

# TEACH

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Mapping Lands,  
Borders, and Battles

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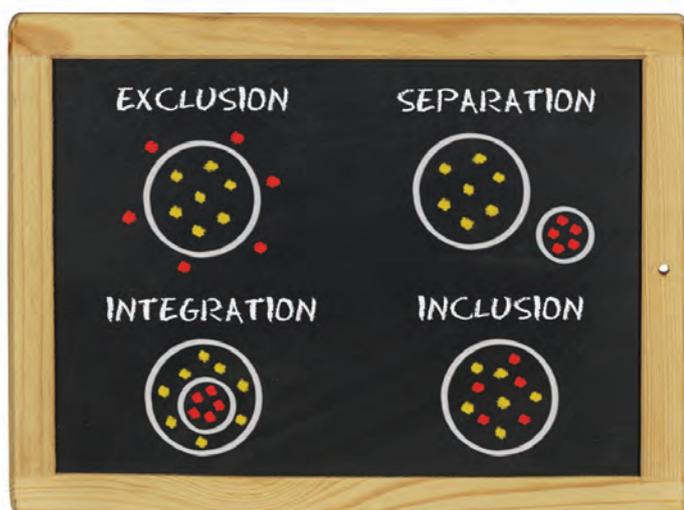
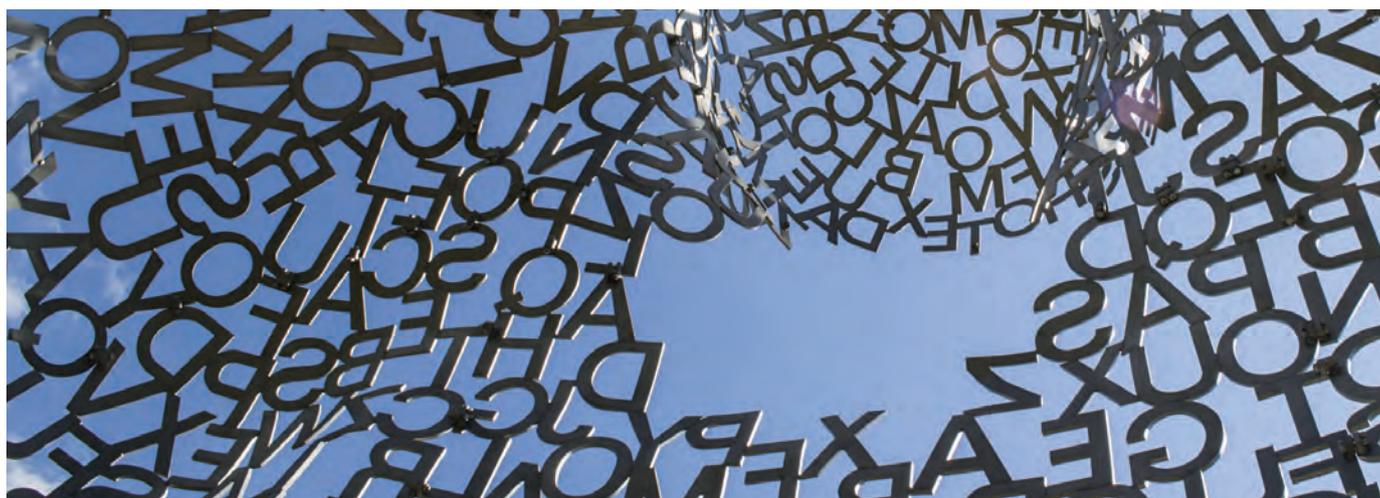
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# EXPANDING INCLUSION



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## CURRICULA

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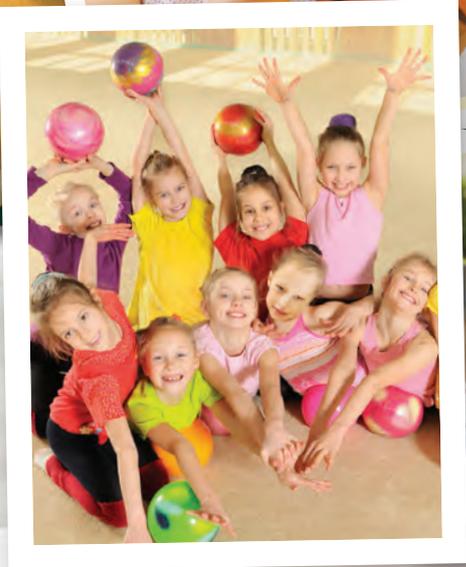
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# TEACH

M A G A Z I N E

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## Welcome back!

Haiku is a centuries-old literary practice and epitome of syllabic verse that is still studied in many classrooms today. Often depicting scenes of nature, here is my take on the back-to-school season in the form of haiku:

*Orange leaves. Crisp air.  
Must be Fall again—Journey  
of learning resumes.*

Intimidating to write at first, I turned to one of our **Features**, “**Let’s Do Haiku!**” for guidance, written by educator and poet Chris Colderley. This piece explains the history of haiku poetry and why we should teach it. Writing haiku poetry is more than just syllable counting; it is an exercise in observation and revision. Peruse this story for pragmatic advice for writing haiku poetry and teaching the craft to your students.

As many students are returning to classes this month, there remains a group of students who are still waiting at home. With the closure of institutions for people with intellectual and developmental disabilities, these students now attend the same schools as their typically developing peers. But often, children with disabilities are asked to stay at home until classes are established. Inclusive education appears to be out of reach, but perhaps it is because the term has yet to be universally defined. A second **Feature** this issue written by Meagan Gillmore, explores the question, What Does Inclusive Education Really Mean? What are the mandates and policies? What is the role of the teacher? Take a look.

In **Classroom Perspectives**, educator Allison Mollica, recalls teaching in the time B.G. (before Google). It took so much time and effort to access essential technology. And now, A.G. (after Google), it’s as if a switch has been flipped and the world is now automated. If only it were that simple for technology in the classroom. Read how Allison tackled this 21st Century problem.

Elsewhere is our regular column, **Field Trips**. Like my haiku suggests, the changes in the Fall season bring about many sensory delights. This time around, we present field trip suggestions that provide great educational opportunities that are most suitable for the Fall. And in **Webstuff**, musical apps and websites are explored. Whether you’re a beginner or a seasoned professional, there’s a fun and useful app to help keep you in tune.

We hope you’ve had a restful summer and wish you luck with this new year of teaching and learning.

*Lisa Tran,*  
Associate Editor  
[@teachmag](mailto:@teachmag)



# EXPANDING INCLUSION

By Meagan Gillmore

## What Does Inclusive Education Really Mean?

Despite resources and revisions, inclusive education remains out of reach for many students across Canada. Perhaps educators should change not just how they teach, but how they learn?

Each year, groups of students in British Columbia begin classes after their peers because schools aren't sure where to place them. Administrators and teachers often spend the first weeks of school finalizing classroom placements. It can take nearly a month, and often happens while students with disabilities stay at home, says Angela Clancy, executive director of the Family Support Institute of BC. The institute, which provides peer mentorship and education for families who have a child with a disability, connects with about 10,000 families a year; Clancy estimates 70 per cent of calls concern education. It's common to hear from parents who were told to keep their children with disabilities home until classes are established.

"It's disappointing," says Clancy, who notes this occurs in different school districts each year. "[These students] do have the right to be in the classroom, they do have a right to an education. They do have a right to find the best fit for them also."

Realizing this right poses significant challenges. The closure of institutions for people with intellectual and developmental disabilities means these students attend the same schools as their typically developing peers. But this doesn't guarantee inclusion. Some students with disabilities spend part or all of their days in separate classes. Across Canada, this system is changing.

"We shouldn't have two systems of education under one roof," says Clancy. "It should be education for everybody, and everybody's needs should be met in an inclusive setting."

Creating that setting requires more than funding, or re-thinking curriculum and classroom placements. It means teachers must change not just how they teach, but how they view their students and themselves.

Special education has received clear support from Canada's highest court. In 2012, in the *Moore vs. British Columbia (Education)* case, the Supreme Court of Canada stated that "adequate special education is not a dispensable luxury. For those with severe learning disabilities, it is the ramp that provides access to the statutory commitment to education made to all students in British Columbia."

Financially, governments support educating students with disabilities. Ontario spends approximately 10 per cent of its education budget on special education. In 2013-2014, special education accounted for 13 per cent of Nova Scotia's education budget; in Manitoba, 18 per cent.

But students aren't fully included. If an inclusive class at their neighbourhood school isn't available, students are sometimes bused out of district to a school with such a classroom, says Clancy. Other times, students are sent home because the schools can't support them.

These stories aren't unique to British Columbia, where provincial legislation dictates there can't be more than three students in a class with an Individualized Education

Plan. (This does not include students identified as gifted.) In April, People for Education, an Ontario advocacy group, released a report about special education in that province. Almost half of elementary school and 40 per cent of high school principals surveyed, reported asking a child with special needs to be sent home from school for all or part of the day. Sometimes, these decisions were made with the parents. Safety was the most common reason. In elementary schools, the second-most common justification was lack of adequate resources.

Some school boards are closing classes specifically for students who have disabilities. It doesn't save money, says Peggy Blair, Superintendent of Education at Avon Maitland District School Board in Ontario. The board has a goal to close all of its segregated classes for students with disabilities. It began eliminating them several years ago. Fewer parents were enrolling their children in the classes, explains Blair. This also fits with the board's priority to create positive and inclusive learning environments. The board has hired coaches who work with teachers to help include all students in classroom learning. Coaches meet with a specific teacher once a week for a semester or entire school year and become part of the school community.



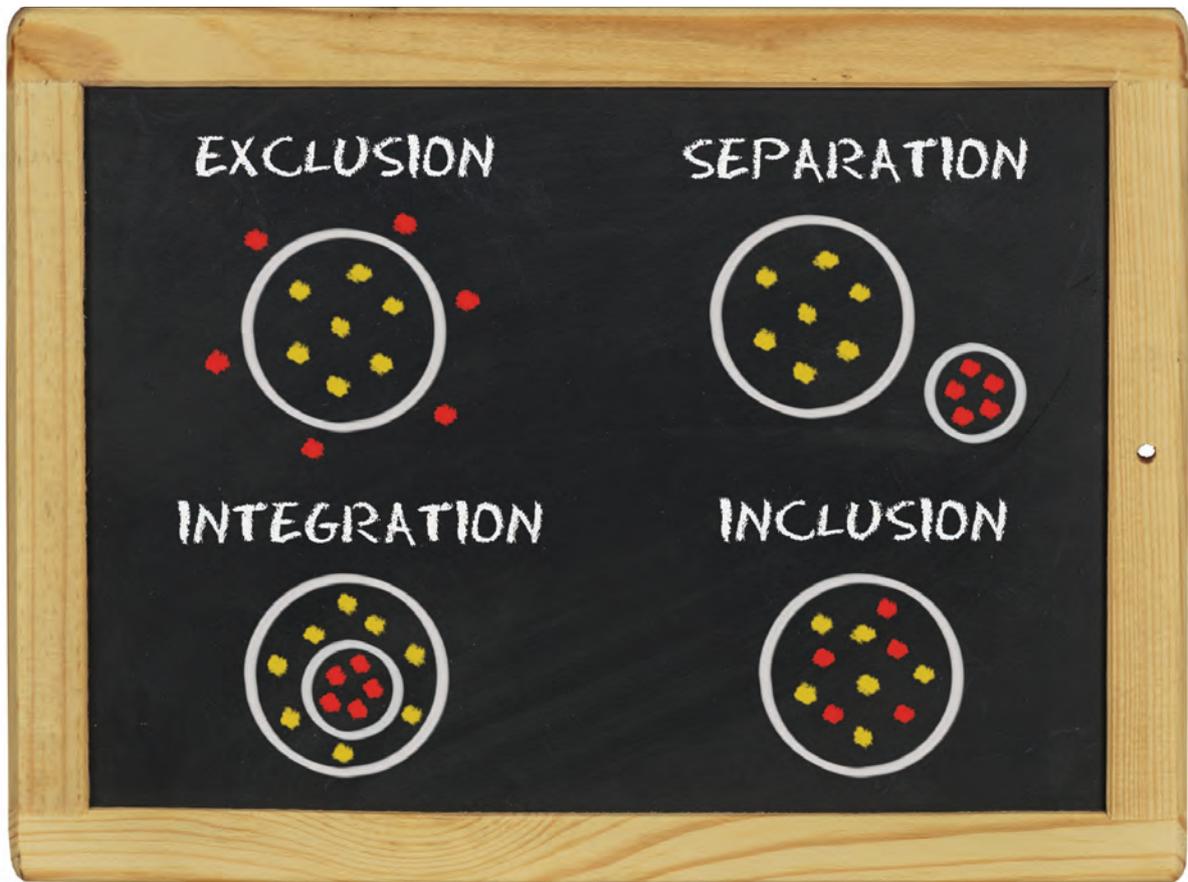
**... people with disabilities can, and should, contribute to their communities.**

Eventually, no segregated classes will exist in New Brunswick's public schools. In 2013, the province put in place Policy 322. It specifies how inclusive education will be implemented. It says there should be no segregated, self-contained classes, or programs specifically for students with learning or behavioural challenges. No date has been set for when all these classes must close.

"We're moving past the segregation of students based on learning challenges or labels," says Ken Pike, Director of Social Policy for the New Brunswick Association for Community Living. If students need to be removed from the regular classroom for part of the day, the policy gives direction about how this should happen. "We expect students, by and large, to be included in the common learning environment."

This expectation comes, partly, from a belief that people with disabilities can, and should, contribute to their communities. Often, this means jobs. Most provincial and territorial education laws list contributing to a "prosperous and sustainable" economy as one of education's key purposes.

That's not an option for everyone, though. Alana Grossman describes her job as "the best teaching job in the universe." Grossman is principal at Beverley School, a school in the Toronto District School Board for, as she describes



them, “the hardest-to-serve kids.” Some have autism spectrum disorder, severe cerebral palsy, or what Grossman calls “funky syndromes”—extremely rare genetic disorders. Some are fed by G-tubes. Many can’t speak. Many will still be in diapers when they’re in their 30s. Some are aggressive; it would be unsafe if they attended class with their typically developing peers.

“I’m not against [integrated classrooms] at all,” says Grossman. “I just want to see that it’s done responsibly, with the right support, in the right atmosphere.”

Beverly School provides that. It has 97 students. In addition to teachers, it has more than 20 Educational Assistants and 10 intensive support individuals. “We’re really well-supported,” says Grossman.

Support is crucial for inclusive education. Teachers need to support their students. “I don’t view any of the kids that I’ve had as having special needs,” says Scott Thompson, a Grade 5/6 teacher at Dorintosh Central School, with an enrolment of 30 students, in the north-central part of Saskatchewan. In 13 years of teaching, he has taught students with Fetal Alcohol Spectrum Disorder, autism spectrum disorder, and significant vision loss. He recently had a student who was on the autism spectrum disorder and had difficulty with motor skills. Some classroom activities needed to be modified so this student didn’t become too frustrated to work.

“With any student, you find out what their strengths are, what their weaknesses are and ways that you can help make them successful, whether they’re traditionally defined as a

regular student or a special-needs student,” Thompson says.

Having a student with a special need may make teachers nervous. If they don’t believe they can teach the student well, they may be more resistant to having them in their classroom. Education systems may only increase the anxiety. Teachers often feel pressured to have different lessons for each student, explains Julie Stone, one of the first teachers in New Brunswick who was assigned with helping other teachers best integrate students with disabilities.

“Some of the teachers are led to believe that they have to teach every single student where they’re at with their own curriculum,” says Stone. This can be particularly troublesome for high school teachers who, unlike elementary teachers, aren’t with students for an entire day. This means a teacher could see more than a hundred students a day, and it’s “totally crazy” for teachers to think they need to develop separate lesson plans for each student, she says.

This expectation just causes more stress, says Stone. Part of the problem lies in the education system. If a student can’t succeed on standardized tests, teachers may fear this will reflect poorly on their ability to teach, she says.

“There’s no classroom any more that’s just ‘average kids.’ It doesn’t exist,” says Pat Mirenda, who teaches special education courses at the University of British Columbia’s Faculty of Education. Classes are full of students who don’t speak English or struggle because of socio-economic reasons, let alone disabilities.

Teachers need to be taught to plan lessons with everyone’s

needs in mind. Often, teacher colleges don't offer enough instruction about teaching students who aren't average, says Mirenda.

If teachers receive training in a specific disability, it may be years before they use it, says Stone. She retired from public education in 2002, but has worked with teachers, mainly those in high schools. She trains them to best divide time between instruction, small group work, and sharing with the whole class. She also teaches them how to incorporate choice-making into lessons, so students can pick assessments best suited to their needs. This benefits all students.

**With any student, you find out what their strengths are, what their weaknesses are and ways that you can help make them successful, whether they're traditionally defined as a regular student or a special needs student.**

Amy Kipfer, a Learning for All Coordinator with Avon Maitland District School Board, recalls how one high school food and nutrition teacher took pictures of different ingredient amounts to help a student who was struggling to understand the recipe. This helped other students learn, and he plans to do this more, she says.

In some ways, having a student with a disability is an advantage for the teacher. When a student has a defined special need, parents, therapists, and other professionals often have advice about how to best teach that student. In Thompson's experience, it can make teaching easier.

But for some teachers, it can make including students with developmental disabilities even more challenging.

"People feel like, 'My classroom is my castle. I close my door, and there I am with my kids,'" says Mirenda.

She recently supervised a study that sought to determine why some teachers resist having students with developmental disabilities in their classroom. It found teachers who felt they couldn't collaborate with other adults were more likely to doubt their ability to teach students with disabilities. Other studies have found similar conclusions, she says.

"I think we assume that because teachers are grown-ups, they automatically know how to work with other grown-ups," she says. But teachers need to be clearly taught to work with others.

They can start by including families. "Families know their kids best; they're an untapped resource, and when [teachers] tap into that, it makes [their] job easier," says Clancy. Parents can't speak for all children with disabilities,

and the experience of one family or child shouldn't be taken as the standard for all, says Clancy. Each child is different. But parents can provide information and tips that can benefit all students.

"Always recognize that the people you're supporting are going on a journey that you know absolutely nothing about. Be humble and try to learn from families because they will be willing to be your teacher and help you in that role, not only for that one student, but for every single student," says Clancy.

Inclusive schools can help build inclusive societies. Tomorrow's parents and employers are today's students. "The people that we're putting through our education system have to have an understanding of what [an inclusive society] means as well," says Pike. Students who attend class with a student who has a disability may be more likely to interact with them more in the future.

For that to happen, they need to learn to be good friends. Graduations can be a source of pride and pain for parents, says Clancy. While glad their child is standing on the stage with the rest of their class, they sometimes feel sad when they realize they never received an invitation to a birthday party, she says.

"While the curriculum is absolutely critical, and education is absolutely critical, so are the networks of people that they go through school with," Clancy says, noting disruptive behaviour may stem from loneliness.

To create classrooms that foster relationships, teachers need to ask for help and be willing to learn, says Stone. In that way, teachers are no different from their students. Perhaps that's the true definition of inclusive education.

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

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# field trips



## **Andrews' Scenic Acres**

**Milton, ON**

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

Andrews' Scenic Acres started primarily as a berry farm, but now grows other crops, including corn, wheat, soybeans, apples, and pumpkins. Students can tour the orchards or fields and learn about how food moves from the farm to the table. They can learn about what was growing in this area when early settlers came here. Teachers can also book a Green Energy Program tour that explains how the farm uses solar panels and windmills to conserve energy.

## **Maan Farms**

**Abbotsford, BC**

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

Maan Farms may be known for its summer berries, but that doesn't mean your class can't visit during Fall. The family farm offers tours that explain the science of agriculture in a way that meets curriculum expectations and keeps students engaged. Students can learn about the many uses of corn and barbecue corn over an open fire. The farm's different mazes expose classes to the science of farming. And in October, visitors can visit the pumpkin patch, learn about pumpkins and take one home, just in time for Halloween.

## **Noggins Corner Farm**

**Greenwich, NS**

[www.nogginsfarm.ca](http://www.nogginsfarm.ca)

Students will have the opportunity to learn about historic and current farming techniques at one of the oldest farms in Nova Scotia. Various fruits and vegetables are grown at Noggins Corner Farm. A dairy and feed store also operate

## **Fall Farm Trips**

Help nurture your students' fertile minds—literally. Many farms across Canada are open for school tours during the harvest months. While field trips can teach students about science and agriculture, they can also have connections to history and math. And even if your class can't make it out to a field or orchard in the Fall, several farms offer tours in the Spring.



Photo Credit: Andrews' Scenic Acres

on site. An hour's drive from Halifax, this farm offers a variety of tour options for students from Kindergarten to Grade Six. Some introduce young students to different fruits and vegetables. Others teach about soil and geology, Nova Scotia's history, or show how farming technology has changed throughout the years. Tours vary by grade and connect to science, social studies, physical education and language arts curriculum.



Photo Credit: Andrews' Scenic Acres



**Pingle's Farm Market**  
**Hampton, ON**

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

Pingle's Farm has two Fall tours for children in Kindergarten up to Grade Three. In the Amazing Apples Tour, students will take a tractor wagon ride to the apple orchard. They can pick their own apples to take home. The Pingle's Pumpkin Tour has similar activities all about pumpkins. Each tour also includes lessons about bees and pollination and time to visit the farm animals. The farm also offers spring tours about plants and strawberries.

**Springridge Farm**  
**Milton, ON**

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

Sweeten your science and technology classes at this fruit farm. In the Pumpkin Harvest Hoot tour, students can look at different squashes and gourds and pick a pumpkin to take home. They can also visit the animals and play in the hay. The Niagara Escarpment Rock Walk offers students in Grade Four a chance to hike up the nearby escarpment, learn about its history, and discover the three types of

sedimentary rocks that make up the escarpment. Tours are best suited for Kindergarten through Grade Four. The farm's website includes information and activity sheets teachers can download and use. Primary grade teachers may want to book the Gingerbread Man Program in the late fall. Children can see how wheat is ground into flour and then make their own gingerbread cookie.

**The Jungle Farm**  
**Innisfail, AB**

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

This family farm, operating for more than a century, teaches visiting students about agriculture. Fall tours will show them the ways in which different animals prepare for winter. This tour focuses on the harvest and students will see how plants are changing. Visitors can take a walk through the forest trail while reading a farm-themed story. Teachers can choose additional activities, like touring the woodlot where they can learn about the forest's life cycle, making jams or pickles, or learning about Alberta's history. Tours are best suited for classes up to Grade Four, but the farm also offers tours for older students. Activities are tied to Alberta curriculum and learning objectives.

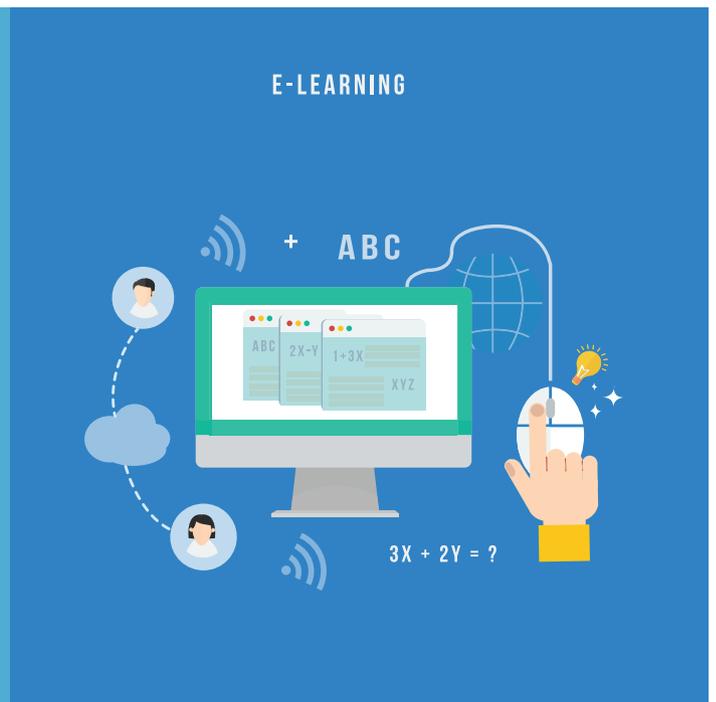
## TRANSFORMING CLASSROOM TECHNOLOGY

WITH GOOGLE APPS FOR EDUCATION



by Allison Mollica

When I reflect on my years working in classrooms with students, I think about how much time it took to access and use essential technology B.G. (before Google). I compare it with what it must have been like for people before electricity and after electricity. B.G., we had limitations, we couldn't do things as quickly, and we did a lot of manual labor. A.G. (after Google), it was as if someone had flipped a switch and automated our educational world.



Using technology was traditionally a BIG DEAL, and honestly painful much of the time. It was difficult. It was time consuming. It was challenging. I love to overcome hurdles, so this was not a problem for me, but it was a problem for others. Schools became heavily dependant on technology integrators to build the bridge between technology and the curriculum.

As a technology integration specialist at a junior high school, I met a social studies teacher who wanted me to help him take his "Adopt A Country" project from a three-ring binder portfolio to a digital space. At this time, Web 2.0 had emerged and wikis and other creation tools were available on the web. So, I leaped at the challenge and within that year we moved this project from paper to computer.

Yay, you say? Not quite. Digital was better, but it presented new challenges. I had to produce step-by-step instructions for everything. Students didn't have email accounts, so I had to set up their tools and manage them. Students were using cloud-based tools—Microsoft Word documents and other local applications that were stored on a closed network. We had challenges with organization and transferring these pieces for attractive display in the cloud. I spent my nights and weekends writing updates and how-tos for both the teachers and students.

Simply put, it was chaotic. The argument that technology was an extra layer of work was holding true, and going digital was not efficient. The disconnect reduced student engagement and happiness. Teachers had difficulty accessing the work and providing both formative and summative feedback and assessment.

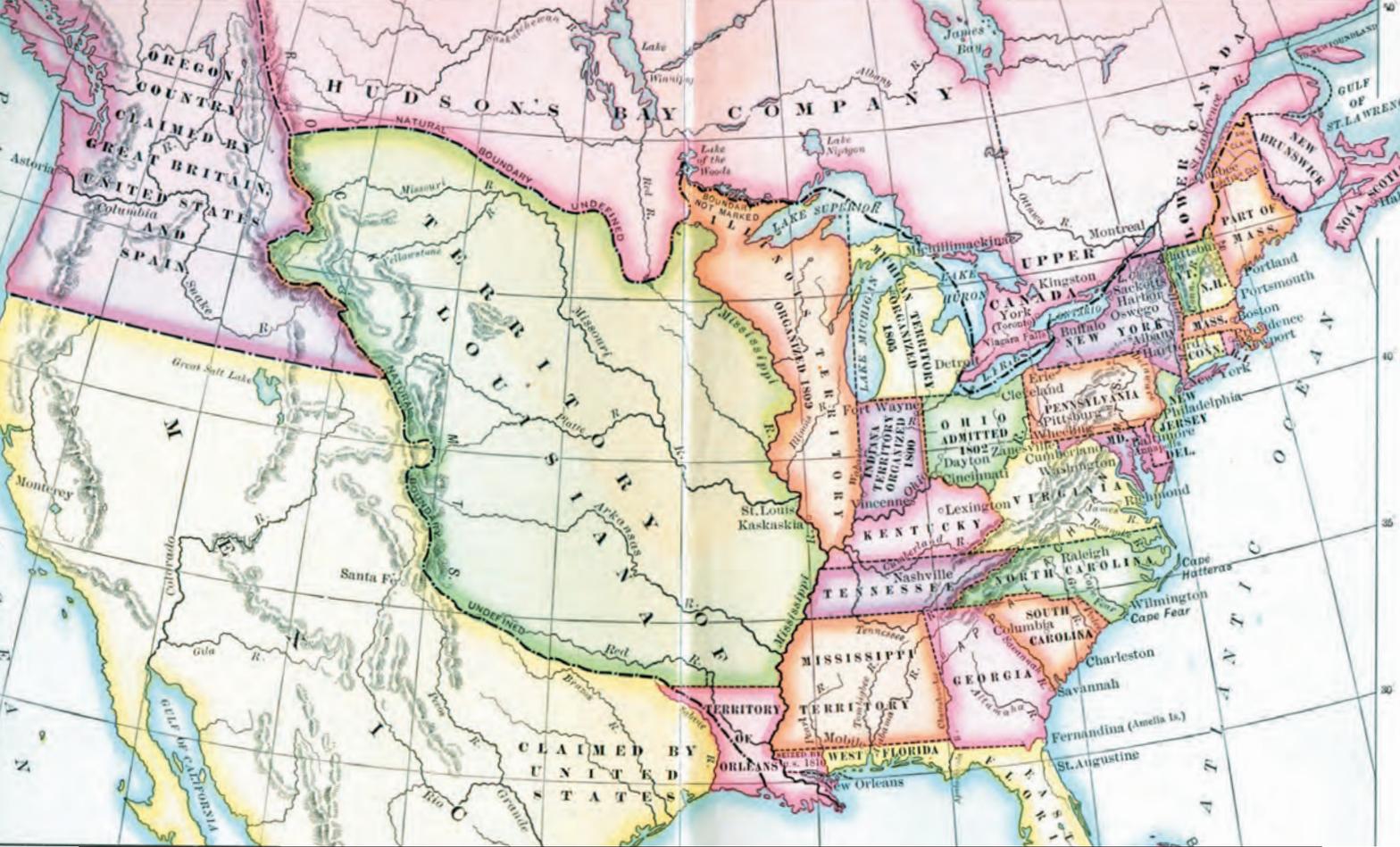
Then, Google Apps for Education came along, which I quickly identified as a 'suite' opportunity. One account, one login for everything we needed—documents, spreadsheets, presentations, forms, drawings, sites, videos, and more. Plus, it's free to use.

The next year we were able to make use of all the Google tools as part of the project that we integrated into Google Sites. We used Google Sites for the instructional site and posted samples, rubrics and resources for students to follow. We even began flipping our project by creating screencast how-to videos, uploading them to our synced YouTube account, and embedding them on our Site.

Beyond the ease in which the applications are integrated, the real magic in the Google suite is the share button. The ability to share documents with individuals; groups; and the public and then manage access as a viewer; commenter; or editor; makes feedback and assessment timely and easy, thus effective. Not only were we able to pull all the elements into a Google Site portfolio, but the teachers and students were able to comment and share within a single document, spreadsheet or presentation.

This not only increased student and teacher happiness, but helped build relationships between the instructor and the student. Students began receiving timely feedback and could even share their accomplishments with an audience. Engagement increased and the project became more successful. Students gathered knowledge while we

[Continued on page 31](#)



# CURRICULA

FOR GRADES  
5 TO 6

The following is a lesson plan excerpt from *The Ruptured Sky*, a graphic novel and digital literacy title. To see the full lesson plan or to learn more, please visit [www.therupturedsky.com](http://www.therupturedsky.com).

## CURRICULUM LINKS

Language Arts  
Social Studies  
Visual Arts

## THE WAR OF 1812: MAPPING LANDS, BORDERS, AND BATTLES

*The Ruptured Sky* looks at the War of 1812 from a contemporary time frame. Two First Nations teenagers, Chris and Angie, are working on a school project about the war. Chris' grandfather, John Montour, figures that the teenagers might like to hear about the events of the war directly from a group of First Nations elders. As each of the elders relates part of the story of the War of 1812, the people, places, and events come to life. Chris and Angie experience the war through these important stories. They hear firsthand about the great Shawnee war chief, Tecumseh, the Mohawk War Chief, Joseph Brant and his protégé, John Norton to name some. They come to understand how important the role of First Nations warriors was in key battles such as the taking of Fort Detroit, Beaver Dams, and Queenston Heights. Chris and Angie learn this story of long ago is still evolving, that the events of history still resonate and influence events of today. In the end, the story is theirs to continue.

## Overview

Throughout this lesson package, students will explore “big ideas” in Early Canadian/Social Studies. They will continue to explore the graphic novel *The Ruptured Sky*, and will further develop their current schema of Aboriginal People and Early Canada during the wars of 1812. Students will be introduced to a variety of media materials regarding land, the development of borders, and the key battles that affected Aboriginal identity and Early Canadian History. Finally, students will demonstrate their learning through performance tasks that includes mapping skills and oral presentations.

## Key Concepts

Students will explore the following concepts:

- Analyzing and Evaluating the graphic novel
- Understanding key battles
- Understanding First Nations perspectives with regard to land, ownership, and borders
- Mapping skills, exploring how and why territorial boundaries changed

## Time Required

Each lesson step may take one or two class periods, plus the performance task, for a total of ten lesson periods to complete this package, based on student needs.

## Lesson Steps

- |            |   |
|------------|---|
| Step One   | Map of Traditional First Nation Territories Before the Wars (Distinguished by Language Group) |
| Step Two   | Map of Borders in Early Canada  |
| Step Three | Map of Key Battles in the War of 1812   |
| Step Four  | Understanding Perspective   |
| Step Five  | Performance Task: Mapping Lands, Borders, and Battles   |

## Blackline Masters

- #1 Travel Journal Page—Student Handout
- #2 Questions to Guide Student Thinking for The Travel Journal
- #3 Rubric: Travel Journal
- #4 Student Assignment Handout, Mapping Questions

- #5 Blank Map of Canada
- #6 Blank Map of the United States
- #7 Mapping Questions
- #8 Performance Task—Student Guidelines
- #9 Written Summary of a Battle—Part One of Performance Task
- #10 Rubric: Performance Task

## Appendices

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|-------------|------------------------|
| Appendix I  | Teacher Checklist      |
| Appendix II | Resources for Teachers |

## Materials Required

For Teachers:

- Appendix I — Teacher Checklist
- See Suggested Resources Appendix II
- Computer, document camera
- Chart paper, markers, tape

For Students:

- Student copy of *The Ruptured Sky*
- Student handouts (included)
- Access to a computer if possible
- India Ink and feathers (optional)
- Reflection journals
- See suggested Resource Appendix II

## CURRICULUM EXPECTATIONS

### Overall Curriculum Expectations

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

### English Language Arts

#### Listening

*Demonstrating Understanding* — Demonstrate an understanding of the information and ideas in increasingly complex oral texts in a variety of ways (e.g., summarize and explain information and ideas from an oral text, citing important details; ask questions to confirm inferences and value judgments during discussions after listening)

*Active Listening Strategies* — Demonstrate an understanding of appropriate listening behaviour by adapting active listening strategies to suit a variety of situations, including work in groups (e.g., ask questions to deepen understanding and make connections to the ideas of others; summarize or paraphrase information and ideas to focus or clarify understanding; use vocal prompts in dialogues or conversations to express empathy, interest, and personal regard: That’s really interesting. You must have been excited.)

### **Speaking**

*Purpose* — Identify a variety of purposes for speaking and explain how the purpose and intended audience influence the choice of form (e.g., to clarify thinking through dialogue; to explore different points of view through drama and role playing; to present information to a group)

*Visual Aids* — Use a variety of appropriate visual aids, (e.g., video images, maps, posters, charts, costumes) to support or enhance oral presentations (e.g., wear a costume to help portray the speaker in a monologue; create a slide show to accompany a report)

### **Reading**

*Variety of Texts* — Read a wide variety of texts from diverse cultures, including literary texts (e.g., short stories, poetry, myths, legends, fantasies, novels, plays), graphic texts (e.g., graphic novels, advertisements, atlases, graphic organizers, charts and tables), and informational texts (e.g., biographies, textbooks, and other non-fiction materials; articles and reports; print and online editorials, various electronic texts, web quest texts)

*Making Inferences/Interpreting Texts* — Develop interpretations about texts using stated and implied ideas to support their interpretations

*Demonstrating Understanding* — Demonstrate understanding of increasingly complex texts by summarizing and explaining important ideas and citing relevant supporting details (e.g., general idea and related facts in chapters, reports, tables and charts, concept maps, online and print magazine articles, editorials, brochures or pamphlets, websites; main theme and important details in short stories, poems, plays, legends)

*Text Forms* — Analyze a variety of text forms and explain how their particular characteristics help communicate

meaning, with a focus on literary texts such as a myth (e.g., the use of imaginary/supernatural characters tells the reader not to interpret the story literally), graphic texts such as an advertisement (e.g., colour and layout are used to emphasize the appeal and importance of the product), and informational texts such as an editorial (e.g., the formal, logical structure of thesis, development, and summary/conclusion helps create an authoritative impression)

### **Writing**

*Research* — Gather information to support ideas for writing, using a variety of strategies and a range of print and electronic resources (e.g., identify the steps required to gather information; interview people with knowledge of the topic; identify and use graphic and multimedia resources; record sources used and information gathered in a form that makes it easy to understand and retrieve)

*Form* — Write longer and more complex texts using a wide range of forms (e.g., an “autobiography” in the role of a historical or contemporary person, based on research; a journalist’s report on a real or imagined event for a newspaper or a television news broadcast; an explanation of the principles of flight; an argument in support of one point of view on a current global issue affecting Canadians; a made-up legend or fantasy, based on themes from their reading, to entertain younger children)

*Point of View* — Identify their point of view and other possible points of view, and determine, when appropriate, if their own view is balanced and supported by evidence

*Voice* — Establish a distinctive voice in their writing appropriate to the subject and audience (e.g., use punctuation, dialogue, and vivid language to create a particular mood or tone)

*Classifying Ideas* — Sort and classify information for their writing in a variety of ways that allow them to view information from different perspectives and make connections between ideas (e.g., by underlining or highlighting key words or phrases; by using a graphic organizer such as a fishbone chart, a T-chart, or an “Agree/Disagree” chart)

## MAP OF TRADITIONAL FIRST NATION TERRITORIES BEFORE THE WARS (Distinguished by language group)

Teacher should establish the checklist for organizational purposes (included in the appendices)

Teacher should spend some time navigating the interactive maps and websites to ensure fluency during lessons. Bookmark and number the maps for ease of reference.

### Materials Required

For Teachers:

- Appendix I — Teacher should establish the student checklist as an organizational assessment tool to record completion of student assignments
- Map #1, Interactive Map of Early First Nations locations in Canada, based on Linguistic group
- [www.historicalatlas.ca/website/hacolp/browse.htm](http://www.historicalatlas.ca/website/hacolp/browse.htm) then click on Native Population, then click on Linguistic Families
- Map #2, Map of Early US First Nations
- [www.lib.utexas.edu/maps/histus.html](http://www.lib.utexas.edu/maps/histus.html) (main page) then click on Early Indian Tribes, Culture Areas, and Linguistic Stocks — Eastern U.S.
- BLM #2

For Students:

- Copies of *The Ruptured Sky*
- India Ink and feathers for writing (optional)
- Chart paper (two pieces for each student), markers, tape
- Document camera
- BLM #1
- BLM #2

### Teaching/Learning Strategies

#### Part A

Establish Learning Goals with your students. Write the learning goals on the chalkboard, on chart paper, or under the document camera, for students to see daily. Post them in the same spot, to use as anchor charts. Pique student interest with a hook.

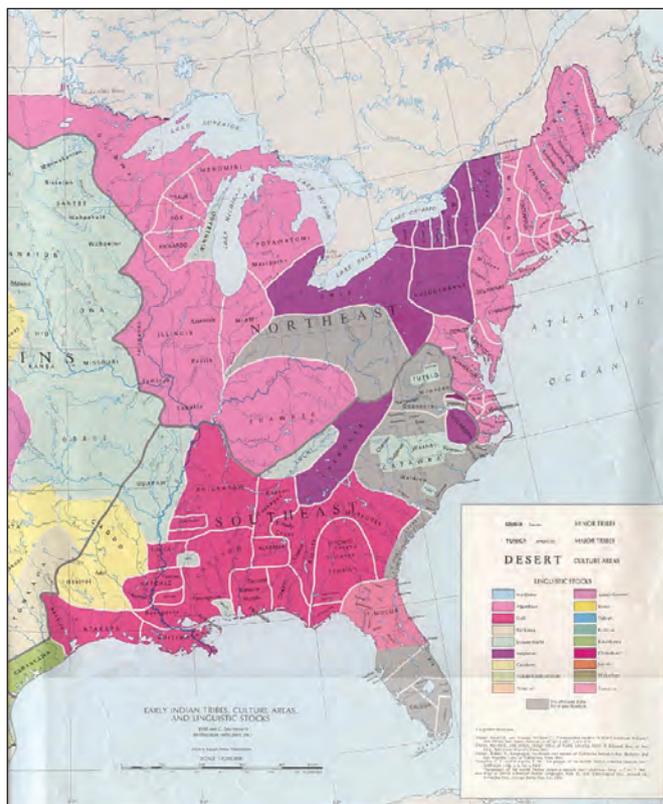
Learning Goals/Engaging Hook: *Have you ever wondered where the Aboriginal people lived before the wars started? I wonder if they had Maps? I wonder how they decided where the borders would be before the Europeans came? What do*

*you already know?* Gather prior knowledge, and brainstorm ideas with students.

The following lesson may be completed as a whole group, or students can follow along in a guided lesson with a personal computer, individually or with a partner. Introduce students to the following websites:

Map #1, Interactive Map of Early First Nations locations in Canada, based on linguistic group [www.historicalatlas.ca/website/hacolp/browse.htm](http://www.historicalatlas.ca/website/hacolp/browse.htm) then click on “Native Canada” then “Native Population and Subsistence, 17th Century” and then click on Linguistic Families “Linguistic Families, 17th Century”

Map #2, Map of Early US First Nations



(Source: [www.lib.utexas.edu/maps/histus.html](http://www.lib.utexas.edu/maps/histus.html) main page then click on Early Indian Tribes, Culture Areas, and Linguistic Stocks — Eastern U.S.)

Mapping Component: *Read and identify some of the First Nations, based on their linguistic groups, in the Great Lakes areas, and in the United States, preceding the early 1800s.* Allow students ample time to explore the interactive map on an interactive white board, a computers, or preferred form of media technology.

Further explore the web site, and look at the layers that include geographical information, such as sustenance and

resources. Pose the following questions to students to promote critical thinking:

*Why would First Nations people move around? (to access resources in different areas to survive). What does nomadic mean? (look it up as a group). What were the major forms of sustenance? How was sustenance gathered? How did the environment pose challenges for survival?*

### Part B

Provide students with BLM #1 — Travel Journal. Have students complete a Travel Journal entry based on first encounters of The Newcomers and the First Peoples of North America.

Have students write a journal entry from a European Explorer's perspective. They will write about their very first sighting and interaction with an Aboriginal person. They can draw a picture if desired. Provide ample time for writing, editing and publishing.

Students shall then write an entry from a First Nation's perspective. They will write about their very first sighting and interaction with a European person. They can draw a picture if desired.

Pose the following questions before the writing task begins, to ensure students have a framework of understanding to draw from:

*What are some adjectives that might describe clothing, apparel, tools?*

*What are some tools, weapons, and modes of transportation used by new comers, and Aboriginal People. Use the graphic novel, or a search engine to help you with ideas.*

*What is some of the jargon/language that might be used during this time?*

*When you are writing using a perspective or voice of another person, what questions might they have about the people they have just encountered for the first time.*

*How would they interact?*

*Can you make connections to any movies you have seen, or books you have read?*

*Why did you choose that apparel for your person?*

*What are the tools that a person would carry with them during this time? Why?*

*What are the emotional expressions of the people? How do you feel? Describe how you feel when you meet the other person.*

*What is the person thinking? How is the person feeling? What do you think the other person is thinking of you at this time?*

These questions are also available on BLM #2 Questions to Guide Student Thinking for The Travel Journal.

### Part C

Bring students together in a circle to read a journal entry of their choice aloud to the class, or in two or three small groups. Discuss the writing and images students create. Encourage students to ask each other critical questions. Ask students to share any new or interesting facts they learned or reflected upon from this lesson. Have students submit both Travel Journals. Assess using BLM # 3 Rubric: Travel Journal. Provide students with descriptive feedback on the content and structure of their writing.

### Literacy Extension

Have students rewrite their Travel Journal using ink and feathers.

## MAPS OF BORDERS IN EARLY CANADA

### Materials Required

For Teachers:

- Access to a computer
- Map #1: image of a "real" 17th century map depicting early British occupancy:  
[www.canada.com/Early+Canadian+fetches+unexpected+action/4119648/story.html](http://www.canada.com/Early+Canadian+fetches+unexpected+action/4119648/story.html)
- Map #4 The early explorer interactive map ([www.historicalatlas.ca/website/hacolp/browse.htm](http://www.historicalatlas.ca/website/hacolp/browse.htm) click on Exploration, then Summary of Exploration Through Four Centuries, then Summary of Exploration, 1497-1891)

For Students:

- Travel Journal
- Map #1: image of a "real" 17th century map depicting

early British occupancy: [www.canada.com/Early+Canadian+fetches+unexpected+auction/4119648/story.html](http://www.canada.com/Early+Canadian+fetches+unexpected+auction/4119648/story.html)

- Map #4 The early explorer interactive map ([www.historicalatlas.ca/website/hacolp/browse.htm](http://www.historicalatlas.ca/website/hacolp/browse.htm) click on Exploration, then Summary of Exploration Through Four Centuries, then Summary of Exploration, 1497-1891)

## Part A

Mapping Component: Introduce Map #1 image of a “real” 17th century map depicting early British occupancy to the students as a whole group ([www.canada.com/Early+Canadian+fetches+unexpected+auction/4119648/story.html](http://www.canada.com/Early+Canadian+fetches+unexpected+auction/4119648/story.html))

Pose these questions to guide student thinking:

- *Look at the names of the land base; New France, New England, New South Wales;*
- *I wonder how those names came to be. Let’s brainstorm ideas about the creation of these names. Who created them, and why? Give reasons for your answer. How do you think the borders were decided? Who decided where the borders were? Make connections to the concept of war. Did discrepancies over land usually precipitate war?*

Introduce Map #4, and use the interactive layers ([www.historicalatlas.ca/website/hacolp/browse.htm](http://www.historicalatlas.ca/website/hacolp/browse.htm) Click on Exploration, then Summary of Exploration Through Four Centuries, then Summary of Exploration, 1497-1891)

Ask students: *What were they looking for? What did they find?*

Continue using the site to explore more early maps of North America. Notice how First Nations lands are usually not mentioned on maps. Why would this be? Allow students to explore the interactive maps.

## Part B

Creative Thinking/Literacy Component: Have the students write in their travel journal. Encourage them to imagine they are early explorers, and to describe the land and what it might look like as they are exploring en route in two paragraphs. Have the students decide if they are a British explorer, or a French explorer, and discuss the reasons for the different routes.

Pose these questions to students:

- *How did they travel? Who traveled with them? How did they survive?*

Research these answers with the students. Model researching strategies on the Internet. Look at a present day picture of where the Battle of Chippewa took place (<http://war1812.tripod.com/fence.html>)

Finally, divide the class into two groups, British explorers, and French explorers, and have them continue to research information on the Internet. Have them share with the class the three most important findings from their research.

Have students submit their writing journals to check for understanding. Provide feedback.

## Literacy Extensions

1. Read the following webpage-article on the First Nations perspectives of the War of 1812, and the impacts on their ability to cross borders freely: <http://celebrate1812.ca/page/first-nations>
2. Provide students with a blank Venn Diagram template to compare British and French explorers in early Canada.

## MAP OF KEY BATTLES IN THE WAR OF 1812

### Materials Required

For Teachers

- Access to a computer
- Canada: [www.warof1812.ca/battles.htm](http://www.warof1812.ca/battles.htm)
- USA: [www.emersonkent.com/map\\_archive/eastern\\_north\\_america\\_1812.htm](http://www.emersonkent.com/map_archive/eastern_north_america_1812.htm)
- [www.emersonkent.com/map\\_archive/us\\_battle\\_sites.htm](http://www.emersonkent.com/map_archive/us_battle_sites.htm)

For Students

- BLM #4 Step Three Assignment Handout
- BLM #5 Blank Map of Canada
- BLM #6 Blank Map of the United States
- Copy of The Ruptured Sky

## Part A

Introduce students to the following three websites.

Canada:

[www.warof1812.ca/battles.htm](http://www.warof1812.ca/battles.htm) click on “Chronology of Events” on the right hand menu

USA:



(Source: [www.emersonkent.com/map\\_archive/eastern\\_north\\_america\\_1812.htm](http://www.emersonkent.com/map_archive/eastern_north_america_1812.htm))



Map of the Battles:

(Source: [www.emersonkent.com/map\\_archive/us\\_battle\\_sites.htm](http://www.emersonkent.com/map_archive/us_battle_sites.htm))

- Ask students to take notice that the relevant battles in green writing on the map.
- Pose this question: *Why do you think many of the battles occurred here in this area in particular. (Land, water, trade routes?)*
- As a whole group, or in small groups, or individually, ask students to use the Internet, to search for a list of key battles in the War of 1812. Have them record the list in their reflection journals, or print their findings and staple them into their travel journals as evidence.

Have students submit maps. Provide students with descriptive feedback.

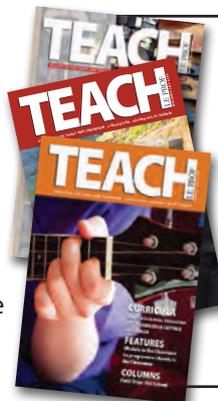
Literacy Extension

Create an album of maps pertinent to the battles in the War of 1812 using the website, [www.emersonkent.com/map\\_archive/us\\_battle\\_sites.htm](http://www.emersonkent.com/map_archive/us_battle_sites.htm)

To view this lesson plan in its entirety, please visit [www.therupturedsky.com](http://www.therupturedsky.com) for more information.

Part B

Hand out BLM #4 the assignment handout, BLM #5 a blank Map of Canada, and BLM #6 a blank map of The United States. Have students locate and label the key battles from The Ruptured Sky the on the blank maps. Label the battles on the appropriate maps in RED. On the back of the maps, have students create a legend to indicate which parties were involved in each battle on their map.



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## Music Lessons

Digital technology has profoundly changed how we interact with music: from downloading or streaming new songs, posting performance videos on YouTube, or interacting with artists and musicians on social media. It also offers resources for teaching students about musical instruments and music theory. Even if these sites aren't suitable for classroom use, they may give you some teaching ideas, or refresh your own knowledge.



**CutieMelody**  
[www.cutieapps.com](http://www.cutieapps.com)



This free app lets children play with a touch-screen version of a glockenspiel. Kids use their fingers as mallets and tap the keys to play music. This provides a great introduction to percussion instruments.

## Global Groovin' – PBS Kids GO!

[www.pbskids.org/mayaandmiguel/english/games/globalgroovin/game.html](http://www.pbskids.org/mayaandmiguel/english/games/globalgroovin/game.html)



Introduce your students to global music with this game involving PBS Kids characters Maya and Miguel. Children can hear how different instruments, like bagpipes, a gong, and a bouzouki sound. Then, they can learn about recording studios by mixing their own songs. They can lay tracks with instruments; beats inspired by different

cultures, like Africa or the Middle East; or sounds, like an elephant, train, or tin can. This game can help create discussions about different cultures.



**Musictheory**  
[www.musictheory.net](http://www.musictheory.net)

This website has a variety of interactive lessons to teach kids about music theory. It also has exercises based on these lessons. Some teach students about guitar frets and identifying notes by ear. These lessons and exercises can be completed on the site for free, or downloaded as apps for the iPod touch, iPad, and iPhone. Teachers can also download free sheet music from the site.

## San Francisco Symphony Kids

[www.sfskids.org](http://www.sfskids.org)



These games help children experience various parts of the orchestra. Some teach about rhythm and how music can create different moods. Another lets children listen to different instruments, and then simulate playing them. One game explains how to be a conductor. Children can then practice their skills by leading musicians through a piece they may hear at the symphony. If children are curious about the pieces, an interactive timeline teaches them about key composers and lets them listen to famous works. A final game lets them become composers themselves. Pop-up instructions guide users as they learn the games. High scores are tracked.



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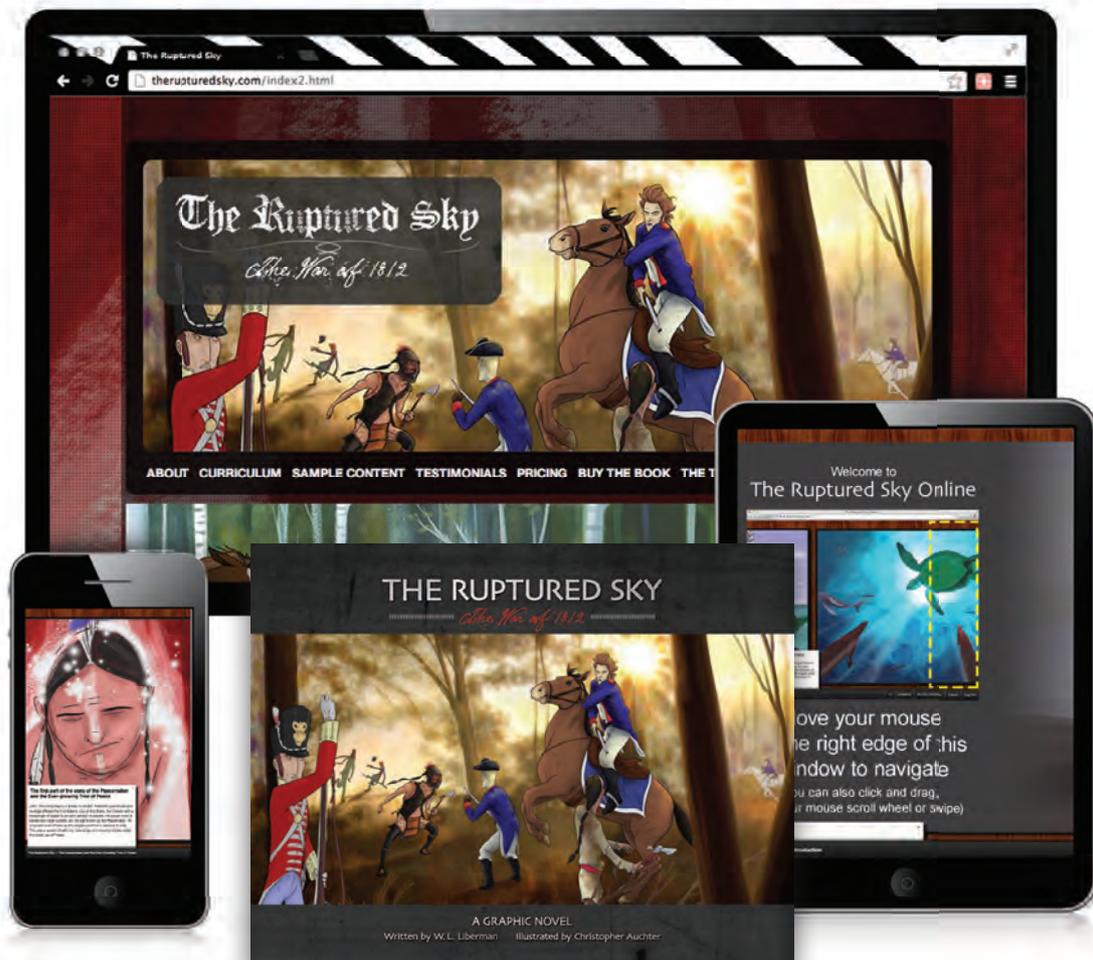
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# LET'S DO HAIKU!

by Chris Colderley

Haiku is a traditional form of Japanese poetry that developed in the mid-1600s. Under the influence of Matsuo Basho (1644–1694), haiku grew into a serious form of poetry. One of Basho's most famous haiku is:

*The old pond;  
A frog jumps in —  
The sound of the water.*

Translation by Robert Aitken  
(2010, p.1)

Haiku use simple words and keen observations to describe scenes in nature. Each haiku consists of 17 syllables divided into three lines. In the English adaptation, the first line contains five syllables; the second line, seven syllables; and the third line, five syllables. Haiku also contain a *kigo*—a reference to a season of the year.

Through careful observation and crisp language, haiku draw attention to phenomena that might otherwise go unnoticed. For the writer and the reader, haiku presents things in a way that are innovative and unique leading to a new way of looking at the world.

The form calls attention to ideas behind the observations, leading to a moment of sudden insight—the haiku moment. In traditional haiku, there is often a division between two parts of the poem. A colon or a dash inserted in the poem indicates two contrasting parts and helps draw attention to the thoughts behind the words.

Japanese translations do not always conform to the syllable pattern of 5-7-5. Many translators emphasize the minimalist nature of the form by using as few words as possible. In contemporary haiku, as well, more emphasis is given to capturing a moment with precise images than adhering to the syllable count of 5-7-5. Poet Bruce Lansky (2014) argues, "The essence of haiku is the way it describes natural phenomena in the fewest number of words... That artistic effect, to me, is much more important than the number of syllables used."



File Source:  
[http://commons.wikimedia.org/wiki/Category:Katsushika\\_Hokusai](http://commons.wikimedia.org/wiki/Category:Katsushika_Hokusai)

### Matsuo Basho (1644-1694)

The Japanese poet Matsuo Basho, was born in 1664 near the city of Kyoto. In his early years, he studied literature at Ueno Castle while serving the local lord's son. Later, he moved to Edo to study Chinese Poetry and Taoism under the guidance of local poet, Kitamura Kigin.

He began composing, haikai-no-renga, a form of linked verse created in collaboration from which the haiku eventually derived. The first verse of the renga—hokku—is three lines of five, seven, and five syllables. In Basho's time, poets were adapting the practice of composing standalone poems based on this structure. After adapting the form, Basho quickly became a master in the literary community.

Even after Basho's death, appreciation for his poetry continued to grow. In the 20th century, many of Basho's works were translated into other languages. Readers admire his ability to observe the natural world and capture scenes with short, concise verse. Many modern poets have been greatly influenced by his direct language and crisp observations. Under Basho's continuing influence, haiku has become one of the most popular forms of poetry in the world.

## WHY HAIKU?

Haiku can be an exercise in syllable counting. If this were the only benefit, why teach it? There are many positive returns from composing haiku for writers of any age. Haiku reinforces elements of the writing process, as well as supports personal growth.

First, haiku provides many opportunities to discover writing topics and explore fresh ideas. One of the initial challenges of any writing assignment is getting children to zero in on a topic. Young writers need to be taught that poems, essays, and stories are all around, even in the most common things. Because haiku begins with close observation—sight, smell, sound, taste, and touch—it teaches students to closely examine the world around them for writing ideas when facing the blank page.

Second, haiku imparts the most important lesson that writers must learn, “show don't tell.” Haiku's grounding in a single moment teaches writers to narrow their compositions to those sensory elements that are essential to the scene without superfluous commentary. This habit of close observation, along with the brevity of the form, disciplines writers to choose adjectives and verbs that convey the message most powerfully. Haiku provides the groundwork and the practice for writers to create more interesting compositions based on showing what is happening instead of just telling the reader.

Third, haiku allows revision in ways that other types of writing do not. To many teachers' dismay, students are content with their first writing attempt. However, it is much easier to instill the habits of revision with a three-line poem than a full-page narrative or essay. For the teacher, as well, it is easier to provide descriptive feedback about sensory details and word choice when they can focus on 10 to 15 words instead of 250 words.

Fourth, haiku can engage students in writing in ways other genres do not. While some students struggle with paragraph writing or journal entries, most can do well composing haiku. Students are eager to write haiku once they are introduced to it because they perceive it as something they can replicate easily. The shorter form gives young writers the chance to convey feelings and experiences without the demands of other writing forms. Moreover, success with haiku writing creates enthusiasm that makes other writing tasks seem more manageable.

Finally, in a multi-sensory, multi-tasking world, haiku is a good tool for developing observation skills and focus. Because haiku is based on the moment, writers must filter out all unnecessary stimuli and zoom in on the most critical details to express the message. This type of sustained focus is good practice for fostering the capacity for deep thought and critical thinking in other areas of life. For students, learning to ignore distractions and focus on a single task can lead to greater efficiency and a deeper understanding of material throughout their life.

## WRITING A TRADITIONAL HAIKU

Before setting students off to write their own poem, take time to construct a shared haiku. Introduce the form by sharing some examples. In addition to reading them aloud, it also is beneficial to have printed copies available for viewing. Teachers should include some traditional examples by haiku masters such as Basho and Issa so students can become familiar with original works.

## SHARED LESSON

Introduce the format of 17 syllables divided into three lines, and explain that each haiku contains a reference to a season of the year called a kigo. Look back through some of the haiku to identify details that relate to a season (e.g., bare branches for autumn, snow and ice for winter, rain for spring, and bees for summer).

Start the writing process by selecting a season and choosing related scenes. Brainstorm for phrases that describe the details of the season. Encourage students to think about the different senses and stretch ordinary words by including interesting details. For example, instead of saying “ice,” the teacher can suggest that “cracking ice,” might be a more descriptive detail to use. It can be helpful to organize details in a five-column table with each sense identified.

Once you have a collection of 20 to 25 colourful phrases, begin to write the haiku by piecing together phrases. Check to see that there are seasonal words and sensory words and eliminate words that repeat or do not help to create a clear image. At this time, it is also good practice to make changes for word choice.

The first draft may look something like this:

*One flower with a secret sleeps while the ghostly winds blow secrets to the dark clouds.*

To fit the haiku form several changes are required.

Divide the phrase into three separate lines:

*One flower with a secret sleeps  
while the ghostly winds blow  
secrets to the dark clouds.*

Then begin to edit for syllabication line by line:

The phrase, “One flower with a secret sleeps,” is eight syllables long. Since “secret” is repeated later in the poem this phrase can be eliminated. “Flowers” can be changed to “blossoms” to highlight a season—spring. Finally “silent” (two syllables) can be added to make the first line five syllables and add alliteration with the “S” sound in “sleep.”

*silent blossoms sleep*

The second line, “while the ghostly winds whisper” is six syllables long. First, “blow” can be changed to “whisper” to make the line seven syllables long to add alliteration

with the “W” sound in winds. “The” can be eliminated and “north” added to describe the kind of wind and suggest that it is getting colder.

*while ghostly north winds whisper*

The final line, “secrets to the dark clouds,” is six syllables long. “The” can be eliminated to make the line five syllables long. Also, “dark” can be changed to “rain” to highlight the spring season.

*secrets to rain clouds*

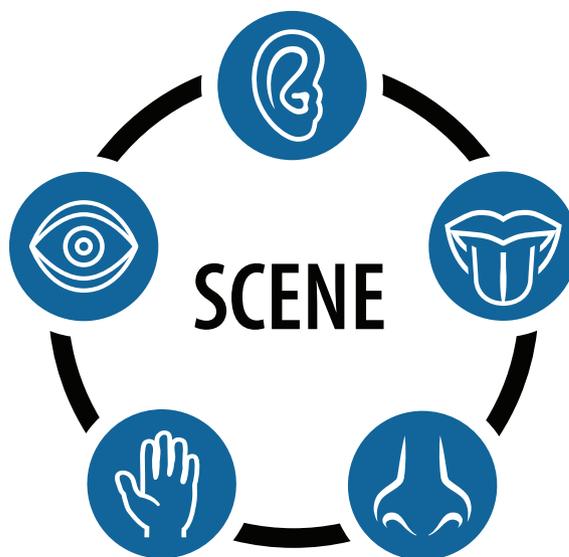
Once the lines are put together, the final version reads:

*Silent blossoms sleep  
while ghostly north winds whisper  
secrets to rain clouds.*

## INDEPENDENT PRACTICE FOR STUDENTS

### Pre-Writing

Make a mind map with a scene in the middle and five spokes for sight, sound, touch, taste, and smell.



### Drafting

- Use the details to write a single sentence.
- Check to see that there are seasonal words and sensory words.
- Eliminate words that repeat or do not help to create a clear image.

## Revising

- Write out the sentence in three lines like a haiku.
- Count the syllables in each line.
- Tinker with the syllable count and word choice to match the haiku form.

## Publish the final copy

On the right are examples of haiku written by grade five students using the theme of “in the garden.”

## FINAL THOUGHTS

Haiku awakens students to the possibilities of finding poetry—and meaning—in things around them. Because haiku is composed of short, concise thoughts, it is a good way to help students use the writing process and develop their composition skills. Using short poems as models also helps students exercise their creativity and practice using language proficiently.

Chris Colderley is an educator in Burlington, Ontario. He is a 2012 Book-In-A-Day International Fellow, and has conducted several workshops on using poetry in the classroom. His poetry has appeared in *Möbius: The Poetry Magazine*, *Maple Tree Literary Supplement*, and *Tower Poetry*.

## In My Garden

*Cheerful hummingbirds—  
doctors giving needles  
to sick daisies*

by Katherine X.

## Dandelion

*Close my eyes tightly,  
take a deep breath, and blow hard.  
Will my wish come true?*

by Avery C.

## References:

Lansky, B. (2014). *How to write a haiku*. [online] Retrieved from: [www.poetryteachers.com/poetclass/lessons/haiku.html](http://www.poetryteachers.com/poetclass/lessons/haiku.html) [Accessed: 10 Mar 2014].

Aitken, R. (2010). *A Zen Wave*. [online] Retrieved from: <http://books.google.ca/books> [Accessed: 12 Mar 2014].

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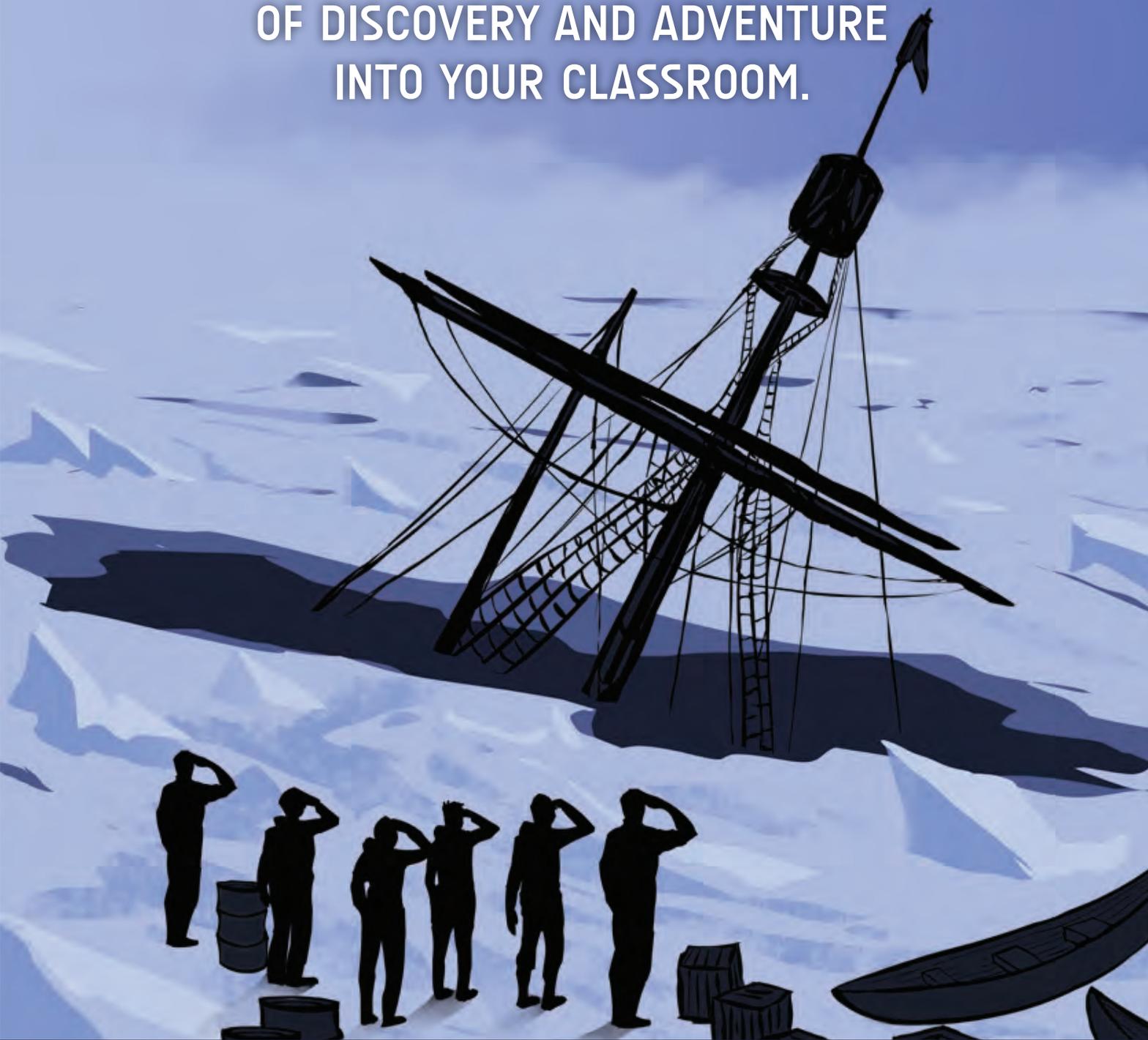
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observed, encouraged, facilitated, and cheered them on.

I am now a virtual instructor for New Hampshire's public Virtual Learning Academy Charter School, and as a computer teacher I often have discussions about the use of technology in education with my students. Students tell me they prefer the anytime, anywhere access to applications in the cloud. They often suggest that their brick and mortar schools should adopt more efficient technology.

Often, it is natural for organizations to focus on cost savings and ease of use the apps provide. That is partly what makes a Google Apps integration sustainable. It is the educational impact, however, and the reach to the students that make it so viable for the classroom.

I consider Google Apps the Amazon of education. There's one account with endless uses—anywhere, anytime and on any device. It is a truly a treasure trove of opportunity.

Allison Mollica is an instructor at the Virtual Learning Academy Charter School, New Hampshire's only completely online public school. Prior to that, she spent many years as a classroom teacher. She was recently selected among thousands of applicants in the United States to become a Google-certified teacher.

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