.
32. Record personal responses in a journal.
33. Compose a poster advertising the novel.
34. Select art to represent scenes in the novel.
35. Design book covers.
36. Write a letter to the author.
37. Design a web site, or compile a Facebook page, or compose a blog.
38. Write the novel in a different genre, such as a screenplay, comedy, musical, fairytale.
39. Compose a graphic novel.
40. Discuss parody, and then show the Simpsons episode which parodies *Lord of the Flies….*
41. Choose another work (music, book, film, etc.) and link it thematically to *Lord of the Flies.*
42. Write animal versions of the characters (like *Maus* or *Animal Farm*).
43. Discuss how *Lord of the Flies* compares to other "classics"?
44. Film scenes from the novel.
45. Imagine life without technology.
46. Imagine life without adults, authorities, or laws.
47. Rewrite the title.
48. Write a survival guide.
49. Perform think-alouds about a chapter in the book.
50. Write tweets from the perspective of some of the stranded boys.
51. Explore symbolism, allusions, and imagery (for example, the conch).
52. Interview the survivors.
53. Ask students to hand in "exit" slips in response to quotes from the book.
54. Draw life size characters, or scenes from the novel, or the beast the boys created.
55. Rewrite parts of the novel as a first person narrative.
56. Discuss how events might have unfolded if all the boys on the island were like Jack or like Piggy.
57. Engage in cooperative exercises or puzzles that involve making "tough choices."
58. Collect examples of mob mentality in current news.
59. Rewrite the story from a child's view at a playground, or being stranded at Disneyland, or lost in IKEA.

60. Choose a character and write a monologue for that character.
61. Choose characters from other works to describe someone in *Lord of the Flies*. Instead of listing personality traits, use other characters' actions as examples.
62. Make masks to reflect different characters.
63. Research how the symbols in *Lord of the Flies* (for example, the conch) are used in other works.
64. Discuss experiences of competition in contemporary society.
65. Compose a musical response to the novel.
66. Write a sequel for the novel.

Concluding Note

If you Google "Teaching *Lord of the Flies*," you will find enough course outlines, lesson plans, teaching approaches, and assessment strategies to keep teachers and students busy for years! Since the novel was first published in 1954, *Lord of the Flies* has been read by many readers in many countries. I doubt that any other novel has that kind of record of longevity in the curriculum resources of schools. The sixty-six suggestions for teaching *Lord of the Flies* offered in this article have been generated in class discussions with teacher candidates who drew on their experiences with reading novels in English classes, as well as their hopes for teaching fiction in schools, first as teacher candidates and then as professional teachers. The focus of our discussion was on creative ways to engage with fiction. We promoted arts-based approaches to responding to *Lord of the Flies*, and we were especially eager to pursue an engagement with the text that honoured ongoing inquiry and a commitment to social activism. It is interesting to note that English education journals have not published much about teaching *Lord of the Flies*. The most recent article I could find in *The English Journal* with a focus on *Lord of the Flies* was Wendy L. Sunderman's (1999) "Reading, Living, and Loving *Lord of the Flies*." It is a very valuable article, and I enthusiastically support all of Sunderman's teaching suggestions. The main issue with teaching canonical texts is how to present the texts in contemporary contexts. I recently read three novels for young adult readers: Stephen Chbosky's (1999) *The Perks of Being a Wallflower;* E. Lockhart's (2014) *We Were Liars*; and Neal Shusterman's (2015) *Challenger Deep*. I would likely choose to teach any of these novels over Lord of the Flies. All of these novels speak to the challenges of young people in the contemporary world. They all sing in voices that impress me as authentic, even if unreliable and suspicious. So, I am not promoting *Lord of the Flies* over the seemingly countless other novels that might vie for a place in the secondary school curriculum, but I am supporting the pedagogical notion that *Lord of the Flies* might be addressed in conjunction with other texts and with creative possibilities for engaging with the stories, characters, emotions, and themes of a well-used but always compelling novel like *Lord of the Flies*.

References

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Aubrey Pender-Mitchell

Space Oddity

Not the "ground control to Major Tom" type, rather, a reference to the peculiar space in which a learning environment can be…or become.

Think about the learning environment this way: we always consider our 'space' when we host a party, but we can often be less intuitive about it when we plan our lessons, which is funny because our lessons are kind of, technically, 'mini parties' for 30 (though with no wine and cheese of course). The ways in which we decide to use our learning space needs to be considered as much as the information we put on our displays.

My name is Aubrey Pender-Mitchell, and I've been a teacher of English for nearly 10 years. Currently employed with School District 57 (Prince George), I will be leaving Prince George Secondary School at the end of the 2017-2018 academic year to start work with School District 8 (Kootenay Lake) in Nelson as one of the vice principals at LV Rogers Secondary School. Teaching in "non-traditional" ways is a passion of mine and I hope the following idea regarding the various ways a learning space can be used gives you some insight into the importance of movement in a lesson.

Movement in the classroom facilitates different types of learning, which, when organized and facilitated correctly, can aid even the most challenging student in meeting the learning objective set for the lesson. Consider how the use of learning space can aid the attainment of the learning objective for the lesson. For example, if the learning objective is along these lines: *To show an understanding of the life cycle of a frog*, the students will be *showing* their understanding of a certain skill or concept. Therefore, there will probably be less group interaction or cooperative learning happening; rows might be more suitable to assist students in meeting this learning objective. BUT what if the objective is along the lines of: *To explore the underlying principles of Buddhism...*? Here, students in this scenario will be *exploring* a topic perhaps for the first time, in which case organizing the students in groups to encourage discussion, reflection, and cooperative learning may best suit meeting the learning objective.

The other day I read a post in a Blog by Grant Wiggins. It was titled, "A teacher veteran turned coach shadows 2 students for 2 days – a sobering lesson learned" (Wiggins, 2014). Following the first day of shadowing, the veteran teacher claimed to be "drained, and not in a good, long productive day kind of way. No, it was that icky, lethargic tired feeling." Reading this reminded me of how I can sometimes feel after that first day back after the long, relaxing summer holidays; I can empathize with the "icky, lethargic tired feeling" after sitting in those chairs all day. Though I do completely understand the reasons for sitting in the chairs all day (we have a ton of information to get through in very little time and this is a quick way to do it), perhaps it's a good empathy project for us all right before we begin to plan our own lessons? A useful piece of advice from this post was when the teacher stated that if he could go back and change one thing it would be that he would "build a hands on move-around activity into every single lesson every single day." Yes, you read that right: "every single lesson, every single day." Teachers get to move around a lot – students sit… all day. The following is only one of many quick and easy solutions:

- Put the letters A, B, C, and D in all four corners of your room

- Have a mini plenary half way through the lesson where you present the students with multiple choice question
- Students have to get up out of their seats and move to the corner of the room where the letter is that corresponds to their answer

According to Marwa Abdelbary (2017), there is a connection between movement and learning:
Studies show that children who are more active exhibit better focus, faster cognitive processing, and more successful memory retention than kids who spend the day sitting still. Keeping the body active by increasing blood flow to the brain, making activity vital to both learning and physical and neurological health.

Deeper learning can be obtained when students are active, rather than sedentary. The traditional classroom relies primarily on students sitting static in their desks. Having them get out and about ensures students stay focused and on task. As Abdelbary (2017) mentions above, movement "increases blood flow to the brain" which, in turn, facilitates brain activity to aid the learning process.

In my experience, the teacher must keep students moving. The moment students stop moving, and are simply standing around, is the moment phones come out and conversations drift to other topics. Have questions/tasks at the ready - keep students moving for short snippets of time throughout the lesson rather than trying to plan for a PE lesson (though, if you can incorporate some cross curricular learning, great!).

1. Ever tried getting rid of the desks or tables entirely? Students often find this refreshing because it's new and different. Just push them to the side and use the space that's left – they always make a comment about "circle time in primary school." Once they get over the fact that they've been asked to sit on the floor, a strong sense of nostalgia never ceases to fill the room every single time.

2. In a computer room or a room with fixed tables? Use the rows created to keep students in lines/groups. Set up a competition using the rows as teams. Insist on walking and keeping feet tucked in. The division of the room also works great for quick debates – they're already divided, just assign sides. Finally, this set up is also good for "musical chairs" type activities – they're forced to move around the room in one direction which aids classroom management.

3. One final (and favourite) tip: Always ask yourself, "Can the learning objective be better met, or just as easily met, by taking my class **outside?**" You don't have to be teaching Biology or Geography to feel like the outdoor space is appropriate. Taking them outside provides room for students to learn, room to breathe, and room to move around. Schools have a number of great outdoor learning spaces – picnic tables and benches in the playground, grassy areas in a field, or (my favourite) under giant willow trees (if you're lucky enough to have them!)

We easily get stuck in comfort zones when it comes to learning spaces, I'm guilty of it. But comfort zones are overrated, break out of them once in a while!

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Aubrey Pender-Mitchell began her career in education in Scotland before moving to England to complete her master's degree in Teaching and Learning. It was in England, at Lord Grey School, where she established a firm foundation for what it means to be an innovative teacher, a diplomatic leader, and a dedicated professional. Her time at Lord Grey provided her numerous opportunities to work in various positions in teaching and management, including Lead Practitioner.

In 2015, she returned to Canada and continued her professional practice in School District No. 57 (Prince George). She moved into administration in February of 2016. Throughout her career she has been privileged to learn from, receive mentorship, and be a proactive member in a team of strong influential leaders valuing the importance of keeping the student at the centre of every decision we make. She embraces a strong passion for innovative teaching and learning alongside a curriculum accessible to EVERY student; she hopes this is evident throughout these articles!

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