

# OUR VOICES IN SCHOOL

A Toolkit  
for Inclusive  
Education





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# ATTRIBUTIONS, OVERVIEW, AND COPYRIGHT

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*Casa - Pueblito works to provide opportunities for community development and intercultural learning with a focus on youth in Canada and Latin America. Since 2012, we have been working with the Latin American diaspora in Toronto to provide educational programming addressing issues surrounding the 40% push-out rate among Latinx youth in Ontario. While we will always continue our work in Latin America, we strongly believe it is time to connect our international work with the struggles of children and youth in our communities in Canada.*

*This project and resource could not have been created without the support and collaboration of the Toronto Catholic District School Board and Madonna Catholic Secondary School. The project was made possible through generous funding from the Ontario Trillium Foundation in 2012 and 2014-2017*

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# OPENING MESSAGES



Building on the successes of *Our Voices in School* (2012), *Voices for Change: Developing Leadership in Inclusive Education* (2014-2017) set out to expand and enhance the first edition of the Toolkit for Inclusive Education. For three years, *Voices for Change* brought together youth and educators to collectively address issues surrounding the shocking 40% pushout rate among Latinx youth in Toronto.

It is an honour and a privilege to have been a part of *Voices for Change* throughout its entirety. On behalf of Casa - Pueblito, I would like to thank the countless individuals who helped make *Voices for Change* a success. Thank you to the Toronto Catholic District School Board for supporting this project and championing inclusivity and diversity in our schools. Specifically, thank you to Rory McGuckin, Associate Director of Academic Affairs, for your support of Casa -Pueblito's work with the Latinx community since 2012. Thank you to former and current Superintendents, John Shain and Michael Caccamo, for supporting the administration and teachers at Madonna Catholic Secondary School in our joint efforts to assist Latinx students and their teachers. Thank you to Erica Wilson and Joan Tschernow, former and current Principals of Madonna, respectively, and Vice Principal Rita Mammone, for your leadership and commitment to creating safe and inclusive learning environments for all students.

Thank you to Madonna's "Dream Team" for your dedication to your profession and your students. Angela Altomare had been involved with *Our Voices* from the very beginning, since 2012, and she recruited the best and brightest at Madonna to participate in *Voices for Change*. It was a true pleasure working with Angela, Serena Granzotto, Alessandro Mazza, and Amanda Tiberi to produce this newly updated part of the Toolkit which contains curriculum-centred, culturally responsive and reflective learning and teaching activities. It is our hope that educators will find inspiration in these resources and will incorporate some of the suggested activities in their own classrooms, not just for Latinx students, but for all of our diverse students.

I would also like to express my gratitude and appreciation for the dedicated staff and interns at Casa - Pueblito. Under the leadership of Denisse Albornoz, Luana Delfin, Keith Gonzalez-Sujo, and Christelle Money Penny, we produced a second set of youth digital stories in 2016 that contribute to our knowledge and understanding of Latinx experiences in school and which are also included in this edition of the Toolkit.

Lastly, but certainly not least, I would like to congratulate our Youth Change-Makers for participating in this project and for sharing your stories. You are, indeed, *Voices for Change* and this project would not have been possible without you.

**María Paola Wong**  
**Interim Executive Director**  
**Casa - Pueblito**



Welcome to the 2nd edition of the *Our Voices in School* Toolkit for Inclusive Education!

It is an immense pleasure to share some of the highlights of this user-friendly educator resource guide. In the increasingly diverse society in which we live, it is of utmost importance to facilitate curriculum that is not only engaging to students, but also relevant to their lives. This toolkit has been designed to address some of the gaps that exist in terms of curriculum that acknowledges not only the rich cultures and traditions of those of Latinx heritage, but also the contributions that Latin Americans have made to Canada and the world.

The Toolkit for Inclusive Education provides educators with various opportunities to engage students with some of this curriculum. This is an important endeavour, especially given that students from the Latinx diaspora represent a growing population. In the Toronto District School Board (TDSB), Latinx students represent a growing second-generation, as 57 percent of students with Central American roots and 62 percent of students with South American roots report that they were born in Canada. Notably, there is a growing third generation in which 3 percent of students who self-identify as Latinx report that both of their parents were born in Canada (Yau, O'Reilly, Rosolen, & Archer, 2011). Adding to these numbers are increasing proportions of students who report mixed identities from Latin America and from other communities around the world. If we are to truly be inclusive, it is vital that we critically address the important questions that the students raise in terms of what it means to be Latinx in Canada and the ways in which Latinx identity is fluid and ever-evolving (Gaztambide-Fernández & Guerrero, 2010; Guerrero, 2014).

This 4-part toolkit addresses some of these questions through a wide array of up-to-date video and other resources that can be easily implemented and/or adapted to various subject fields. In addition to taking on different subjects, this resource guide also has ideas for activities that address different learning styles and approaches. The first section of the toolkit is dedicated to a series of digital stories created by Latinx youth who share their experiences and challenges while attending school in Toronto. As an additional resource, the section also includes transcripts of the digital stories that can be used in different ways across elementary to secondary classrooms. The second section contains a user-friendly manual for facilitators that provides timed breakdowns of the activities and topics across the professional development sessions. Connections to specific curriculum expectations across subjects are also included. The new third section provides educators with curriculum-centred culturally responsive and reflective education resources for the classroom. Lastly, the fourth section includes the tools and materials to help youth create their own digital stories, and includes materials to facilitate all stages of the process from the initial stages to production and screening.

This toolkit provides numerous resources that would no doubt be useful to both novice and experienced teachers. I hope that you enjoy, share, and use it many times over the coming years!

**Cristina Guerrero, OCT, Ph.D.**  
**Sessional Lecturer, Master of Teaching Program**  
**Department of Curriculum, Teaching and Learning**  
**Ontario Institute for Studies in Education**  
**University of Toronto**



Diligently addressing challenges and barriers to student achievement and well-being is an integral part of the Toronto Catholic District School Board's (TCDSB) Multi-Year Strategic Plan. It is exciting to note that the TCDSB continues to partner with Casa - Pueblito to better support our students of Latin American background. Since the evolution of the first *Our Voices in School* project in 2012, work continues to develop culturally-sensitive and inclusive curriculum to further engage Latinx students -students in their learning. Between 2014 and 2017, through Casa - Pueblito's *Voices for Change* program, TCDSB teachers have developed new curriculum-centred lessons for inclusion in this third version of the Toolkit for Inclusive Education. Special acknowledgement goes out to Angela Altomare, teacher at Madonna Catholic Secondary School, for her inspirational leadership with this endeavour. I look forward to reviewing the second version of the educators' Toolkit for Inclusive Education with the curriculum leaders at TCDSB and I want to express my gratitude to all those involved in the development of this project.

**Rory McGuckin**  
**Associate Director of Academic Affairs**  
**Toronto Catholic District School Board**





It is with great pleasure to have participated in the *Voices for Change* (V4C) project! Having been involved in the project from its onset in 2012, it has become more apparent that many factors hinder the success of our students. Our school, Madonna Catholic Secondary School, is one of many schools within the Toronto Catholic District School Board that has become home to students whose first language is not English. It is because of our linguistic and cultural diversity that the Toolkit and its newly incorporated lesson plans were developed. As a Catholic educator, I believe it is my vocation and duty to ensure that my lessons are engaging, creative, and incorporate diverse approaches in the way they are delivered.

Throughout this final phase, my colleagues and I created a variety of curriculum-centered lessons and activities for a wide variety of secondary subjects. It was a privilege to work with like-minded educators who are genuinely committed to making a difference. Congratulations to our Madonna team, Ms. Granzotto, Mr. Mazza and Ms. Tiberi, for their enthusiasm in developing lessons and providing instructional strategies to help students achieve curriculum expectations and developing methods of assessment to ensure sound learning opportunities for every student. I would be remiss not to thank María Wong, from Casa - Pueblito, for her support and expertise throughout the V4C project. A special thank you to Mr. McGuckin, our Associate Director; Mr. Caccamo, our Superintendent; and our school Administrators, Ms. Tschernow and Ms. Mammone, for their unconditional support of student learning and teacher participation in professional-development activities.

May we continue to work together to create welcoming and inclusive school communities by enriching the learning experience of all our students.

**Angela Altomare**  
**Teacher, Madonna Catholic Secondary School**  
**Toronto Catholic District School Board**



*Our Voices in School* gave a voice not just to students, but also to teachers, principals, student educators and others in the Toronto Catholic District School Board and beyond. These teachers will be the people who help Latinx students conquer fear, timidity, language barriers and other life/learning obstacles. Being a Canadian student of Latinx background was a very different experience for me, as opposed to students coming from different South American countries. Knowing both Spanish and English was an advantage I had in school and still have to this day. For other Latinx students, ESL was an option and every day class was a difficult task with the obstacle of English being spoken. A teacher's job is to help students and make them feel comfortable in their learning environment. With the other entries and guidelines in this toolkit, teachers, educational assistants, and principals will be able to understand and connect with the students on a professional, educational and social level.

**Gabriela Argueta**  
**Student, *Our Voices in School***  
**Dante Alighieri Academy**



Casa – Pueblito's *Voices for Change* program is beneficial to both teachers and youth. Some of us Youth Change-Makers were newcomers and joined *Voices for Change* shortly after immigrating to Canada. Not knowing English and not knowing many other youth is difficult for newcomers. But being able to practice English in a safe, bilingual space and with new friends became something unique and special for us.

Before joining *Voices for Change*, some of us didn't see ourselves as leaders. But joining this program changed that. We learned new skills, learned more about ourselves and our capabilities, and learned to take pride in our Latinx cultures and in ourselves.

All of us feel happy and lucky to have found one another in this program that allowed us to voice our opinions and share our experiences with teachers and the wider community. We hope that our stories help teachers understand their students and that our stories inspire teachers to empower them.

**Youth Change-Makers, *Voices for Change***

**Adrian González,**  
**Victor López,**  
**Fabiola Torrejón,**  
**Leonardo Torrejón**

# INTRODUCTION

According to a five-year research project conducted by the Toronto District School Board (TDSB), 23% of all students who begin high school in the city's public schools do not complete it (Brown, 2006). While that alone is a concerning statistic, the combined “drop-out”, or “push-out” rate, for Portuguese- and Spanish-speaking students is 41% (Brown, 2006; Ontario Ministry of Education, 2009).

In response to this academic gap in Toronto schools, during 2012 Pueblito Canada partnered with the Hispanic Development Council for *Our Voices in School*. This pilot project, made possible through the generous support of the Ontario Trillium Foundation, aimed to better understand and articulate the needs of Toronto's Latinx students. In 2014, reflecting on the successes of *Our Voices* and seeing the need to continue this important work with educators and the Latinx community, Pueblito Canada (soon thereafter Casa – Pueblito) launched *Voices for Change: Developing Leadership in Inclusive Education*. This program ran from 2014 to 2017 and was also generously funded by the Ontario Trillium Foundation.

*Voices for Change* sought to improve student success and retention rates by providing a space for Latinx secondary students to champion for diversity and inclusivity in our schools and communities. It also aimed to help teachers better understand the needs of Latinx students and to incorporate diverse approaches in their teaching through our professional development series, *Becoming Cultural Allies*, which is contained in this toolkit, and which was developed in 2012 in collaboration with teachers from the Toronto Catholic District School Board.

A key component of both programs, *Our Voices* and *Voices for Change*, included the creation of digital stories and the development of this toolkit. The digital stories were created through the facilitation of participatory action research (PAR) workshops. This approach used participant-driven methodologies, which centred around digital storytelling as a tool for youth to express their lived experiences and to articulate how their engagement in school can be hindered. These workshops enabled students to describe how political, economic, social, and cultural conditions, and their diverse ethnic, gender, racial, and other identities affect them in school. Furthermore, the workshops explored issues of inclusion and exclusion in classroom environments.

Using digital storytelling in conjunction with the PAR process enabled participants to express their experiences and perspectives through their own words and approaches. The students were thoroughly informed about the goals of the research and the anticipated outcomes. Learners who took part in the workshops shared and analyzed their own experiences, as well as evaluated the effectiveness of the workshops. By enabling the students to be experts in their own experiences and asking them to define the problems and solutions that impact them within the context of schooling, this powerful process helped ensure that their digital stories reflected issues and priorities that matter most to them. The process empowers youth to speak for themselves about their own experiences and perspectives.

This joint process PAR and digital story telling workshops, allowed participants to work at their own comfort levels in a supportive environment where trust, honesty, and high expectations for all participants were emphasized.

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<sup>1</sup> Latinx is the gender-neutral alternative to Latinx, Latina and even Latin@. The 'x', is a way of rejecting the gendering of words or terms. It is part of a “linguistic revolution” that aims to move beyond gender binaries and is inclusive of the intersecting identities of Latin American descendants. In addition to men and women from all racial backgrounds, Latinx also makes room for people who are trans, queer, agender, non-binary, gender non-conforming or gender fluid.

<sup>2</sup> Digital storytelling incorporates still images, voiceover recording and video clips to create a multimedia presentation of a narrative.

<sup>3</sup> Within PAR processes, “communities of inquiry and action evolve and address questions and issues that are significant for those who participate as co-researchers” (Reason & Bradbury, 2008, p.1).

The multidimensional aspect of digital storytelling, which combines visual, verbal, and aural elements, facilitates an empowering process where youth combine their own imaginations with creative tools, and support that enhances their ability to communicate about challenging experiences and perspectives. Digital storytelling encourages creative thinking and helps youth realize their potential for self-expression by telling stories that, when shared, create opportunities for learning, cross-cultural communication, dialogue, and action focused on social justice and equality.

The digital storytelling workshops helped students define best practices for teachers who are working to build classrooms that support and nurture diversity. The process successfully aided the youth in making connections between issues such as immigration, diasporic experiences, racism and socio-economic structures with their personal experiences as Latinx youth within the school system. Throughout the PAR process, workshops were adjusted according to students' ongoing feedback.

A total of 15 students created digital stories to express their experiences with the vision that their stories would inform the making of this toolkit. Each set of digital stories can be found in this toolkit and online for all of those interested

in equity in education. The 2012 *Our Voices* stories can be viewed at <https://vimeo.com/45515040> (password: OVIS private screener); and the 2016 *Voices for Change* stories can be found on our website ([www.casapueblito.org](http://www.casapueblito.org)) or on our Youtube channel: <http://bit.ly/2aGsavq>

We are aware that as educators we face a variety of constraints in our pursuit of providing the highest quality education we can for each of our students. This toolkit is designed to assist educators in understanding the needs and experiences of Latinx students, by listening directly to the voices of those students, in order to develop more inclusive classrooms and educational systems. After hearing directly from students through their digital stories, this guide then attempts to synthesize the students' experiences and interpret them using the existing literature, along with qualitative analysis techniques.

To conclude, these stories are at the foundation of a teacher training toolkit, *Becoming Cultural Allies*, which provides a professional development program for secondary school educators to better serve students of Latinx backgrounds, and beyond.

Part 1

# THE LATINX STUDENT SCHOOL EXPERIENCE

A Training Toolkit for Building  
Inclusive Classrooms



# STUDENT VOICES

The following transcripts were written 8 female and 7 male Latinx high school students from Argentina, Bolivia, Chile, Colombia, Ecuador, El Salvador, Mexico, Nicaragua, and Peru.

## Stories and Experiences of Latinx Youth in Toronto

### DIGITAL STORY #1

*Gabriela Alejandra Argueta Ochoa*

*Our Voices in School, 2012*

*Gender: Female | Grade: 9 | School: Dante Alighieri Academy | Heritage: Colombia and El Salvador*

My mother came to Canada from Colombia at the age of 9. She didn't speak a word of English. She began her high school year at Madonna Catholic Secondary School. Just like in elementary school, my mom was automatically put into an ESL program. My mother never really had academic goals, but she had a dream to become a professional choreographer and own her own international dance studio. At the age of 18, my mother became pregnant. This was a burden for both her family life and school life. Fortunately, with all her hard work and charisma, she still managed to graduate. Instead of starting her first year of college in the business program, she had to grow up a little faster and become a good mother.

When he was 14, my dad had arrived here from El Salvador with his pregnant mother, brother, and grandparents. My dad's first year of school in Canada began at James Cardinal McGuigan. Unlike my mom, he did not yet have any friends and was very soft spoken. His mother had expectations for him to graduate and become a doctor or lawyer, or even something bigger. My grandma had the typical Latino mentality of expecting good grades and such from her child and making sure he did big things in his life. Unfortunately, my father did not end up graduating from high school. Instead, he continued working tremendously, not just to make his money and blow it out on his own necessities, but also to help his mother and siblings. He was basically a father figure even before he became mine.

I have spent all my academic years in Canada and currently attend Dante Alighieri Academy. Even with my Hispanic

background and fluency, I was never put into any ESL programs. Even though I am in my first year of high school, I have goals set of creating a career in media and broadcasting as soon as I graduate. My mother is very supportive and pushes me to reach my potential every day. She wants me to take the chances she never could. Without her, I don't think I would have any motivation to accomplish anything, especially having to do with what I want to do.

What many non-Hispanics do not understand is that Latinos are very family-oriented. We put family first and tend to help each other in any situation. My father was not just a "dropout," he was a dropout who had the responsibility of taking care of a family. Everyone has their own responsibilities and tasks, my father just had more compared to other kids at his age and in high school. He didn't become a drug dealer or a gang member; he became a man — a hard-working man. My single mother might have had me young, but becoming pregnant at a young age does not make anyone unsuccessful, whether you are Latino or not. Even after having me, my mother graduated from business school and she is currently an assistant manager at Trillium Hospital. My dad is a sub-contractor and has a family of his own as well. My parents are not unsuccessful in any way. They both have good jobs and support my sister and I very well. If you are Latino, being successful doesn't mean being a drug dealer or working as a cleaning lady. Becoming pregnant as a teen does not stop anyone from anything. Every situation is a speed bump in life and they can be overcome with believing in oneself and with support from people around them.

## DIGITAL STORY #2

*Paula Andrea Hurtado Prieto*

*Our Voices in School, 2012*

*Gender: Female | Grade: 11 | School: Madonna  
Catholic Secondary School | Heritage: Colombia*

Many youth come to Canada looking for new opportunities to progress. Quality-wise, our county has great natural resources, but there are very few opportunities for people and many insecurities. We have to cherish all the opportunities we receive.

In Colombia I finished high school, but I wasn't in a bilingual school and I never got taught English properly. My dad decided to come to Canada. At first, I didn't like the idea because I already had my life in Colombia. My friends, my family, and I already knew what I wanted. But I also knew this was an opportunity to grow, and do something different with my life.

When I arrived in Canada, I went to do a language test so I could study. When I received my results, they said my math was at a university level, but my English score was low. They told me I had to go back to grade 9 and I couldn't go to a university or college. I feel bad knowing that I have to wait more time before I'm able to get a career. I have to study the

same things again. When I found this out I felt frustrated. I thought I was just wasting my time and that all this wasn't worth it, because I wouldn't be able to progress.

In another way, I have to appreciate all the efforts my family made, so that my father, sister, and I can be here. They've spent a lot of time and money, they put all their efforts into making this work, and my mom is really happy to have the family united. It's unfair of me to want to go back to Colombia without even trying first, without taking the opportunity my family gave to me.

I know things are hard right now because I haven't adapted yet, but life doesn't finish in one or two months. I need to think about the future and the rest of my life. Life is filled with opportunities; you have to take all of them. But in the end you need to choose the one that's worth it.

## DIGITAL STORY #3

*Christian Andres Moya Andariza*

*Our Voices in School, 2012*

*Gender: Male | Grade: 11 | School: Dante Alighieri*

*Academy | Heritage: Mexico*

As a Latino student, the transition from middle school to high school was different than what I expected. They put me in ESL from the first time I got to Canada. It was fun at first — not too much work, which was good for me. I didn't feel too much pressure to be great at school because I knew that my teachers were not expecting me to succeed that much.

I used to feel like I could never reach my full potential because it seemed too hard to learn another language all over again. I got open-book tests because I was still learning the language, when others didn't. But after, you have to start taking that away so you can get used to the real system without the extra help.

One time when I was in history class, grade 8, and the teacher was handing out the test marks, my mark was really good. That was the first time I ever got a good mark in history class. Then I went to an assembly, and some of my Canadian friends said that it was a good mark and that I was smart for a Latino. At first, I thought it was a good comment, but then I thought about it and realized that it was a bit prejudiced against people of Hispanic background. They were assuming that

because I'm Hispanic, I wasn't good at school and applying myself. When I got that mark it was astonishing to them. It's not expected that Hispanic people will do well in school. It made me feel like it was stopping me from doing what I truly could, because I felt like the road ahead was already being laid out for me by other people. The media always shows Latino people only being able to take lower paying jobs, like construction workers for example. Also, that after work they always go to the bar and drink tequila and gamble. People in the media tell me that because of my culture it's hard for me to succeed in a good job.

I'm happy that my parents believe in me because I'm awesome! For most people, it's taken away from them through all the Latino stereotypes. If people judged their character instead of their culture they would be more productive and be able to keep going to school, and not drop out. My brother dropped out of college and became a blackjack dealer, even though we have the same parents. So, stereotypes can affect us even when our families are supportive.



## DIGITAL STORY #4

*Nicole Johan Albornoz Ballesteros  
Our Voices in School, 2012 | Gender: Female  
Grade: 10 | School: St. Basil the Great College  
School | Heritage: Colombia*

I immigrated to Canada when I was ten years old, two months before I turned eleven. In September I started school, grade 6. Everything was different, new, and exciting but, at the same time, upsetting. At the beginning, I didn't really think about the negative things, rather, I was just happy to be here.

After a while, I couldn't get my grandparents out of my head, or even adjust to my new lifestyle. I just felt lost. I got to a point where going to school was my least favourite thing to do. I felt like I didn't belong, like I wasn't wanted. I felt like I didn't matter, like I was just another person amongst everyone else. I felt like an outcast. The only friends or people that I felt like I could connect with were people who were 10,000 miles away from me. I felt like going to school was such a big effort, I just didn't want to be there anymore. I spent every day at home by myself indoors because I had no one to be with, no friends that would actually be willing to spend time with me.

Grade 7 was quite different. Not better, just different. I never had the need to fit in, I didn't care much for popularity or having lots of friends who I didn't care about. I just didn't want to change the person I was into someone else. In that time I looked different than most girls. I didn't have long beautiful hair, rather short dyed hair. I never wore makeup or pretty clothes to school like everyone else. I got teased because I was different and quiet. I never defended myself. I never stood up for myself, and I just let people walk over me because I thought it was easier to forget about it than to deal with it. My life revolved around the internet and social media sites where I could meet and talk to people all over the world which was the only interaction where I felt like I was liked. I rarely went to school. I was scared to go to school. I was terrified of people. I hated the way they made me feel. I faked being sick three out of five days just so I could avoid school. The hardest part was not being able to tell my mom or my dad about what was going on, or anyone for that matter.

By the time grade eight came, nothing changed for the better. I was teased every day about everything they could possibly think of: "Look at her, she's such a dyke. I heard she cuts herself. Go cut yourself, you emo." I remember quite a few times people would push me or just point and laugh at me. I would walk down the hallway and I would hear things like: "Look what she's wearing, ew she's disgusting." I mean, was I really that horrible looking? I don't have that much confidence in myself or any self esteem because of this, but I know I didn't deserve any of that.

I went through a whole depression phase in elementary school. I isolated myself from everything, without exaggeration. I just didn't see the point in anything anymore. The few friends I had didn't even care about me at all. It seemed like I wasn't worthy of anyone's time. Weeks after school was finished, I found out part of why people were treating me so badly at school. It seemed a classmate had started a petition to get me kicked out of school for being a lesbian. They were actually gonna go through with it, without hearing MY side of the story, or even mentioning to me what was happening. It was about me, didn't I deserve to at least know about it? I found out from my friend's mom because she's one of the parents who attended the meetings that the teachers had with the parents discussing the petition. I didn't get kicked out. Maybe because it was only a month before school ended. It was unfair and stupid for the school to just believe anything they hear and not even get the facts straight.

Finally in high school, life is much better than it was before. I'm not afraid anymore. I'm not afraid of being different. I don't care if people like me or don't like me, if they talk or don't talk, it just doesn't matter anymore. And as we grow older we see that being liked by others isn't that important.

## DIGITAL STORY #5

*Daniela Nunez Rocca  
Our Voices in School, 2012  
Gender: Female | Grade: 10 | School: Madonna  
Catholic Secondary School | Heritage: Peru*

Well, I now have spent one year and three months here in Canada. Everyone told me that I would learn English in one year, well, they were wrong, because I still don't know how to speak it well.

A month ago I had an interview with one of my high school teachers about Grade Level Expectations (GLE). I had to go with my mom. There was something my teacher said that left me thinking. She said that I would struggle a lot to learn English, that I might drop out of school, and that I wouldn't care if I did. At that moment, I started remembering how life was in Peru. Everyone told me that here white people are cold and everyone lives their lives separately. When I came here, and now that I've spent more time here, I've noticed that it's true. In Peru, students have more of a connection with their teachers. It's that type of connection — where they become your friend or your mother.

Here it's like the teachers come and do their work, but they don't make that type of connection. We go to class and they give out their lesson plan, they explain it and, if there are tests, we just do them at the end of the class. After, we do the same things in our other classes. They don't come in and ask, "How are you?" or something along those lines. I think this is one of the reasons students get bored doing the same thing everyday of their lives. If you have a family problem, they tell you to forget about it while you're at school. I don't think that's right. At the moment at school, I still need more help. Everyone here is very overdramatic with their schedules. If I don't understand something I can ask the teacher, but sometimes there is no time and I'm left not understanding. I feel like if I learn English, I'll understand better, and I can make my grades higher. But right now for me, English is very difficult, and it makes me worry.

## DIGITAL STORY #6

*Fernanda Soto*

*Our Voices in School, 2012*

*Gender: Female | Grade: 9 | School: Madonna  
Catholic Secondary School | Heritage: Mexico*

My dad went to the same school as me and my sisters in Mexico. When my sister went to the school, they didn't want to accept her because it was "full." My sister and my dad were in the hall and they saw my dad's graduation picture. And my dad said, "Oh look there I am and that was my teacher back in the days." Six years later I went to the same school as them and I didn't like it. It was too dirty and kids were bad.

Two years later we moved to Canada and now I'm in high school. Here sometimes I feel like teachers are being racist with Spanish students. For example, when I was in grade 5 there was this teacher and she thought that I stole something from a student in my class. I actually didn't steal anything from anyone. Just because this white girl told her

that I did, she believed her. I said that I didn't and then she didn't believe me, so she called my mom. After she called my mom she moved my desk to the very front of the classroom and I hated it. Now my desk was right beside the teacher's. She moved me from my seat. I didn't like the way she treated me. I had to change schools because of this problem.

I wish my teacher could have done things differently by not forcing me to move seats. I feel this teacher treated Spanish students differently. She made me and the only other Spanish students in the class stay in at recess and clean up. I wish my teacher could have changed her attitude towards Spanish students. I wish she could give them a chance and believe in them like she believed in the others.

## DIGITAL STORY #7

*Sebastian Tello Quinteros*

*Our Voices in School, 2012*

*Gender: Male | Grade: 11 | School: Dante Alighieri Academy | Heritage: Chile and Argentina*

When I arrived in Canada for the first time I felt both happy and sad. Happy because my mom and I arrived in a place filled with opportunities, and sad because I left my dad and friends back home.

At first, school seemed so easy; school in Chile is a lot more difficult than in Canada. The things we learn here in grade 7, I already learned in Chile in grade 3. I felt like I already knew everything, but I was struggling with the language and it was frustrating, so I started escaping from school. When I started school here, I didn't like it at all so I started to go to ESL all day; it was easier than the rest of my classes. After two months, I met a friend who's also Latino. Neither of us liked school because we felt like we didn't belong in any class. So, we decided to skip class and go to the park. We played and we talked about life back home.

When I was in grade 8, my mom came to my school for a parent-teacher interview. By this time I could understand the language but I couldn't speak well and I couldn't write at all. In Spanish you spell it like it sounds and in English it's not like that. During the meeting my teacher told my mom that I wouldn't be able to do anything in life — he said I needed the education right now or I wouldn't be able to do anything in the future. Hearing this, it hurt me, but it motivated me to push myself to the limit. Even though it helped me, it hurt. He didn't help me but I twisted it around, to help myself.

In high school I had a similar experience with a math teacher. Once, she told me that I wasn't doing well in math because teachers back home don't go to proper schools, so I didn't get a proper education. I thought it was really racist and hurtful, especially coming from her, since she's an immigrant too. It was disrespectful; she put down my education, my culture, and my country in one sentence. She called my house every day to say that I wasn't doing well in math. I felt she wasn't giving me a chance to improve before getting me in trouble again. It makes me angry just remembering that class. It would have made a difference if she would have helped me or tried to help me, but she didn't try at all. If another person didn't have their homework done she would give them another opportunity to hand it in, but if a Latin student didn't have their homework done she would give you a zero. I can't remember her ever offering me after school help or giving me a chance to improve. She made me want to do worse, because I felt like I couldn't do any better.

This situation with my teacher didn't help me in school, but I also think I had a role to play. Back then, I had mostly ESL teachers and ESL friends who were Latino. Before, I acted like I did in school in Chile but teachers didn't like that. Like speaking Spanish in class. They don't allow it. Now, I'm learning to adjust to their expectations and things are a bit easier. But sometimes I feel like I'm losing my roots.

## DIGITAL STORY #8

*Deborath Janet LaRosa-Plaza*

*Our Voices in School, 2012*

*Gender: Female | Grade: 10 | School: Madonna  
Catholic Secondary School | Heritage: Peru*

Two weeks after I arrived in Canada, I started school. The first day I was scared. I needed to learn a new language, I had new classmates, and new teachers. It was a new start. I went to my first class. I was completely lost, but one teacher helped me out. Once I was in class I didn't say anything. I was so nervous, I started sweating. The teacher told me where to sit, and I did. I sat beside a girl who was Colombian, Yuliana, and another girl who was Mexican, Daniela. I felt lost in the class.

I went to the next class and it was the same, so again I didn't say anything. When lunch came around I didn't know what to do, or where to go, I felt alone. I was walking around with my lunch in my hand until a teacher told me I had to go to the cafeteria to eat. And with that I heard people calling out my name. It was Yuliana and Daniela telling me to sit and eat with them. When lunch was over we went to our next class. After lunch I found out that Yuliana was in all four of my classes and Daniela was in two. I will never forget that day!

Not only were students nice to me, but so were the teachers. Even though I didn't know English, the teachers tried to understand me. They translated my homework and they had a translator for me in my classes, so I would understand what I had to do for each class.

The first class I had was geography with one of the best teachers that has ever existed: Mrs. Chimenti. In the beginning she wasn't sure how much Canadian geography I knew — I knew nothing. So, she got me to colour and label maps. But I wanted to participate in what the others were doing. So since I was getting high marks in what she assigned me, and I let her know what I wanted to do, she agreed to let me do the normal work. Another teacher I had was Mrs. Ziraldo. She was my first ESL teacher and one of the best teachers I've ever had. I love the way she teaches! I won't mention all the stupendous teachers I've had here at Madonna, even though I would like to do it. But one teacher I can't stop mentioning is Mr. MacDonell. The best math teacher that has ever existed! In Peru I was never good in math, but thanks to this teacher and all his support, I received an award in that course. I will always remember this and I'm glad I understood it.

There are people who say, "My teachers don't support me!" or, "When I was in high school, my teachers told me that I couldn't do it," but I can't say that's the case for me. God brought me to this school and I give Him thanks for that. I give thanks because I have such amazing teachers and classmates. I simply love this school!

## DIGITAL STORY #9

*Adrian (A.T.) González Figueroa*

*Voices for Change, 2016*

*Gender: Male | Grade: 11 | Story Title: Who is Me?*

*School: Northern Secondary School*

*Heritage: Nicaragua and Mexico*

Every day, I wake up at 7:30am. I fumble around for my glasses, shuffle into whatever clothes are clean, paint on a face, and I set off. I was born December 25, 1999 in Managua, Nicaragua. A Christmas baby; they should have named me Jesus. My parents were both professors and when I turned one year old, they brought us all to Canada with them for their studies. I had a pretty lonely couple of first years. Just me and my parents in a little apartment on the 14th floor in a brown building, smack in the middle of York University campus. We only spoke Spanish at home and English at school. Suffice to say, I was a pro at both.

Then when I turned 5, my parents decided to head back to Nicaragua to do research for their work. They sent me to live in my aunt's house with my cousins. The world was so completely different. Suddenly, I had siblings. I wasn't the prized baby. Of course, we fought, and since my parents were never around, my aunt became my new mom. Sometimes we went and visited my grandma and other family in my dad's hometown. This new family suddenly surrounded me, all except for my parents. One time my mom was gone so long that when she came back, I stopped calling her mama and started calling her by her first name. I grew my hair out, joined the swim team, made new friends, went to church, and got that drawling Nicaraguan accent. Then I turned 7 and we came all the way back up here to Toronto.

Life up here was not how I remembered it. We didn't live at York University anymore. We were in an unfamiliar territory near Dufferin and St. Clair. I had my parents back, but lost everything else. At my new school, everything was so confusing. I'd been learning Spanish for the last 2 years and now school was in English. None of the rules made sense;

nothing sounded the way it should. The boys in my class called me stupid and they were correct. I couldn't read or write like the other kids and I felt utterly useless. There was a lot more bullying. Then in third grade, my teacher named Ms. Loudisa put me in a tutoring program. Within 2 months, I was reading faster than all the other kids and I loved it. Ms. Loudisa believed in me and knew how far I could go with the right support.

But I moved again and in school, I was still the odd one. I felt stupid and fat. I cut my long hair. I spoke less Spanish; I tried desperately to fit in and please everyone. I threw out my lunches because they were "weird" Nicaraguan lunches and didn't smell like "regular Canadian food." They said it looked like vomit and eventually, it looked like that to me too. When middle school finally came around, everything was different. Suddenly no one cared about who I was, so I tried it all: cool girl, scene phase, book nerd, sci-fi geek, boy band fan, tomboy, drug kid. I sucked them all in.

Now we reach high school. The last couple of years have been much of the same. I look back and I see all the unnecessary twists and turns that I put myself through in order to be me. But I went through so many different me's that now I'm left with a blank canvas of nothing and everything. Here, I'm not Canadian enough; in Nicaragua, I'm not Latino enough. I'm not feminine enough, I'm not religious enough, and I don't like boys enough. I don't speak Spanish enough. I'm not enough. But at the same time, I'm too much. I'm too liberal, I'm too outspoken, I'm too vulgar, I'm too masculine, I'm too Canadian. I walk through life like a robot and try to be a blank slate. I busy myself with distractions. When I'm with my friends, I can be me. But now, who is me?

## DIGITAL STORY #10

*Fabiola Torrejón*

*Voices for Change, 2016*

*Gender: Female | Grade: 11 | Title: What Doesn't Kill You, Makes You Stronger | School: York Mills Collegiate Institute | Heritage: Bolivia*

Hi, my name is Fabiola. I am 17 years old. I am from Cochabamba, Bolivia, a country in the center of South America. I was 16 when I moved to Toronto. I remember perfectly the day when my mother told us we were going to travel to Canada. At that time, I was excited and ready to leave everything and go ... but the Visa never came. Months passed and I lost hope that we were ever going to be accepted into Canada. So I mentally gave up and continued my life in Bolivia. I was ready to start my junior year in high school, and finally found a group of friends that I could call my close friends. The school system in Bolivia is very different to the one in Canada. In Bolivia, I had to take classes with the same classmates from the first day of school to the last (unless you change your school, of course). In Canada, you take alternate classes with different classmates and different teachers. This enables a process by which you either become very social or very introverted.

One day, my parents got the news that the Visa had arrived and this meant we would go to Canada. Wow! I then discovered I did not want to go because it meant I would go to another country, leaving everything when I finally had everything I wanted in Bolivia. Traveling meant leaving my sister. She is studying medicine and could not leave everything to come with us to Canada. I could not do anything so I just mentally prepared myself for all the challenges that I would have to face. I stopped going to school in Bolivia the last month before traveling, because there was no point to keep going. I said goodbye to my friends, which was really sad.

When I arrived in Toronto with my family, we were housed in a hotel where we lived for a month. From there, we moved to an apartment where we had a little more comfort. However, I was still depressed. My mother told us we had to start studying to prepare for school. I did not listen and just wanted to rest, sleep, and eat.

One week before school started, my mother enrolled my brother and me in a workshop for newcomers at the school where we were going to study. At first I thought it was going to be amazing, that I could finally make friends, but I was wrong. My English was

very weak, and also I remembered how shy I was. It took me a long time to find people who will become close friends as I developed in the last year in Bolivia. Why would I think it could be different in Canada? The little confidence I had in myself has vanished. And while my brother isn't having any problems making new friends, I just get to know few people. People prefer to speak with others who can speak their first language rather than struggle to understand me.

The workshop finished and days later, classes began. I realized I shared several subjects with a girl I met at the workshop. The people who initially didn't want to talk with me because they preferred others who spoke their first language have become good friends. Months passed and my English is improving. I am more confident. I have teachers who are very understanding. For example, my math teacher always approaches my seat to ask if I understand or if I have a problem with something. Because of this I am not afraid to ask questions when I do not understand.

The first semester at school I had to do ESL C, which was a beginner's level of English. I was not worried because I thought that was my level of English. Until I realized we were not doing anything in class. I thought I was just wasting my time and I'm not the only one who thought that way. Once the semester was done, I was placed at a higher level of ESL. I thought it was going to be boring and I was not going to learn anything. But I was totally wrong. The new teacher seems to be better prepared and it's like all the time we lost in the first semester is being recovered all of a sudden in lightning speed.

I have to admit that the second semester is very difficult and sometimes I do not understand what the teacher says. As I mentioned before, I have different subjects with different teachers. Some seem to have a lot of patience; this makes me feel quite comfortable to ask questions. But there are teachers who are very cold and make me unhappy to attend class. I do not know what I'll do if I fail of my subjects but I will give my best and study like crazy to achieve my day-to-day goals.



# DIGITAL STORY #11

Marcus Arauz

*Voices for Change, 2016*

Gender: Male | Grade: 10 | Title: *Realizing the Truth*

School: *Vaughan Secondary*

Heritage: *Nicaragua and Jamaica*

My name is Marcus Arauz. I'm 15 years old and in tenth grade at Vaughan Secondary in York Region. Life as a black/Latino student in school can be a challenge at times considering the fact that my ethnic backgrounds are both considered minorities due to racism. When I was younger, I used to get teased because I wasn't able to be categorized easily by other students. Because of this, some students would call me names, like a fake black person or a white boy, because I wasn't completely black. People would also say that I am an illegal immigrant and I hopped the border to get into the country, which didn't really make any sense to me because the Mexican border is not even connected to the Canadian border. So I didn't really take too much offence to that insult because they just sounded really uneducated. After years of these comments, it eventually did have some type of effect on me but not enough for me to undermine my self-worth.

Over time I started to notice how messed up the image of my ethnicities were, stereotypically. I truly began to notice this when one day, in elementary school, my supply teacher was instructing the class to do something that our regular teacher told us specifically not to do that day. So I told the supply teacher that. Literally in the most polite way possible and she somehow found what I said to be arrogant and disrespectful. Out of confusion, I argued with her opinion and for doing so she sent me to the office. Before I left the classroom, she asked me where my parents are from. I was confused as to why she would ask me something with no relevance to the situation, but I still responded. When I told her she said, "Oohh", as if she understood why I was acting

in a 'negative behaviour' according to her. In the office, I explained my situation to the vice-principal. I was so sure that he would understand me, but somehow he found nothing wrong with her actions and judgment calls. I was already a shy person and I wasn't really good at standing up for myself. I didn't think that arguing with the vice-principal would do anything good for me. Besides, if the vice-principal thought it was right, I guess it must be right. But I knew it wasn't. None of it was right and I knew that if this could happen to a small child like I was, who couldn't this happen to?

From then on, my mindset was completely changed. I no longer took insults anymore. I didn't allow racist remarks to be said without confronting the person and addressing them correctly. Through the confidence I expressed, I noticed that people stopped teasing me. A lot of people all of the sudden wanted to be my friend, even the people I was bullied by. I was seen as a leader. That's when I noticed that everything going on had something to do with fear. I never used to stand up for myself because I was too scared. When I began to stand up for myself, the bullies wanted to be my friends. This was because they were afraid to be against me because I gained respect for myself and of how many people weren't against me and look up to me. So the idea came to me - I do not have to fear anything. Literally, fear is something developed in your mind when you are worried that something might happen to you by something or someone that may or may not even exist. So today I can say without a doubt that I do not fear anyone or anything, other than God.



## DIGITAL STORY #12

*Leonardo Torrejón*

*Voices for Change, 2016*

*Gender: Male | Grade: 11 | Title: My New Life*

*School: York Mills Collegiate Institute*

*Heritage: Bolivia*

Hi. My name is Leonardo Torrejon. I was 17 years old when I came to Canada, it was in 2015 and I was in grade 12 getting ready to go to university to study psychology. I was part of a water polo team; I did Aikido for a long time. I was part of a brotherhood. I had a lot of friends and a big loving family; all the goals that I made were for there. Saying bye was one of the hardest things I've had to do. My older sister was staying in Bolivia and everything that I knew, was still there.

Everything has a good part. I travelled with almost all my family – my mom, my dad, and my two youngest sisters. The first month, we lived in a hotel. The first two weeks, I had to sleep on the floor because my youngest sisters were using the bed. At the beginning, I thought that the city was huge and beautiful, making me very happy. But that didn't last long. Everywhere I went, I saw people together with their friends and family, making me miss a lot my old life.

Before I started school, I had an appointment with a guidance counselor. She was supposed to guide me, but she didn't do her job very well. I knew I was 18 and in a hurry to finish school. My English wasn't that bad and I needed to do Grade 12 English to finish school and go to university. I was ESL D, but she put me in ESL C (beginner), knowing it would be longer. I was already going to have to do two extra years of high school but, because of her, I'm going to do one or two semesters more. Now I'm going to be in high school until I'm 20 years old, making me depressed.

The first day of school, I was very happy, thinking I would make new friends. When I started classes, no one talked to me. It didn't matter if I initiated the conversation; people were very cold and antisocial with others that weren't in their social group. The first semester was a big challenge because of friends and the language.

School was difficult. I didn't get the point of going to my classes because I knew that I wouldn't understand anything, or at least I felt that way. I realized that when I had questions, I didn't ask the teacher, feeling that it was going to be pointless. I would ask a question and even if the teacher explained it to me, I wouldn't understand it because of the English. Every question I had made me feel more and more dumb.

I always wished that the teacher asked the whole class if somebody spoke Spanish, or at least introduced me to someone. All the people there looked at me weird when I tried to talk to them because of the way I spoke. My English wasn't perfect, but it was better than the level I was in. I could've improved my English a lot, but my teacher didn't do much. At the beginning of the semester, I had to read two books. I read four, and my teacher told me I shouldn't read more because the rest didn't finish. So I stopped bringing a book, and then she told me that I should have, trying to make me feel lazy.

In this video, I wanted to show you the variety of feelings and experiences I had since I came here.

## DIGITAL STORY #13

*Nicolas Arauz*

*Voices for Change, 2016*

*Gender: Male | Grade: 8 | Title: Perseverance*

*School: St. Wilfrid Catholic School*

*Heritage: Nicaragua and Jamaica*

Hi, my name is Nicolas. This is me. I have a good story to tell you today, but first I am going to tell you a little bit about myself. For starters, my full name is Nicolas Manuel Arauz. This is my family. This is my mom and this is my brother. My mom's name is Silvia Argentina. She is not, in fact, from Argentina; she was born in Nicaragua. When she was young, she came to Canada with my aunts, uncle, and grandparents. Canada is where my brother Marcus and I were born. Now me! I'm 13 years old and I'm in the 8th grade. My ethnicities include Nicaraguan and Jamaican. I am very active and like to do a lot of things like playing video games, doing art, and playing sports—especially my favourite sport, basketball. I play it all the time. It's not just the sport that I love; I love all the good skills it teaches me to have, like to have good sportsmanship, to trust your teammates, and to never give up.

It is not all about the sports, though. We all know that school comes first. This is why I try hard, not just in sports, but also in school so I can be successful when I am older. Sometimes this is hard to do, though, when you are not being supported by all of your teachers. This makes school a harder experience because without support of your teachers you now have to take on everything yourself and can only rely on yourself to make it out of school.

“Don't stop because you're tired. Keep going because you're almost there.”

## DIGITAL STORY #14

*Victor López*

*Voices for Change, 2016*

*Gender: Male | Grade: 11 | Title: Falling Into the Unknown*

*School: Bishop Marrocco/Thomas Merton Catholic  
Secondary School | Heritage: Ecuador*

I have felt many challenges in my life. I've always felt alone dealing with it. And it always feels like it's going to stay like this forever. But if you just reach out and call for help – and it will work out in the end. This is how I express my story.

How many days, months, years? How much time has passed? You've been falling for a long time. The opportunities they gave you were out of reach, or you just ignored them in the end, thinking, thinking maybe they'll come back. There is no destination, no goals, and no stops – not yet anyways. You know, it was one of those days; you're still falling into the unknown, not knowing when you'll finally reach the end. You hear a sudden voice, "Hey do you want to chat for a bit?" You answer, "Sure...whatever." You haven't talked to anyone in a long time.

The dark pit you were falling in is now surrounded by bright tiny lights that blind you for a bit. You wake up on concrete floor. It seems you've finally landed, even though you felt no pain at all. You still can't really move, though. You see nothing around you, but you can still hear this person's voice. You have a long conversation about anything that came to mind. Afterwards, it was time to say goodbye. Before you say

goodbye the figure asks, "Would you like to come and explore with me?" You want to say yes... but something is holding you back. Chains that somehow got attached to you. These chains represent all the problems you have, all the problems that got you falling into your innermost apocalypse in the first place.

The figure then notices and it decides to help you. It stays with you. It tells you everything will be alright: "You're strong for making it this far." The chains slowly lose their grip on you, disappearing slowly and slowly. Then the figure somehow makes water from the palm of their hands and puts it where the chains were. It feels comforting, refreshing. It heals the wounds and bruises that the chains left behind. The figure offers its hand and tells you, "We are going to get through this together. You're never alone and you can do this. I... no...we all believe you can." The room suddenly expands and you see all of those who support you: your friends and everyone you care about. You now have the weapon of your choice to fight away all those problems, all the darkness and everything that keeps pulling you behind. You can do this. Together you and everyone else will fight alongside each other to fight all your problems away."

## DIGITAL STORY #15

*Georgette Alvarez*

*Voices for Change, 2016*

*Gender: Female | Grade: 12 | Title: Untitled*

*School: Weston Collegiate Institute*

*Heritage: Mexico*

My name is Georgette and this is my story as a Latina in Canada. When I first arrived, I was really scared because I didn't speak English. I mostly spent my days with my sister. I was really excited to go to school, but when I first went the other students looked and pointed at me just because I spoke Spanish.

At first, I felt kind of special but when I started to make friends and told them I was from Mexico, they would answer me with the words "taco" and "sombrero." When I introduced myself, someone asked "if it was hard to cross the river," or if my family was part of drug cartels. I felt offended by the conceptions they have about Mexicans and I think even teachers share these same ideas. I always smiled and answered with a joke, saying it's not hard to cross a river if you know how to swim – making them realize what they said wasn't right and that I felt offended. I didn't know if what they were saying was bad or good until I improved my English. Now I can speak up and say what is on my mind. I also decided to not bother answering sometimes. Every little thing they say makes me stronger and prouder of who I am.

People also assume most of my friends are Latino. It's hard to say, but I never really had Latino friends. Most of my friends here were and are multicultural. Every time people ask about my interests, they don't know what I will say but answer for me anyways. About music, they say "bachata, salsa, merengue." Hmm? I like Kpop and rock. About dance, I like hip hop and dancehall. In my gym class, they all assume I play soccer not knowing I like to play rugby. Even when we play, they want me in their team saying, "we want the Mexican." I feel good but sad at the same time, especially because all my family does play soccer.

I don't mind people's opinions. It has made me who I am. I actually came to dislike Latino people at one point because they never like to be known as Latino, but now I know the reason. Everyone has their own stories and experiences. I'm just happy and proud to be Mexican.

# KEY THEMES & ANALYSIS »

## Context and Overview

Between 2012 and 2016, fifteen Latinx high school students participated in the *Our Voices in School* (2012) and *Voices for Change* (2014 - 2017) programs as a response to the alarming 40% high school “drop-out” (or “push-out”) rate of Spanish and Portuguese speaking students. Both programs included the creation of 2 sets of digital stories.

Participatory Action Research (PAR) was the methodology used to create the digital stories with youth. PAR is an approach that emphasizes reflection and participation of communities during the research process. This creates opportunities for meaningful dialogue and reflection between participants, researchers and facilitators, and encourages community members to take action in order to change their social conditions. In the context of the *Voices for Change* program, youth were invited to reflect on the barriers experienced by Latinx students in high school and how these could lead to the 40% push-out rate based on their personal experiences.

Youth were also trained on the process of producing digital stories – a highly dynamic means of expression through which they could share their stories and give their take on the Ontario education system. The end result was a set of fifteen insightful and eye-opening digital stories. The storylines are diverse - some express the uneasiness of young adulthood and the challenges of growing up, while others tapped into more profound and often painful themes. The stories reveal that Latinx students are experiencing a great deal of fear in their classrooms: fear of rejection by their peers due to their ethnicities; fear of making mistakes and failing in front of their teachers; and fear of losing support offered by their friends and family at home for being who they are.

What’s more, this fear seems to be tightly correlated to how ‘Latinx identity’ is perceived in school. In their stories, students correctly point out that their histories

are not valued or represented in the curriculum. Despite the extensive class, racial, and linguistic diversity of Latin America, research indicates many North Americans continue to consider Latin Americans as a homogenous group laden with stereotypes, rather than recognizing their diversity and individuality (2000, quoted in Guerrero, 2009). Prevailing stereotypes which suggest that Latinx people are “stupid, lazy, or prone to violence and/or theft,” for example, impact students’ ability to feel safe in their classrooms and the relationships between teachers and fellow peers. (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

The stories also reveal that youth understand their barriers through the lens of intersectionality, a term coined by United States professor Kimberlé Crenshaw in 1989, that describes the ways in which our identities (race, sexual orientation, nationality, socioeconomic class, etc.) are interconnected and cannot be examined separately from one another. While these students identify as Latinx, they recognize there are many other layers that define their self-identity as well as their needs, interests, and concerns. They want to be able to voice who they are in a safe environment that celebrates their diversity and encourages them to thrive.

In the following section, you will find five key themes addressed by the students in their stories, along with recommendations for the classroom. These stories demonstrate that students are actively seeking to participate and influence their education and build a more inclusive and tolerant culture in their schools. We hope this toolkit inspires you to reach out to more students in your classroom, to hear their stories, and to discover the different ways in which diversity of experiences and identities can enrich how students learn today.

# VISUALIZATION OF KEY THEMES »

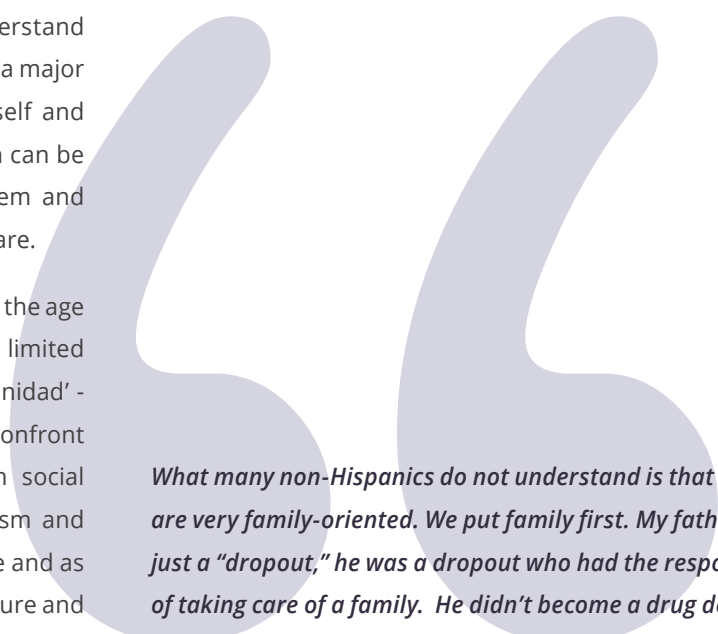


# THEME I: IDENTITIES AND STEREOTYPES

Students revealed in their stories that learning to understand and express their identities freely and confidently was a major factor in their ability to develop a strong sense of self and belonging. However, the path towards self-affirmation can be side-tracked by stereotypes that harm the self-esteem and confidence of youth, as they are discovering who they are.

Stereotypes play a big role in our societies, especially in the age of new media in which students do not only deal with limited representations of Latin American attributes - or 'Latinidad' - in mainstream films and television, but have to also confront the circulation of racial slurs and bullying through social media. Students describe their encounters with racism and negative stereotypes about Latinx people as pervasive and as deeply influential in the ways they think about their future and opportunities.

Another challenge reflected upon by students was the duality of negotiating what their Latinx identities meant for them. In the case of the *Our Voices in School* program, this was often tied to the stories of their parents. Students explored how the memories and experiences of their parents as newly arrived immigrants in Canada defined their ideas about success and failure, and in turn their drive and motivation to complete their education.



*What many non-Hispanics do not understand is that Latinos are very family-oriented. We put family first. My father was not just a “dropout,” he was a dropout who had the responsibility of taking care of a family. He didn’t become a drug dealer or a gang member; he became a man — a hard-working man.*

**-Gabriela, 2012**

*In another way, I have to appreciate all the efforts my family made, so that my father, sister, and I can be here. They’ve spent a lot of time and money, they put all their efforts into making this work, and my mom is happy to have the family united. It’s unfair of me to want to go back to Colombia without even trying first, without taking the opportunity my family gave to me.*

**-Paula, 2012**

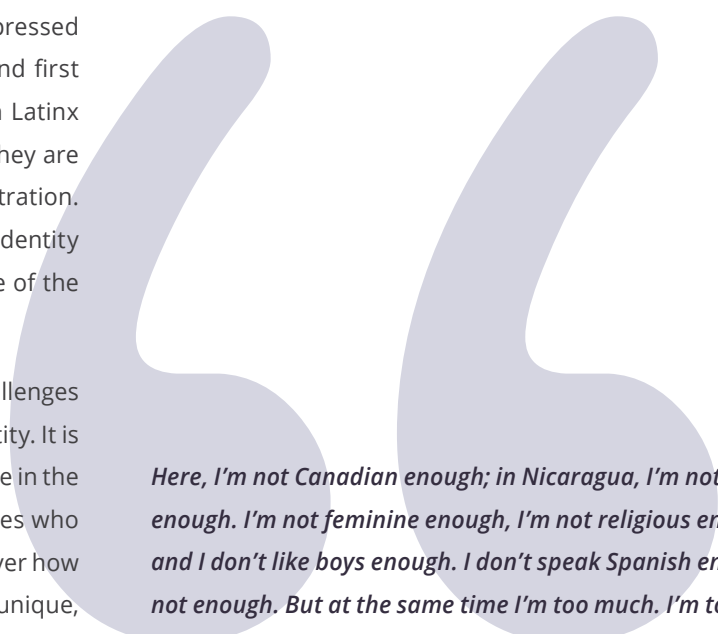
*People in the media tell me that because of my culture it’s hard for me to succeed in a good job. My brother dropped out of college and became a blackjack dealer, even though we have the same parents. So, stereotypes can affect us even when our families are supportive. If people judged our characters instead of our cultures they would be more productive and be able to keep going to school, and not drop out.*

**-Christian, 2012**

In contrast, some students from the 2016 program expressed a disconnect from the experiences of their parents and first generation immigrants. Their inability to connect with Latinx values and traditions while inhabiting a world where they are defined by them, led to further confusion and frustration. This, in some cases, led to the rejection of the Latinx identity - rather than to an appreciation of the nuanced nature of the Latinx experience.

On top of this, the stereotypes that defined their challenges were not limited to perceptions about their Latinx identity. It is important to note that although latinidad plays a big role in the life of these youth, it is not the only identity that defines who they are. Their stories revealed a sense of frustration over how they were treated merely as Latinxs, rather than as unique, multi-dimensional individuals that inhabit complex realities determined by their sexual orientation, gender identities, race, ethnicity, and age.

Placing efforts in implementing an intersectional approach to identity in the classroom promises to create a space in which students feel comfortable and safe to be themselves. This can have an impact in their motivation to make stronger social connections with their peers, as well as with engaging with their learning and improving their academic performance.



*Here, I'm not Canadian enough; in Nicaragua, I'm not Latino enough. I'm not feminine enough, I'm not religious enough, and I don't like boys enough. I don't speak Spanish enough. I'm not enough. But at the same time I'm too much. I'm too liberal, I'm too outspoken, I'm too vulgar, I'm too masculine, I'm too Canadian.*

**-Adrian, 2016**

*People also assume most of my friends are Latino. Most of my friends here are multicultural. Every time people ask about my interests, they don't know what I will say but answer for me anyways. About music, they say "bachata, salsa, merengue." Hmm? I like Kpop and rock.*

**-Georgette, 2016**

*Life as a black/Latino student in school can be a challenge at times considering the fact that my ethnic backgrounds are both considered minorities due to racism. Over time I started to notice how messed up the image of my ethnicities were, stereotypically.*

**-Marcus, 2016**



# THEME 2: MENTAL HEALTH AND EMOTIONAL WELLBEING

In both the *Our Voices in School* and *Voices for Change* digital stories, a common theme weaved throughout the narratives is that of mental health. Imagine for a moment that you are in the shoes of one of these students. Try just for a minute to see yourself in a similar situation to one that they have described. Think of what it might be like to never quite be Canadian enough, but simultaneously not being Latinx enough. Imagine trying to understand yourself through a broad or imposed term such as “Latin”, “Latinx”, “Latin American” or “Latino/a-Hispanic”, which encompasses an entire continent worth of countries, all with their own unique traditions and diverse histories. You are not Bolivian, Mexican or even Canadian for example; you are defined as “Latin American”. Then, visualize having to balance multiple, and at times, opposing cultural identities. One, such as Latinx, that you may not feel inherently connected to, yet are defined and structured by. On the other hand, picture yourself moving to a new country, where everything is different, feeling utterly lost, immersed in a new language. Think of what it would be like. Picture leaving behind precious family members and loving friends, often thousands of kilometers away. Leaving a place where you do not feel different, where you feel accepted and connected to others. For many of these students, the decision to immigrate was ultimately made for them. How would you feel in a situation similar to either of these?

*The little confidence I had in myself has vanished.*

**-Fabiola, 2016**

*I just felt lost. I got to a point where going to school was my least favourite thing to do. I felt like I didn't belong, like I wasn't wanted. I felt like I didn't matter, like I was just another person amongst everyone else. I felt like an outcast. The only friends or people that I felt like I could connect with were people who were 10,000 miles away from me.*

**-Nicole, 2012**

*I felt utterly useless and there was a lot more bullying.*

**-Adrian, 2016**

*At first I thought it was going to be amazing, that I could finally make friends, but I was wrong. I was still depressed and just wanted to rest, sleep, and eat.*

**-Fabiola, 2016**

*I was teased every day about everything they could possibly think of: “Look at her, she's such a dyke. I heard she cuts herself. Go cut yourself, you emo.” I remember quite a few times people would push me or just point and laugh at me. I would walk down the hallway and I would hear things like: “Look what she's wearing, ew she's disgusting.” I mean, was I really that horrible looking?*

**-Nicole, 2012**

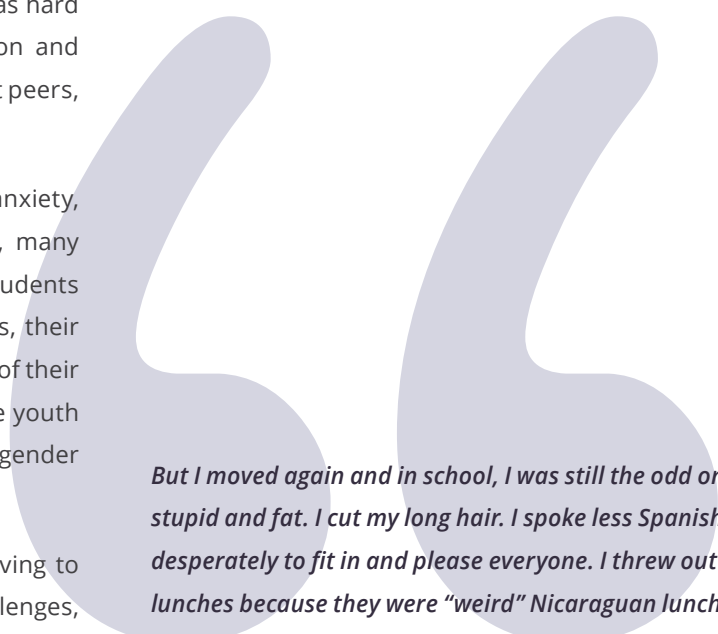
<sup>4</sup> Many Latin American immigrants prefer to identify themselves in terms of their national origin rather than such pan-ethnic terms as Latinx or Hispanic. It is important to understand that Latinx people come from diverse countries, ethnic, cultural and class backgrounds, immigration experience and linguistic groups.

Bullying from peers was often severe, causing students to feel stupid, different, or like outcasts. This, in conjunction with ESL challenges, caused students to feel less intelligent, inadequate, and frustrated. Students noted that it was hard to make friends, contributing to feelings of isolation and depression. Many expressed feelings of anxiety about peers, the classroom, grades, and their future.

Students spoke about depression, sadness, anxiety, and isolation. At various points in their narratives, many described losing their self-esteem and confidence. Students also shared how they began questioning themselves, their intelligence, and their identity, particularly as a result of their experiences in school. At the same time, many of the youth were also negotiating issues related to race, class and gender identity.

The youth described those first few years after arriving to Canada as being especially difficult, fraught with challenges, and causing a great deal of depression. Many experience immense sadness over missing home, trying to adjust to life here, and feeling alone. Students, including those who were born or raised in Canada, described being discriminated against because of their Latinx identity. Students also shared how negative Latinx stereotypes in the North American media, as well as in their schools, made them feel.

The youth described lingering depression well after that initial arrival and settling period. Furthermore, so did many of the youth who were born or grew up in Canada. Regardless of their age when they came to Canada or if they were born here, these students experienced an array of complex challenges, understandably, causing the deep and difficult feelings and emotions described in their stories.



*But I moved again and in school, I was still the odd one. I felt stupid and fat. I cut my long hair. I spoke less Spanish; I tried desperately to fit in and please everyone. I threw out my lunches because they were “weird” Nicaraguan lunches and didn’t smell like “regular Canadian food.” They said it looked like vomit and eventually, it looked like that to me too.*

**-Adrian, 2016**

*When I was in grade 8, my mom came to my school for a parent-teacher interview. During the meeting my teacher told my mom that I wouldn’t be able to do anything in life — he said I needed the education right now or I wouldn’t be able to do anything in the future.*

**-Sebastian, 2012**

*They were assuming that because I’m Hispanic, I wasn’t good at school and applying myself.*

**-Christian, 2012**

*These chains represent all the problems you have, all the problems that got you falling into your innermost apocalypse in the first place. There is no destination, no goals, and no stops... you’re still falling into the unknown, not knowing when you’ll finally reach the end.*

**-Victor, 2016**

# THEME 3: SUPPORT SYSTEMS, SOCIAL CONNECTIONS AND SUPPORT IN SCHOOL

Mental and emotional health challenges appear to be further exacerbated when a lack of support systems are in place. Systems of support ranged from social connections with peers, along with making friends, as well as parents, teams, and family members while meaningful engagement from teachers, guidance counselors, principals and other school administrators was also critical.

Genuine connections with educators, along with forming bonds and friendships fostered a sense of social cohesion and acted as another important pillar of support. However, the ability to build these relationships was, at times, impacted by English language barriers, or an overall feeling of coldness or unfriendliness in social interactions. Some students arrived in Canada feeling optimistic but became disengaged as they struggled to integrate in school and make meaningful social connections. They feel a lack of social supports at a particularly difficult time, acutely aware of the friends and family left behind in their country of origin.

A lack of support, particularly in schools, can further cause students to feel undervalued, hopeless and disenchanted. Not receiving adequate support often translates into students feeling less confident in their academic abilities and overall future while contributing to feelings of isolation and depression.

Students who are not adequately supported in school may seek to leave the academic setting. Meanwhile, when students are supported, they believe in themselves, gain more confidence and often strive to remain and excel in school. In many ways, they become happier and inspired to strive for what they wish to achieve.

*My mother is very supportive and pushes me to reach my potential every day. She wants me to take the chances she never could. Without her, I don't think I would have any motivation to accomplish anything, especially having to do with what I want to do.*

**-Gabriela, 2012**

*Everywhere I went, I saw people together, making me jealous and miss my friends and family a lot. When I started classes, no one talked to me. It didn't matter if I initiated the conversation; people were very cold and antisocial with others that weren't in their social group.*

**-Leonardo, 2016**

*If you have a family problem, they tell you to forget about it while you're at school. I don't think that's right... at school, I still need more help.*

**-Daniela, 2012**

*Months passed and my English is improving. I am more confident. I have teachers who are very understanding. For example, my math teacher always approaches my seat to ask if I understand. Because of this I am not afraid to ask questions and I will give my best and study like crazy to achieve my day-to-day goals.*

**-Fabiola, 2016**

The importance of family was often expressed. For many of the youth, parents were crucial systems of support. However, the support of teachers in conjunction with that of others created the most optimum setting for success in school.

When these supports are not in place, making meaningful social connections and excelling academically becomes more challenging, furthering feelings of depression or anxiety. The next section is devoted entirely to discussing the subtheme of support in school.

### **Support in School**

When asked about their experiences as Latinx students, students responded by sharing anecdotes about their everyday lives. The common theme: unfair treatment by educators who had a deep misunderstanding of their unique challenges as Latinx students. From falling behind in their education due to lower levels of English, to experiencing racism from authority figures who judged them based on stereotypes rather than their academic qualities, Latinx students confessed to feeling a deep distrust in their educators.

Their stories demonstrated ways teachers appeared to be unresponsive to the needs of Latinx students. Youth shared painful memories of teachers, guidance counsellors, and principles discriminating against them. These instances included unfair discipline, unfair treatment, or teachers appearing to not believe in their academic potential. Actions by teachers caused youth to question their self-esteem, feel unsupported, and become disengaged and unmotivated to learn in school.

*It would have made a difference if she would have helped me or tried to help me, but she didn't try at all.*

**-Sebastian, 2012**

*Together you and everyone else will fight alongside each other to fight all your problems away. In the end, you're never alone, look around you, they may be strangers, friends, family. These people are there for you, they will help you fight these problems away. So don't be afraid to take their hand to stand up again.*

**-Victor, 2016**

*When I introduced myself, someone asked "if it was hard to cross the river," or if my family was part of drug cartels. I felt offended by the conceptions they have about Mexicans and I think even teachers share these same ideas.*

**-Georgette, 2016**

*Here sometimes I feel like teachers are being racist with [Latinx] students. For example, when I was in grade 5 there was this teacher and she thought that I stole something from a student in my class. I didn't steal anything from anyone. Just because this white girl told her that I did, she believed her.*

**-Fernanda, 2012**

*This is why I try hard, not just in sports, but also in school so I can be successful when I am older. Sometimes this is hard to do, though, when you are not being supported by all of your teachers. This makes school a harder experience because without support of your teachers you now have to take on everything yourself and can only rely on yourself to make it out of school.*

**-Nicolas, 2016**

These instances hint at the need to raise awareness about unfair treatment of Latinx students among teachers and educators. A TDSB census found that 12% of students felt that their cultural or racial background influenced the unfair imposition of school rules on them, and 5% felt that their linguistic background had led them to experience discrimination (Yau & O'Reilly, 2007). Learning a second language can be a major challenge and students articulate feeling helpless about their ability to communicate in English in order to succeed in school (Ontario Ministry of Education, 2006).

In some of the stories, the students touch on how teachers can help beyond the classroom by helping to facilitate social connections. This appeared to be especially pressing among the youth that had recently immigrated. Students described the relief they felt at being introduced to other students from their own culture who could act as cultural allies and help them to decode their new cultural surroundings. The literature supports this approach to assisting with social integration (Ontario Ministry of Education, 2006). Leonardo mentions how he had wished his teacher had asked if any other student spoke Spanish. This would have been helpful for him, not only because he might have been able to understand material better or ask questions easier, but also to help create social connections, especially with those who he shared a first language with. Meanwhile, we can see how a teacher helping to facilitate this connection, resulted in an improved school experience for Deborah.

The Proyecto Latino report notes that the perception of preferential treatment along ethnolinguistic and socioeconomic lines is a major factor in leading to disengagement among Canadian-born and immigrant Latinx students (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

*Every question I had, made me feel more and more dumb.*

**-Leonardo, 2016**

*I feel this teacher treated Spanish students differently. She made me and the only other Spanish students in the class stay in at recess and clean up. I wish my teacher could have changed her attitude towards Spanish students. I wish she could give them a chance and believe in them like she believed in the others.*

**-Fernanda, 2012**

*I always wished that the teacher asked the whole class if somebody spoke Spanish, or at least introduced me to someone. My English wasn't perfect, but it was better than the level I was in. I could've improved my English a lot, but my teacher didn't do much.*

**-Leonardo, 2016**

*I was completely lost, but one teacher helped me out [the] teacher told me where to sit. I sat beside a girl who was Colombian, Yuliana, and another girl who was Mexican, Daniela. [At lunch] I heard people calling out my name. It was Yuliana and Daniela telling me to sit and eat with them. I will never forget that day!*

**-Deborah, 2012**

*In high school I had a similar experience with a math teacher. Once, she told me that I wasn't doing well in math because teachers back home don't go to proper schools, so I didn't get a proper education. I thought it was really racist and hurtful, especially coming from her, since she's an immigrant too. It was disrespectful; she put down my education, my culture, and my country in one sentence.*

**-Sebastian, 2012**

Students notice that rules are applied inconsistently, particularly when students from specific ethnolinguistic groups receive more teacher attention than others. Some Latinx students feel that teachers have low expectations of them and report underperforming or disengaging with school because of this.

According to the Proyecto Latino report, low expectations of Latinx students' academic success deeply shape the extent to which resources and opportunities are made available to these students and influence their own commitment to their studies (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011).

When teachers do not speak up against a harmful stereotype or if they judge a student's ability based on linguistic performance, they are contributing to a culture of oppression and discrimination that leaves capable students behind in the education system and sends the message, in line with the media's representations of Latinxs, that they, too, will not succeed. On the other hand, students made an emphasis on anecdotes in which supportive teachers helped them succeed and overcome challenges.

When teachers are patient, understanding, and go out of their way to connect with students in meaningful way, while striving to help them excel academically, students feeling valued and supported. Stories of teachers who boosted their students' morale by supporting them in times of distress and encouraging them ask questions in class, proved to be a turning point in the student's decision to remain in school and engage with their learning.

*One day, in elementary school, I told my teacher she was not supposed to do something. Somehow she found what I said to be arrogant and disrespectful. She asked me where my parents are from. I was confused as to why she would ask me something with no relevance to the situation, but I still responded [Nicaragua and Jamaica]. When I told her she said, "Oohh", as if she understood why I was acting in a 'negative behaviour' according to her.*

**-Marcus, 2016**

*I'd been learning Spanish for the last 2 years and now school was in English. None of the rules made sense; nothing sounded the way it should. The boys in my class called me stupid and they were correct. I couldn't read or write like the other kids. Then in third grade, my teacher named Ms. Loudisa put me in a tutoring program. Within 2 months, I was reading faster than all the other kids and I loved it. Ms. Loudisa believed in me and knew how far I could go with the right support.*

**-Adrian, 2016**

*I can't stop mentioning is Mr. MacDonell. The best math teacher that has ever existed! In Peru I was never good in math, but thanks to this teacher and all his support, I received an award in that course. I will always remember this and I'm glad I understood it.*

**-Deborath, 2012**



# THEME 4: LEARNING TO COPE WITH CHANGE AND CHALLENGES

Through the digital stories, it is clear that support systems are vital to students' academic success, as well as their improved emotional wellbeing. These supports help catalyze students' ability cope with change, deal with challenges, strengthen their resiliency and gain more confidence in themselves.

These Latinx youth demonstrate an incredible amount of resiliency throughout their digital stories. Despite number barriers and challenges, both personally and at the structural level, they continued to try and overcome them. However, it is important to stress that their ability to do this – “bounce back” or “push through” while maintaining a positive outlook – was often realized when support systems were in place.

As the youths' narratives unfold, we witness how the students begin to develop self-reliance. For some, this development occurred because they were given the appropriate tools to effectively cope with the challenges and life changes they faced. While for others, this reliance on themselves, may have been catalyzed due to failed support systems, leaving them with no other options other than self-reliance. The latter, does not provide positive long term coping skills, making it harder to excel in the classroom and balance academic obligations, when faced with problems or difficulties.

*The room suddenly expands and you see all of those who support you: your friends and everyone you care about. You now have the weapon of your choice to fight away all those problems, all the darkness and everything that keeps pulling you behind. You can do this.*

**-Victor, 2016**

*I know things are hard right now because I haven't adapted yet, but life doesn't finish in one or two months. I need to think about the future and the rest of my life. Life is filled with opportunities; you have to take all of them.*

**-Paula, 2012**

*Never give up. Don't stop because you're tired. Keep going because you're almost there.*

**-Nicolas, 2016**

*I never used to stand up for myself because I was too scared. When I began to stand up for myself, the bullies wanted to be my friends.*

**-Marcus, 2016**

*Finally in high school, life is much better than it was before. I'm not afraid anymore. I'm not afraid of being different. I don't care if people like me or don't like me, if they talk or don't talk, it just doesn't matter anymore. And as we grow older we see that being liked by others isn't that important.*

**-Nicole, 2012**

When the students experienced educational settings that were inclusive, it helped them gain more confidence and a belief in themselves. As they gained confidence in themselves, they often developed confidence in their future and ability to succeed. When students feel more confident, they are more likely to stay in school.

Many digital stories reflect that, the more support systems and social connections are in place for the youth, the better the youth appeared to cope with the changes and challenges in their lives. Despite facing racism, experiencing depression, feeling unsupported at times, or questioning their identity, the stories also revealed incredible courage, strength, and resiliency. However, for many, harnessing this was made more possible through the support systems they received.

*I didn't know if what they were saying was bad or good until I improved my English. Now I can speak up and say what is on my mind. I also decided to not bother answering sometimes. Every little thing they say makes me stronger and prouder of who I am.*

**-Georgette, 2016**

*I'm happy that my parents believe in me because I'm awesome! For most people, it's taken away from them through all the Latino stereotypes.*

**-Christian, 2012**

*Every situation is a speed bump in life and they can be overcome with believing in oneself and with support from people around them.*

**-Gabriela, 2012**

*Not only were students nice to me, but so were the teachers. There are people who say, "My teachers don't support me!" or, "When I was in high school, my teachers told me that I couldn't do it," but I can't say that's the case for me. God brought me to this school and I give Him thanks for that. I give thanks because I have such amazing teachers and classmates. I simply love this school!*

**-Deborath, 2012**



# RECOMMENDATIONS »

## and Concluding Thoughts

### RECOMMENDATIONS

- Many ELL students will benefit from modified course expectations and materials. However, it is important to maintain high expectations and increase the difficulty of lessons as the students' English language abilities improve (Ontario Ministry of Education, 2006).
- Invite the school board's anti-racism officer to speak to the class about the importance of identifying and eliminating stereotypes.
- Contact local Latinx organizations or community members to talk to the class about Latinx people and their culture (see appendices for contact information of organizations in the Greater Toronto Area).
- Emphasize an anti-racist and inclusive curriculum in order to foster respect and diverse worldviews within the classroom and to meaningfully represent a diverse student population.
- Hold a training session in Culturally Responsive Teaching for fellow teachers and school staff.
- Be aware of ways that expectations with regards to classroom behaviour and learning styles may differ across (and within) cultures. Inform students clearly and explicitly about behaviour expectations in your school and your classroom. Facilitate an ongoing dialogue with students about ways in which behaviours and expectations both differ from and are similar to norms in the schools they previously attended. Encourage students to think critically about norms and expectations both in the school setting and beyond the classroom.
- Encourage the school to provide school-based employment or paid co-op opportunities to help students balance the need to contribute economically to their family and the desire for further education (Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & GranadosCeja, 2011).
- Showing an interest in the student's family can go a long way to creating a rapport with the student. Sharing some information about your own family can often make students feel a greater connection to the school community.
- Include strong, accurate representations of Latinx people in the classroom resources and materials you use.
- Utilize texts, literature, films, and biographies that reflect the lived experiences and perspectives of Latinx people and celebrate Canada's diversity.
- Encourage your school to use posters and displays that reflect cultural diversity. Allocate a portion of the school's budget to ensure that some library books are available in the first languages of students, that arts programs such as music or drama clubs reflect cultural diversity in their programming, and that cross-cultural volunteer opportunities are available to all students (Ontario Ministry of Education, 2006).
- Avoid using assumed cultural knowledge that may not be familiar to all students (Ontario Ministry of Education, 2006). For instance, math problems that assume an understanding of the value of local currency should be properly contextualized by providing necessary preknowledge to all students.



## CONCLUDING THOUGHTS

The digital stories produced by the student participants in the *Our Voices in School* and the *Voices for Change* programs highlight key areas of difficulty for Latinx students. They serve as a starting point to help educators address the needs of these students. Furthermore, these stories are meant to assist educators in understanding the experiences of their Latinx students more deeply and how those experiences can affect students' performance and engagement in the classroom.

If we take the voices of the students seriously, it is important that educators have access to resources and professional development that assist them in acting on the concerns of Latinx students. With this in mind, we encourage you to continue on to our professional development series *Becoming Cultural Allies*. This guide outlines possible solutions and strategies that educators can employ to deal effectively with the concerns raised by the students' stories. The toolkit then outlines a series of workshops that are designed to assist educators in developing learning material that is targeted to their Latinx students. It is our hope that these resources can address the needs that the digital stories express while appreciating the dedication of the educators that invest in their students.

Part 2

# BECOMING CULTURAL ALLIES

A Training Toolkit on Building  
Inclusive Classrooms



# TEACHER TRAINING »

## Becoming Cultural Allies

In recognition of the need to translate students' experiences and suggestions into action, this training toolkit was developed with TCDSB teachers to respond to the challenges and opportunities identified by their students. This toolkit aims to provide educators with valuable knowledge on student-centered teaching strategies and how to act as cultural allies in order to better reflect the diversity of their classrooms and make it more inclusive of traditionally underrepresented or marginalized groups. It is our hope that this toolkit will not only help educators to better engage their Latinx students, but students of all backgrounds, so that all students have a sense of their full value and potential. This next phase of the toolkit presents a 4-session guide on becoming a cultural ally.



### ACTIVITY OVERVIEW

There are 4 sessions in this cultural ally training, each combining activities with reflective discussion focused on practical application of new knowledge and ideas. The first and second sessions can stand alone as a half day workshop, while the third and fourth sessions enable teachers to delve into greater depth on the issues discussed in the first two sessions and provide usable classroom resources and lesson plans. The first session identifies areas where current curriculum or classroom practices may exclude certain students. The second focuses the discussion on the barriers faced by Latinx students and uses the *Our Voices* digital stories. The third session encourages educators to explore strategies for culturally responsive teaching and sharing strategies that they are already using with their peers. The fourth has participants apply their reflections to the creation of a unit plan that incorporates the strategies identified in the previous sessions. The session activities, themes and issues, and durations are outlined in the table below. *Becoming Cultural Allies* is designed as a daylong workshop, but can also be completed over a 4-week period. The resource is easily adaptable and can also be delivered as a very effective 1 hour or half day session.

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
An Introduction: Unpacking Privilege in the Classroom	40 MIN	ICEBREAKER + What does a scientist look like?	<ul style="list-style-type: none"> <li>• Stereotypes &amp; Biases</li> <li>• Culture &amp; Identity</li> <li>• Cultural norms and representation in the Classroom</li> </ul>
	40 MIN	I am Canadian	
	20 MIN	Discussion	
Understanding Latinx Disengagement	30 MIN	Disengagement Factors	<ul style="list-style-type: none"> <li>• Belonging &amp; Engagement</li> <li>• Latinx Student Experiences</li> </ul>
	60 MIN	<i>Our Voices</i>	
	20 MIN	Discussion	
Culturally Responsive Teaching	80-90 MIN	Culturally Responsive Teaching	<ul style="list-style-type: none"> <li>• Culturally Sensitive and Inclusive Pedagogy</li> </ul>
	35-40 MIN	Sharing Strategies	
Put it all Together	90 MIN	Unit Planning	<ul style="list-style-type: none"> <li>• Advocacy &amp; Strategies for Student Success</li> </ul>
	15 MIN	Advocacy & Knowledge Sharing Discussion	

### NOTES FOR THE FACILITATOR:

1. Consider circulating the “Learning Needs and Resources Assessment” (LNRA) (see appendices) to participants via email or other means in order to get a sense of their needs, interests, expectations, and motivations ahead of commencing the sessions.

2. At the beginning of the first session, share that the end goal of the training is to develop or redevelop a unit plan tailored for the Latinx learner.

3. At the close of the second session, remind participants to bring a lesson plan that they have used, or hope to use, to engage minority learners to the next session.

4. At the close of the third session, remind participants that the fourth session is a work period, and that they will spend their time creating a unit plan to better engage the Latinx learner. Request that participants come prepared with resources and tools that they believe could support the Latinx student.

- Record key topics and ideas discussed, and ask break-off groups to nominate recorders to summarize group work and discussions. The notes produced will be used to document and share key takeaways from each session with participants via email.

# SESSION – I »

## An Introduction – Unpacking Privilege in the Classroom

The goal of this session is to explore the ways in which dominant cultures and stereotypes impact the classroom environment, as well as the resources and teaching strategies we choose to use as educators, thus setting the stage for the sessions that follow.

### PARTICIPANTS WILL:

1. Critically examine their own cultural biases and perspectives;
2. Identify the dominant culture(s) that characterize their classroom and the stereotypes, biases, and value systems perpetuated in this environment; and
3. Explore and discuss how our own biases and belief systems may subtly influence the resources and teaching strategies we choose to use as educators, sometimes leading to cultural impositions in the classroom.

Consider kicking things off with an icebreaker. Check the LNRA responses to see if any participants suggested an activity they have found particularly enjoyable. Otherwise, there are some great icebreaker activities here: <http://www.icebreakers.ws/large-group>.

### SUGGESTED ICEBREAKER: PAPER TOSS<sup>3</sup> (15 MINUTES)

#### MATERIALS

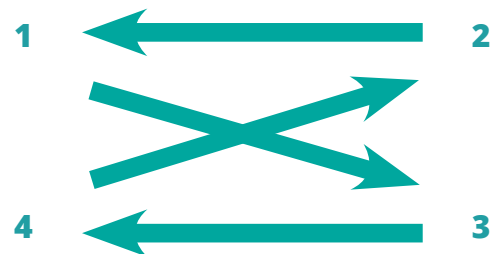
- One 8 x 11 piece of paper for each person
- One empty container

#### STEPS

1. Set up the seating in the room by forming a circle of chairs – 1 chair/ participant.
2. Ask each participant to write down one reason that they decided to participate in this workshop. This will be an anonymous disclosure (there's no need to write down your name on the page).
3. Once participants have finished writing, instruct them to crumple

their paper into a ball.

4. Once everyone has crumpled their piece of paper, ask participants to stay in their seats and to try to toss the ball into the empty container in the center of the circle. Ask the group to toss all the paper balls that didn't make it in the container into it.
5. Have each participant then remove one ball of paper from the container. They can uncrumple the paper and read it. Reading another statement will help increase confidence and trust in the group by helping participants recognize commonalities. Everyone should then crumple their papers up again.
6. Depending on the size of the group, number each person off 1, 2, 3, 4. Participants should gather in groups with their elbow partners, ensuring that numbers 1-4 are represented. Persons 2, 3 and 4 place their wads on the floor at their feet. Then instruct the groups to begin tossing their paper balls in this formation: 1 tosses their paper to 3, 3 tosses to 4, 4 tosses to 2, and 2 returns it to 1. Have the groups practice this pattern several times. When a group is comfortable tossing one ball of paper, person 2 adds their paper ball into the action using the same pattern. Gradually, after each level is mastered, persons 3 and 4 add their balls of paper. The goal of this energizer is to have all four balls of paper circulating at once.
7. Option: Instruct groups to create their own patterns with as many tosses as possible going across the circle.



<sup>3</sup>Adapted from 1999 CenterSource Systems Tribes TLC Basic Training Manual.

## “WHAT DOES A SCIENTIST LOOK LIKE?” ACTIVITY (25 MINUTES)

### MATERIALS

- 1 whiteboard
- A selection of 5 or 6 different colours of whiteboard markers
- Wireless internet connection (optional)
- Laptop (optional)
- Digital projector (optional)

### STEPS

1. Place participants in groups of 4-5 people/group.
2. Ask participants to work together to draw a scientist using the markers and whiteboard.
3. Ask each group to share their drawing with the whole group.

### SUGGESTED DEBRIEFING QUESTIONS:

- What do you notice about the pictures you’ve drawn?
  - Anticipated response: They all look similar (most people draw scientists who look like Albert Einstein).
- What are the similarities?
  - Anticipated response: All the scientists are male, Caucasian, with wild hair and glasses.
- How does this relatively homogenous image of scientists reflect the students in our classes?
- What is problematic about the fact that everyone has drawn similar images with these traits?
- How might students be impacted when they don’t see themselves represented in this image?
- Why do we all have a similar idea about what a scientist looks like?
- Would similar images to what you’ve drawn show up if one of our students did a Google images search for

‘scientist’?

- (Optional) Let’s check (use the laptop and overhead projector to do a Google images search of ‘scientist’ as a group.) What’s positive about what you found? What’s negative about what you found?
- How do these ubiquitous symbols and icons show up in the resources and materials we use in our classrooms?

## “I AM CANADIAN” ACTIVITY (40 - 60 MINUTES)

### MATERIALS

- “I am Canadian” video available at: <http://www.youtube.com/watch?v=pXtVrDPhHBg>
- “Culture Wheel” handout (see appendices)

### STEPS

1. Play the “I am Canadian” Molson Canadian beer commercial, also known as “Joe’s rant,” and then discuss it as a group, exploring questions such as:
  - Who is represented by it?
  - Who is excluded?
  - What does this tell us about Canadian identity?
  - How do the resources you use in your classroom reflect these stereotypes and ideas about Canadian identity? How do they defy these norms?
2. Hand out the Culture Wheel sheets for participants to use to create their own personal culture wheel. They can also choose to write their own rant, time permitting.
3. Regroup to share and discuss examples. Discussion questions might include:
  - How does your cultural rant differ from “Joe’s rant”?
  - How do the teaching strategies you use in your classroom reflect what you’ve included in your rant?
  - How do the resources you use reflect these ideas?

# SESSION – 2 »

## Understanding Latinx Disengagement

In this session, participants explore Latinx experiences at school through digital stories produced as part of the “*Our Voices in School*” project, and reflect on how they could better support and engage students of diverse cultural backgrounds.

### PARTICIPANTS WILL:

1. Familiarize themselves with the experiences of some Latinx students in Toronto;
2. Identify and discuss the racial and ethnic disparities in present Canadian education; and
3. Explore how and when cultural or traditional views may influence students’ participation in classrooms and schools.

### “DISENGAGEMENT FACTORS” ACTIVITY (30-40 MINUTES)

#### MATERIALS

- “Student Engagement in Ontario: Statistics” handout (see appendices)
- “Facing Failed Multiculturalism” handout (see appendices)
- “The school experience of Latin American youth in Canada: the three dimensions of the 40%” handout (see appendices)
- Document camera (optional)

#### Steps

1. Cut the statistics into strips, with one statement per strip and room for notes below.
2. Break the participants into small groups and distribute at least one statement to each group to read and discuss together.
3. Regroup to share and discuss.
4. Next, distribute copies of the excerpt from “Facing Failed Multiculturalism,” which describes the typical educational

experiences and challenges of children who are new to Canada. Ask for a volunteer to read it aloud. If you have access to a document camera, place the handout on the screen so that everyone can choose to follow along together on the projected page.

5. As a large group, discuss reactions to the excerpt. Invite discussion through the following questions:

- What are some of the difficulties that this child is encountering?
- What factors are contributing to disengagement?
- What are the potential consequences of disengagement, both now and later in life?
- As an educator, what are some possible strategies that you could use to support this student?

6. Next, distribute copies of the excerpt from “The school experience of Latin American youth in Canada: the three dimensions of the 40%,” which explores the external, internal, and relational factors that contribute to Latinx student disengagement. Ask for a volunteer to read it aloud. If you have access to a document camera, place the handout on the screen so that everyone can choose to follow along together on the projected page.

7. As a large group, invite participants to share the factors that they have seen at play in their classroom and school.



## “OUR VOICES” ACTIVITY (60-80 MINUTES)

### MATERIALS

- “*Our Voices in School*” digital stories (video format available at <https://vimeo.com/45515040> (password: OVIS private screener))
- “*Our Voices in School*’ Reflection” handout (see appendices)
- “*Our Voices in School*’ Transcriptions” (refer to pages 4-11 of Part I of this document: THE Latinx SCHOOL EXPERIENCE Stories from Latinx Students in Toronto High Schools)

### STEPS

1. Hand out reflection forms and ‘*Our Voices in School*’ Transcriptions.
2. Explain that after every video there will be a 2 minute pause to reflect on themes, barriers, successes, and teaching opportunities.
3. Begin the video, pausing for reflection after every story. Participants can use the Transcription handout to help their retention of what was said in each video.
4. As a large group, share and discuss reactions and reflections.

# SESSION – 3 »

Culturally Responsive Teaching: Getting beyond the 3 D's of Inclusivity – Dinner, Dance and Dress to Incorporate Meaningful Inclusive Practice

This session aims to help teachers identify tools and strategies to develop lessons that better incorporate and reflect diverse cultures and practices.

## TEACHERS WILL:

1. Examine student needs within the context of culture;
2. Demonstrate the use of pedagogical techniques that respect and explore student culture and the impact it has on their academic achievement; and
3. Discuss practical suggestions for incorporating elements of students' culture and heritage in the classroom.

## “CULTURALLY RESPONSIVE TEACHING” ACTIVITY (80-90 MINUTES)

### MATERIALS

- “Culturally Responsive Teaching” prezi, available at [http://prezi.com/fz\\_d92p5ud60/culturally-responsive-teaching/](http://prezi.com/fz_d92p5ud60/culturally-responsive-teaching/)
- Laptop (optional)
- Digital projector (optional)
- Interactive Whiteboard (optional)

### STEPS

#### (60 MIN)

1. Examine the title of this workshop. What is problematic about the 3 D's approach to incorporating diversity and inclusivity into the classroom Dinner (i.e. tacos), Dance (i.e. salsa) and Dress (i.e. sombreros)?
2. Based on what has been discussed in the workshop series thus far, ask participants to define culture, particularly in the context of the school setting. Participating educators can be invited to write down key words or concepts on the interactive whiteboard. Participants should then be given an opportunity to compare their definitions with those provided in the clip from Parenting Across Cultures: The

Different Ways We Raise Our Children, featured on the prezi that accompanies this workshop. In this clip, Uzma Shakir, an activist, advocate on immigration issues and multiculturalism and Executive Director of the Council of Agencies Serving South Asians (CASSA), states: “Culture is almost intuitive; it’s not something you think about, it’s something you live.” Mehru Ali, Professor at Ryerson University in the School of Early Childhood Education and a Co-Director of the Center for Excellence for Research in Immigration and Resettlement at The Ontario Metropolis Center, adds: “When you’re in the middle of the culture yourself, you’re like a fish in water; you don’t see the water around you.”

- How do the points that Uzma and Mehru make about culture apply to our practice as teachers?

3. As a group, watch the next clip of the program, where Uzma states: “I’m always asked, for instance, you know, ‘Now that you’re in Canada...’ That very term, ‘Now that you’re in Canada’ - what is that supposed to mean? Other than the fact that I’m freezing and I have to wear boots and coats, which I probably never would in Pakistan. What does it mean to say ‘Now that you’re in Canada’? There is an assumption, there is a whole body of discourse that goes with it which says, ‘Now that you’re in Canada, you’re more civilized. Now that you’re in Canada, we have more liberal democracy and you’re gifted with that liberal democracy. Now that you’re in Canada, we have things like child welfare legislation which protects children so you can’t – the assumption that you used to do certain things in certain ways. (...) [T]he assumption that what you used to do was wrong and now you can be someone better.” Mehru adds: “People would like to think that [there’s a Canadian way to parent], because that helps to other people who are racialized.”

- What does Mehru mean by othering?
- What might she mean by racialized?

- How do these concepts (othering and racialization) impact our practice as teachers?

**4.** Feedback from teachers who have worked in both Latin American and in Canadian context highlights the idea that many Latin American education systems center around direct instruction and rely on the teacher to provide frequent guidance checking in often with students to ensure task follow-through, as well as comprehension. In contrast, the Canadian system often assumes that students are independent and resourceful. Therefore, if a student is unable to work independently, (s)he may experience a lack of success, lose confidence as a result, and become disengaged, unmotivated and isolated.

- As teachers, how can we ease students' transition from another educational system into our classroom?

**5.** It is well recognized that instilling a sense of cultural pride is essential in developing classrooms that help all students reach their potential.

- In striving to facilitate inclusive classrooms that incorporate the cultural heritage of all of our students, how can we, as teachers, help foster students' sense of pride in their hyphenated or multiple cultural identities (i.e. in students who self-identify as Canadian and Latinx), especially if we ourselves don't share those identities? E.g.: I'm not Latina or Hispanic, how can I help the student in my Grade 9 class who's Latina develop her sense of identity and pride in her cultural heritage?

#### **(20-30 MINUTES)**

**6.** Introduce the CONCLUSION AND RECOMMENDATIONS section of this document as a framework that can be used to help us enhance learning opportunities for students who are underrepresented in our classroom resources and learners who are disengaged.

**7.** As a large group, review and discuss recommendations and strategies that have come up throughout this workshop and previous discussions and/or those that are presented in the CONCLUSION AND RECOMMENDATIONS section of this document. Explore key concepts and classroom implications of these recommendations. Invite participants to write down key points on the interactive whiteboard. Discussion questions might include:

- Have you used some of the strategies discussed in developing inclusive lesson plans or an inclusive classroom environment?
- How efficient were the strategies in engaging marginalized and underrepresented learners?
- Can you think of lesson plans to revisit using the strategies discussed?

### **“SHARING STRATEGIES” ACTIVITY (30-45 MINUTES)**

#### **MATERIALS**

- Sample lesson plans (provided by participants)

#### **STEPS**

Divide participants into small groups, ideally in grade or subject clusters, whichever works best based on the group.

- 1.** Instruct them to work together to identify teaching strategies that could be employed to make their sample lesson plans more culturally responsive and engaging for all learners.
- 2.** Regroup to share and discuss. Then, as a large group, brainstorm how the strategies identified during this session could be used to develop a unit plan. Remind participants that the next session will be a work period during which they will create a culturally responsive unit plan.

# SESSION – 4 >>

## Putting It All Together

The goal of this hands-on session is to help participants develop a unit plan that reflects some elements of a variety of Latinx cultures.

### **PARTICIPANTS WILL:**

1. Apply previously learned knowledge and skills to develop culturally reflective lesson plans;
2. Demonstrate the ability to use strategies that result in more supportive educational services for Latinx students; and
3. Discuss advocacy techniques for groups that are over-represented in educational disengagement and how to share these strategies among other teachers.
4. Once all groups have outlined at least 3 lessons, have them sub-divide into smaller groups to work on further developing individual lessons.
5. Regroup to share, discuss, and finalize unit plans.
6. Following the session, share all finalized unit plans with participants by email.

### **“UNIT PLANNING” ACTIVITY (90 MINUTES)**

#### **MATERIALS**

- List of strategies developed through session #3 (collated and shared by email ahead of time)
- “Unit Chart” handout (see appendices)
- “Curriculum Connections” handout (see appendices)
- “Latinx Literature” handout (see appendices)
- “Latinx-Serving Community Agencies” handout (see appendices)

### **STEPS**

1. Distribute the list of culturally responsive teaching strategies developed through the previous session, as well as all handouts and review as a large group.
2. Divide the participants into subject or grade-level clusters (potentially the same groups as during session #3).
3. Ask them to decide on a subject, grade, and set of curriculum expectations to develop a unit plan for, utilizing the unite chart and other handouts. The goal of each group should be to come up with 3-5 possible lessons for the unit.

### **DISCUSSION (15 MINUTES)**

As a large group, discuss how educators can act as cultural allies, working to advocate for and support Latinx students.

# CULTURAL ALLY » TEACHER TRAINING HANDOUTS

## LEARNING NEEDS AND RESOURCES ASSESSMENT:

*Cultural Ally Training, Pre-Engagement Reflection*

Name:

1. Explain your experience working with Latinx students, or with students from marginalized groups.
2. What practices do you currently employ when working with these students?
3. What are you hoping to learn about through this training?
4. What do you hope this training will enable you to do?

5. Do you have a favourite icebreaker to suggest for the first session?

6. Please rank the following session objectives in terms of personal priority, with 1 being lowest and 5 the highest.

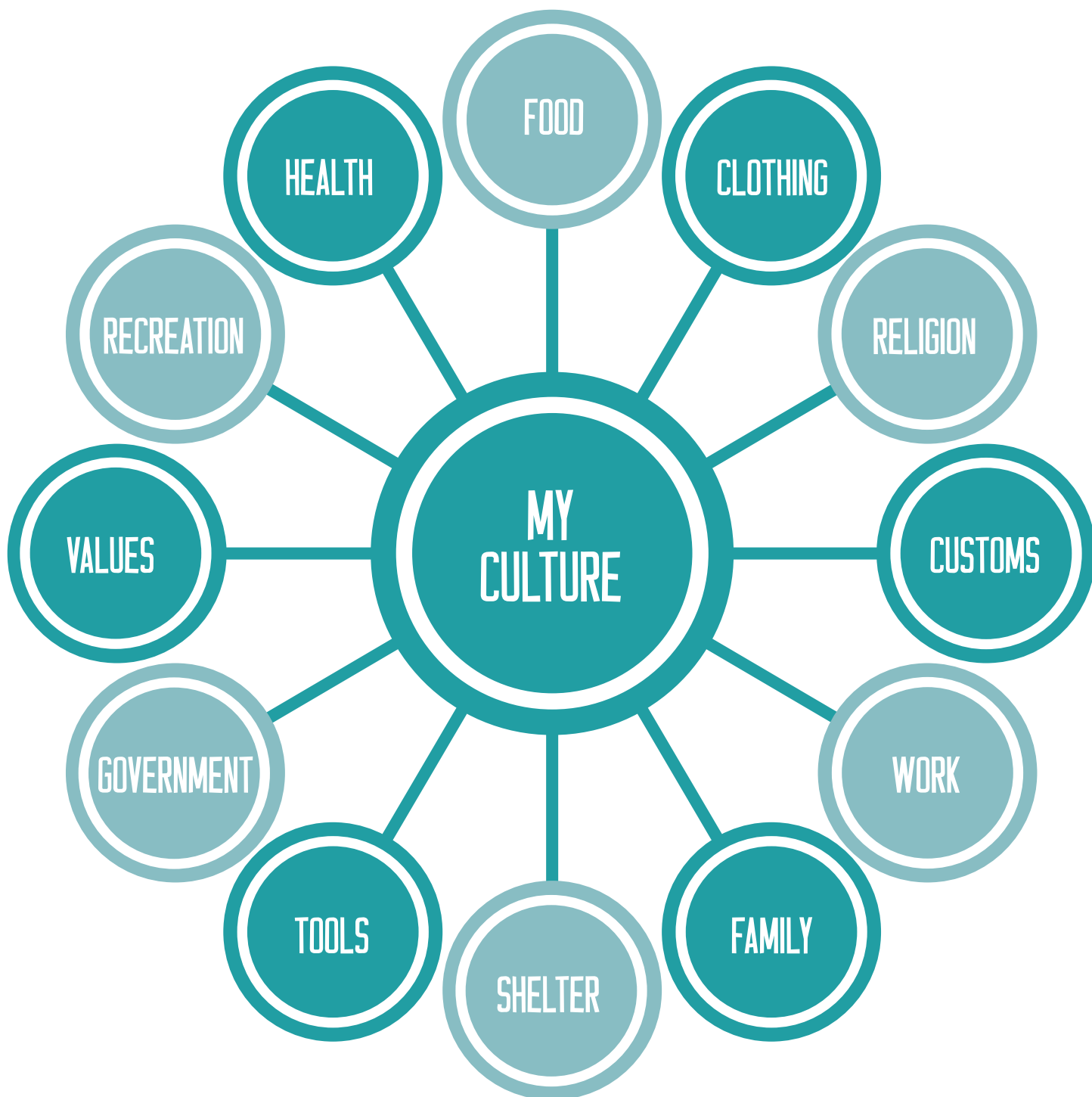
	1	2	3	4	5
Explore and develop strategies to enhance the learning opportunities of marginalized students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learn about barriers inhibiting the success of Latinx learners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Develop lesson/unit plans that include Latinx perspectives and lived experiences.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discuss different resources available for educators working with Latinx learners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discuss different resources available for educators working with Latinx learners.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7. What should we know about you to make this training beneficial and enjoyable for you?

8. Do you have any questions or comments to share?

# CULTURE WHEEL

Cultural Ally Training, Session #1



# STUDENT ENGAGEMENT IN ONTARIO: STATISTICS

## *Cultural Ally Training, Session #2*

Sources: Gaztambide-Fernández, Guerrero, West-Burns, Larrabure, Velasquez, & Granados-Ceja, 2011; University of Toronto, 2009; Ontario Ministry of Education and Training, 2005; Brown, 2006.

1. Studies show that the high dropout rates among Latinx students in Ontario is growing.
2. Some researchers have placed the dropout rate of Latinx learners in Toronto at 40%.
3. The average dropout rate among all students in Toronto is cited at 23%.
4. The increased dropout rates of Latinx students feed a cycle of reduced employment opportunities and growing poverty in the Latinx community.
5. Only 25% of educators in Toronto feel comfortable teaching students who are identified as visible minorities.



# FACING FAILED MULTICULTURALISM

## *Cultural Ally Training, Session #2*

An excerpt from “Facing failed multiculturalism: The Hispanic issue in the school system” (Pattison, 2009, pp. 79-80).

Imagine that you are an eight-year-old Canadian who moves to a Latin American country. You have had very limited academic schooling or language training in Spanish. You can appreciate that the students are very different from those in Canada, since they do not understand your culture, language, national identity, or history. Some of them cannot even place Canada on a world map. Their customs are different from yours and may even frighten you, and the limited Spanish you do know is insufficient to communicate your thoughts or comprehend the strange reality in which you find yourself.

School becomes quite difficult. The teachers speak quickly and expect you to comprehend new and foreign concepts taught in literature, science, and math just as quickly as the native-speaking students. You cannot afford to pay for extra Spanish classes that would help you to better

understand the lessons taught at school, while your parents feel powerless to help you. As the days go by, you become increasingly demoralized. You used to dream of a better life here but now your disillusionment awakes you to a harsh reality.

Aside from missing your relatives and the many holidays celebrated in Canada, you find yourself facing stereotypes about Canadians that strip away and dishonour your identity. The society that you are part of is divided into various social classes and you belong to the lowest one because of your status as an “immigrant” or “foreigner”. If the negative stereotypes are not enough to make you feel rejected, the country’s statistics will, because they predict a dire economic future for you.

# THE SCHOOL EXPERIENCE OF LATIN AMERICAN YOUTH IN CANADA

## *Cultural Ally Training, Session #2*

An excerpt from “The school experience of Latin American youth in Canada: the three dimensions of the 40%” (Schugurensky, 2009, pp. 98-99). All emphasis is original.

**External factors** are usually beyond the control of teachers and schools, and include economic, social, cultural, family and psychological variables. The economic situation of the family of the student is an important variable. The Brown Report indicates that dropout rates among Toronto students from poor families are three times higher than those of students from wealthier families. In many cases, economic difficulties are related to nutritional deficiencies, to scarcity of other resources (e.g. books, computers), to limited contact with parents (who sometimes hold two or three jobs to survive) and to the need to work during adolescence, which can lead to absenteeism, to delays in the fulfillment of assignments, to the low performance in exams, and eventually to early school leaving. In many of these families, parents’ and children’s educational aspirations and expectations [sic] tend to be lower than in families with higher income and educational levels.

Particularly important in the case of our community is the migratory dimension, which affects both generation 1.5 (those who migrate during childhood and adolescence) and the second generation (children of Latin Americans born in Canada). The former must make a simultaneous transition to a different society, a new language, and an unfamiliar educational system (with its own curriculum and school culture) and this transit can be uncomplicated or traumatic.

The latter often face the typical conflicts of adolescence with the added complication of serious identity crises. In any occasion, both groups experience discrimination and racism, and the problems are much more severely multiplied in immigrant families without legal status. Finally, we should not underestimate the impact of consumerism. Sometimes teenagers begin to work not so much because of urgent economic necessities, but to purchase consumer goods that generate pleasure or social prestige, and evidently those hours spent in the workplace compete with hours dedicated to study.

**Internal factors** include the official curriculum, textbooks, teachers’ characteristics, extracurricular activities, support services, the hidden curriculum, and peer interaction. Generally, children of Latin American origin do not tend to see themselves reflected in the curriculum or in the profile of the teachers, and this can generate alienation, absence of role models, erosion of self-esteem and lack of interest for the content. Extracurricular activities and support services include English classes, tutoring, and other mechanisms aimed at promoting equality of educative opportunities for those students who are left behind by different reasons. The fewer support structures are in place, the higher the possibilities that students who are already in difficulties abandon their studies.

The hidden curriculum consists of a set of social dynamics that take place within schools and include not only the transmission of values, norms and beliefs, but also differentiated interactions - many times unconscious - between teachers and students. An example of this is the **Pygmalion effect**,<sup>5</sup> which refers to the relationship between teacher's expectations and student achievement, like a self-fulfilling prophecy. Then, if Spanish-speaking students perceive signals - explicit or subtle - that the school does not expect high academic success from them, sooner or later they accept that message. These messages that reflect expectations are also present in peer relations, which sometimes include dynamics of segregation or self-marginalization of minority groups.

**Relational factors** have to do with spaces and dynamics of interaction between the school and the community. Generally - often unintentionally - teachers and school administrators tend to privilege relations with middle-class parents who have a cultural capital similar to theirs, and who can express themselves in English without difficulty. If the communication channels between the school and Spanish-speaking parents are few and limited, if parents do not feel welcomed by the school, do not feel part of the school community, and have problems understanding the modus operandi of the system, they will be the less able to support their children in their school work, to mediate in cases of conflicts with teachers, or to engage with the system when their children are labeled as slow learners or as having behavioral problems.

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<sup>5</sup>Pygmalion effect or Rosenthal effect is the phenomenon in which the greater the expectation placed upon people, the better they perform.

# "OUR VOICES" REFLECTION

Cultural Ally Training, Session #2

STORY	STORY REACTION, REFLECTIONS, IMPLICATIONS FOR YOUR TEACHING PRACTICE
1	
2	
3	
4	
5	
6	
7	
8	

# UNIT CHART

Cultural Ally Training, Session #4

LESSON/CONTENT	CLASS/GRADE	CURRICULUM EXPECTATIONS	STRATEGIES TO ENGAGE THE LATINX	POSSIBLE RESOURCES

# CURRICULAR CONNECTIONS

## Cultural Ally Training, Session #4

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
<p style="text-align: center; font-size: 2em; font-weight: bold;">ENGLISH GRADE 11 &amp; 12</p>	<p>Oral Communication: Listening to Understand</p>	<p>Demonstrating Understanding of Content</p> <p>1.4 Identify the important information and ideas in both simple and complex oral texts in several different ways.</p>	<ul style="list-style-type: none"> <li>• Listen to a reading of a Latinx poem and create a web or a mind map identifying rhetorical devices used in the text and earmarking cultural and geographical references.</li> <li>• Summarize and explain the central arguments of the poem using tools such as a graphic organizer, a series of drawings, a storyboard or tableaux. Allow students to depict the main events or ideas in an oral text.</li> <li>• Investigate the lives of Pablo Neruda and José Martí.</li> <li>• Investigate Chile and Cuba, the birthplaces of these authors.</li> </ul>	<ul style="list-style-type: none"> <li>• Bird by Pablo Neruda (<a href="http://www.poemhunter.com/poem/bird/">http://www.poemhunter.com/poem/bird/</a>)</li> <li>• Yo Soy Un Hombre Sincero (I am an honest man), from José Martí's poetry collection.</li> <li>• Versos Sencillos (Simple Verses), which became the lyrics to the famous song Guantanamera.</li> </ul>

### Notes on Additional Resources & Further Learning

**Resource:** Selected Writings. José Martí (Author), Esther Allen (Translator), Roberto Gonzalez Echevarria (Introduction) – or another source of José Martí's work in translation (many pieces are available online).

**Description:** José Martí (1853-1895) is one of the most important political and literary figures in Cuban history. Because of his involvement in Cuba's fight for independence from Spain, Martí lived in exile in New York for most of his adult life. Throughout the 1880s and early 1890s, Martí's were the eyes through which much of Latin America saw the United States. Martí is most famous for his political speeches and letters, and for his poetry. His poem "Yo Soy Un Hombre Sincero" (I Am an Honest Man), from his poetry collection *Versos Sencillos* (Simple Verses) became the lyrics to the famous song Guantanamera.

**Notes to Teachers:** Besides simply reading and analyzing

one of Martí's works, students could compare the effect of the poem "I Am an Honest Man" to the effect produced by the same words in song. Students could also be led through a comparison of Martí's ideas as they are expressed in poetry versus how they are expressed in his political writings (one suggestion for such a comparison can be found here: <http://cnx.org/content/m38225/latest/?collection=col11319/latest>)

**Resource:** Latinocanada: A Critical Study of Ten Latin American Writers of Canada, Hugh Hazelton.

**Description:** This book contains stories and poems written by prominent Hispanic-Canadian writers and a wealth of information about the authors' lives and their broader work. A few included texts that may be suited to classroom study include:

- Jorge Etcheverry, The Permanence of Voice (poem). Explores the need to find self-expression and raise one's voice within a repressive political environment. Students

could be guided to connect the poem’s message with the author’s life (Jorge Etcheverry came to Canada after fleeing the 1973 Chilean coup). P45.

- Jorge Etcheverry, De Chacharas y Largavistas (excerpt from a novel). This passage describes a new immigrant searching for a job and trying to adjust to life in Canada. P48.
- Alejandro Saravia, La Noche de Miguel (short story). The author explores issues of aboriginal identity through this story about an Aymara boy who doesn’t want to be taken to work in the city. Maybe too dark? P164.

- Pablo Urbanyi, Siempre Algo Mas (short story). This story is about a dissatisfied university professor living in Canada who finds that he always needs “one more thing” before he can start his book. P206.

**Notes to Teachers:** The biographies and analysis found in this book are likely too detailed for students to read directly, but some of this content (summarized or excerpted) would be useful in some cases in order to help students contextualize. This book also contains numerous other poems that could be appropriate for study.

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
<p style="text-align: center;"><b>ENGLISH GRADE 11 &amp; 12</b></p>	<p>Reading and Literature: Reading for Meaning</p>	<p>Variety of Texts</p> <p>1.1 Read student and teacher-selected texts from diverse cultures and historical periods, identifying specific purposes for reading.</p>	<ul style="list-style-type: none"> <li>• Using stories from 2 different Latin American cultures, identify culturally relevant themes from the books for class discussions.</li> <li>• Explore and explain how the social norms and values of the particular society/culture and time period are reflected and depicted in the story.</li> <li>• Facilitate discussion on how personal biases, perspectives, lived experiences and stereotypes impact the ways in which readers respond differently to these stories.</li> <li>• Investigate the Azteca Culture using the text Mi Hija, Mi Hijo, El Aguila, La Paloma: Un Canto Azteca/My Daughter, My Son, The Eagle, The Dove: An Aztec Chant - by Ana Castillo, illustrated by S. Guevara. Dutton, 2000.</li> <li>• Investigate the life of “campesinos” in rural Mexican communities using the text Cajas de Carton - by Francisco Jimenez. Houghton Mifflin College, 2000 (The Circuit: Stories from the Life of a Migrant Child by Francisco Jimenez. Houghton Mifflin Company, 1999).</li> </ul>	<ul style="list-style-type: none"> <li>• Mi Hija, Mi Hijo, El Aguila, La Paloma: Un Canto Azteca/ My Daughter, My Son, The Eagle, The Dove: An Aztec Chant - by Ana Castillo, illustrated by S. Guevara. Dutton, 2000.</li> <li>• Cajas de Carton - by Francisco Jimenez. Houghton Mifflin College, 2000 (The Circuit: Stories from the Life of a Migrant Child by Francisco Jimenez. Houghton Mifflin Company, 1999).</li> </ul>

**Notes on Additional Resources & Further Learning**

**Resource:** The Danger of a Single Story, Chimamanda Adichie: [http://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story.html](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html)

**Description:** In this short speech, novelist Chimamanda Adichie tells the story of how she found her authentic cultural voice – and warns that if we hear only a single story about another person or country, we risk a critical misunderstanding. The talk makes mention of Latinx stereotypes specifically, but the focus is on stereotypes and diverse voices more generally.

**Resource:** Screen Test (7 min): [http://www.nfb.ca/playlists/work-for-all/viewing/screen\\_test/](http://www.nfb.ca/playlists/work-for-all/viewing/screen_test/)

**Description:** This short interview explores a Korean actor’s perspective on ethnocentrism and systemic racism in the entertainment industry, and her difficulty finding roles outside of stereotypical “Asian” characters. Does not address the experiences of Latinx Canadians specifically but is an interesting introduction to issues surrounding how minorities and people of color are represented in the media.

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
<p><b>ENGLISH GRADE 9 &amp; 10</b></p>	<p>Reading and Literature: Reading for Meaning</p>	<p>Critical Literacy</p> <p>1.8 Identify and analyze the perspectives and/or biases evident in texts, including increasingly complex or difficult texts, commenting with growing understanding on questions that they may raise about beliefs, values, identity, and power.</p>	<ul style="list-style-type: none"> <li>• Have students research how the historical and/or cultural content of a novel by a Latinx author, set in a Latinx country or featuring a Latinx protagonist, impacts the social attitudes expressed by the characters. Allow students to compare the perspectives in the novel to current events or social issues.</li> <li>• Investigate the role culture plays in aspects and themes of a novel throughout a novel study.</li> </ul>	<ul style="list-style-type: none"> <li>• Y No se lo Tragó la Tierra /And the Earth Did Not Devour Him- by Tomás Rivera. Translated by Evangelina Vigil-Peron. Arte Público Press, 1995.</li> <li>• Lluvia de Oro/Rain of Gold - by Víctor Villaseñor. Arte Público Press, 1992.</li> </ul>



**CANADIAN  
AND WORLD  
STUDIES: A  
GEOGRAPHIC  
ANALYSIS:  
GRADE 12**

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
	<p>Geographic Foundations: Space and Systems</p> <p>Describe the characteristics (e.g. complex, interconnected, affecting natural systems) of human systems (e.g. transportation, communication, infrastructure, energy networks, economic systems).</p> <ul style="list-style-type: none"> <li>• Explain the geographical requirements that determine the location of businesses, industries, and transportation systems.</li> <li>• Analyse variations in population density and use their findings to explain overall population patterns.</li> <li>• Illustrate and explain the regional distribution patterns of various peoples across Canada (e.g. Aboriginal peoples, Francophones, immigrant groups).</li> <li>• Use a reasoned argument to identify the best place to live in Canada and justify their choice.</li> </ul>	<p>Explain why places and regions are important to the identities of selected human groups.</p> <p>Explain how point of view influences an individual's perceptions of a place.</p>	<ul style="list-style-type: none"> <li>• Explore the identities of 3 distinct Indigenous groups in Latin America. For instance: the Mayan (Guatemala), Aztec (Mexico) or the Guarani people (South America).</li> <li>• Explore the current day context of the three groups. Have students explore patterns of settlement and immigration in Toronto.</li> <li>• Students can work to design a study of settlement patterns in Toronto, carry out fieldwork, and analyze their results. This lesson would aim to build a deeper understanding of Canadian immigration patterns through a handsom activity (conducting local surveys) that both engages students and builds connections between curriculum material and students' daily lives.</li> <li>• By conducting surveys or interviews with new Canadians, students have an opportunity to put themselves "in the migrants' shoes". As well, the process of collecting individual stories through interviews places an emphasis on the diversity within the chosen community and the uniqueness of every individual. This exercise illustrates the integration and importance of migrant communities to the city's culture and economy and challenges the common idea of "ethnic enclaves" as isolated.</li> </ul>	<ul style="list-style-type: none"> <li>• Time Among the Maya: Travels in Belize, Guatemala, and Mexico by Ronald Wright</li> <li>• Land Without Evil: A Novel by Matthew J. Pallamary</li> </ul>

SUBJECT/GRADE	EXPECTATION AREA	SUGGESTED ACTIVITIES	RESOURCES
<p><b>CANADIAN AND WORLD STUDIES: A GEOGRAPHIC ANALYSIS: GRADE 12</b></p>	<ul style="list-style-type: none"> <li>Predict future locations of businesses, industries, and transportation systems in Canada.</li> </ul> <p>GLOBAL CONNECTIONS</p> <ul style="list-style-type: none"> <li>Summarize ways in which the economies of Canada and the rest of the world are interdependent.</li> </ul> <p>UNDERSTANDING &amp; MANAGING CHANGE</p> <ul style="list-style-type: none"> <li>Recognize the similarities among cultures and the need to respect cultural differences.</li> <li>Identify and explain the factors influencing demographics and migration in Canada.</li> </ul> <p>METHODS OF GEOGRAPHIC INQUIRY &amp; COMMUNICATION</p> <ul style="list-style-type: none"> <li>Develop and use appropriate questions to define a topic, problem, or issue and to focus a geographic inquiry.</li> <li>Gather geographic information from primary sources (e.g., field research, surveys, interviews) and secondary sources (e.g. reference books, mainstream and alternative media, the Internet) to research a geographic issue.</li> <li>Use graphic organizers (e.g. semantic webs, timelines, future wheels, analogy charts, Venn diagrams) to clarify and interpret geographic information.</li> <li>Use different types of maps (e.g. road, topographical, thematic) to interpret geographic relationships, including changes over time in a specific location.</li> <li>Use appropriate statistical methods (e.g. calculate averages, medians, correlations) and categories of data (e.g. population distribution, density, migration rates) in geographic analysis, observing accepted conventions.</li> <li>Use appropriate statistical methods (e.g. calculate averages, medians, correlations) and categories of data (e.g. population distribution, density, migration rates) in geographic analysis, observing accepted conventions.</li> <li>Provide appropriate and sufficient geographic evidence and well-reasoned arguments to support opinions and conclusions.</li> <li>Analyse a regional or national geographic issue on the basis of information gathered through research (e.g. designate a World Heritage Site; select the best site for a particular manufacturing industry).</li> <li>Communicate the results of geographic inquiries, for different audiences and purposes, using a variety of forms (e.g. reports, role plays, presentations, essays) and including geographic visual supports, both conventional (e.g. photographs, charts, graphs, models, organizers, diagrams, maps) and geotechnological (e.g. computer-generated maps and graphs, aerial photographs, satellite images).</li> <li>Use appropriate terminology (e.g. location, place, region, pattern, urban, suburban, rural, wilderness) to communicate results of geographic inquiries.</li> </ul>	<ul style="list-style-type: none"> <li>By conducting surveys or interviews with new Canadians, students have an opportunity to put themselves “in the migrants’ shoes”. As well, the process of collecting individual stories through interviews places an emphasis on the diversity within the chosen community and the uniqueness of every individual. This exercise illustrates the integration and importance of migrant communities to the city’s culture and economy and challenges the common idea of “ethnic enclaves” as isolated.</li> <li>Conducting interviews and surveys can place a high value on the skills and knowledge of students who are newcomers (for example Spanish language skills and a first-hand understanding of the process of migration).</li> </ul>	

### Notes on Additional Resources & Further Learning

- Investigate current day Bolivia and the influence of the Guarani people on politics, society and popular culture.

**Resource:** Rethinking Immigration, The Globe and Mail: <http://www.theglobeandmail.com/news/national/time-to-lead/rethinkingimmigration-the-case-for-the-400000-solution/article2421322/?section=1&>

**Description:** An online interactive resource focused on immigration. Content covers immigration patterns, effects on Canada’s population patterns, a gallery of immigrant stories, opinion polls, etc. A number of good charts and infographics are included, and some sections are

interactive (students can vote in polls, personalize graphs, comment, etc).

**Resource:** Our Time to Lead: The Immigrant Answer, The Globe and Mail <http://www.theglobeandmail.com/news/national/time-to-lead/>

**Description:** Collection of Globe and Mail articles exploring immigration issues from a variety of angles, as well as a collection of news stories related to immigration. Many of the articles also have very developed comment sections and engaging students around the views/opinions/myths expressed there might be interesting.

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<p style="text-align: center;"><b>THE ENVIRONMENT AND RESOURCE MANAGEMENT: GRADE II &amp; 12, WORKPLACE PREPARATION (CGR4E UPDATED 2007)</b></p>	<p>Human-Environment Interactions</p> <p>Building Knowledge and Understanding</p> <p>Learning through Application</p>	<p>Identify the ways in which Indigenous peoples interact with the natural environment.</p> <p>Explain the main beliefs underlying a variety of perspectives on an environmental or resource management issue.</p>	<ul style="list-style-type: none"> <li>• Explore the how Indigenous peoples of Central America interact with their natural environment. Investigate the impacts these interactions have on current social, political and economic climates in South and Central America.</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="http://www.newworldencyclopedia.org/entry/Indigenous_peoples_of_the_Americas">http://www.newworldencyclopedia.org/entry/Indigenous_peoples_of_the_Americas</a>. This is a great resource for a general overview of the Indigenous peoples of Latin America. With a section on agriculture.</li> <li>• <a href="http://www.cultural-survival.org/ourpublications/csqa/article/indigenous-cultures-andprotected-areas-central-america">http://www.cultural-survival.org/ourpublications/csqa/article/indigenous-cultures-andprotected-areas-central-america</a>. This is a good position paper offering a current perspective of environmental issues affecting Indigenous people in Latin America.</li> </ul>

### Notes on Additional Resources & Further Learning

- Investigate the connection between land, culture and spirituality in Latin America.

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
<b>PRINCIPLES OF MATHEMATICS, GRADE 9</b>	Make connections among mathematical concepts and procedures, and relate mathematical ideas to situations or phenomena drawn from other contexts (e.g., other curriculum areas, daily life, current events, sports).	Variety of Texts  1.1 Read student and teacher selected texts from diverse cultures and historical periods, identifying specific purposes for reading.	<ul style="list-style-type: none"> <li>Explore Latin American contributions to mathematics, specifically Mayan mathematics which is recognized as the most sophisticated mathematical system ever developed in the Americas, and the Mesoamerican number system which played a vital role in the development of modern day commerce.</li> </ul>	<ul style="list-style-type: none"> <li>Chicanos have Math in their blood, Chapter 7 of Rethinking Mathematics by Eric Gustsetin (2006)</li> <li>Multicultural Math: Lessons from the Mayas - <a href="http://www.nea.org/tools/lessons/47756.htm">http://www.nea.org/tools/lessons/47756.htm</a></li> </ul>

**Notes on Additional Resources & Further Learning**

- Investigate the Mayan calendar and numerals

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<b>CANADIAN HISTORY SINCE WWI, GRADE 10, APPLIED (CHC2P UPDATED 2007)</b>	Communities: Local, National, and Global Forces Shaping Canada's Policies and Canadian Identity	Identify the contributions made by selected regional, provincial, linguistic, ethnic, and/or religious communities to Canada's multicultural society.	<ul style="list-style-type: none"> <li>Explore the immigration experiences of Latinx Canadians. Identify the immigration patterns, the context of their immigration experience, and their contributions to Canadian society.</li> <li>Have students research the biographies of influential Latinx Canadians. For instance, according to the Canadian Hispanic Business Association, the 10 most influential Hispanic Canadians of 2012 are: <ul style="list-style-type: none"> <li>- Alvaro Morales (Colombia – ON): Urologist appointed as Member of the Order of Canada in 2011</li> <li>- Catalina Lopez-Correa (Colombia – QC): Researcher, Vice President of Scientific Affairs at Génome Quebec</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li><a href="http://dialogos.ca/2007/07/the-latin-american-community-in-canada-some-challenges-ahead/">http://dialogos.ca/2007/07/the-latin-american-community-in-canada-some-challenges-ahead/</a>. Provides an overview of the Latinx immigration experience to Canada.</li> <li><a href="http://www.statcan.gc.ca/pub/89-621-x/89-621-x2007008-eng.htm">http://www.statcan.gc.ca/pub/89-621-x/89-621-x2007008-eng.htm</a>. Provides statistical data on Latin American Canadians and contributions made to Canadian society.</li> <li><a href="http://www.hispanicbusiness.ca/main/10MostAwards.aspx">http://www.hispanicbusiness.ca/main/10MostAwards.aspx</a> Provides annual lists of the most influential Hispanic Canadians.</li> </ul>

SUBJECT/GRADE	EXPECTATION AREA	SPECIFIC EXPECTATIONS	SUGGESTED ACTIVITIES	RESOURCES
<p style="text-align: center;"><b>CANADIAN HISTORY SINCE WWI, GRADE 10, APPLIED (CHC2P UPDATED 2007)</b></p>			<ul style="list-style-type: none"> <li>- Christian Izquierdo (Cuba – AB): Award-winning entrepreneur, CEO of DevFacto Technologies</li> <li>- Claudio Cuello (Argentina – QC): Neuroscientist named Officer of the Order of Canada in 2010</li> <li>- Fausto Padilla (Ecuador – ON): Former UN staffer and international human rights lawyer fluent in seven languages</li> <li>- Jose Bautista (Dominican Republic – ON): The world’s most dangerous baseball player, plays for the Blue Jays</li> <li>- Jose Suarez (Puerto Rico – ON): Senior VP at SNC-Lavalin and supporter of women and children’s rights</li> <li>- Marina Jimenez (Spain – ON): Journalist and member of the Globe and Mail’s editorial board</li> <li>- Mario Bunge (Argentina – QC): McGill University philosopher, scientist, and the author of close to 100 books</li> <li>- Paola Murillo (Colombia – BC): Organizer of the Carnaval del Sol, the largest Hispanic event in Vancouver</li> </ul>	

**Notes on Additional Resources & Further Learning**

**Resource:** NFB glossary of terms relating to immigration and multiculturalism: [http://www3.nfb.ca/duneculturealautre/profs\\_txt.php?id=glo&lg=en](http://www3.nfb.ca/duneculturealautre/profs_txt.php?id=glo&lg=en)

**Description:** Provides detailed definitions of a number of terms related to multiculturalism in Canada.

## Connecting Canada to Latin America

**Resource:** CBC's The National segment (25 minutes) entitled *The New Conquistadors* (<http://www.cbc.ca/thenational/thenewconquistadors/#content>) and accompanying web site, and/or the documentary, *Under Rich Earth* ([http://underrichearth.ryecinema.com/?page\\_id=3](http://underrichearth.ryecinema.com/?page_id=3)).

**Description:** As noted by the North-South Institute, Canadian investment in mining is surging in Latin America, accounting for more than 60 per cent of the total mining investment in the region in 2010 and for more than half of all Canadian mining investment worldwide. The CBC's *The New Conquistadors* is a segment exploring the conflicts between Canadian mining companies and indigenous communities in Panama, and the excellent accompanying web space includes an interactive map of Canadian mining operations in Latin America, photos, and additional videos. *Under Rich Earth* is a documentary about a Canadian mining company's conflicts in Ecuador. This topic could also be connected to current events through the recent nationalizations (<http://www.theglobeandmail.com/report-on-business/international-business/latin-american-business/in-latin-america-nationalism-stumps-canadian-mining-companies/article4405034/>) or protests (<http://www.cbc.ca/news/business/story/2012/07/06/bolivia-silver-mine-protest.html>) in Bolivia.

**Resource:** *Between: Living in the Hyphen* (40 min): [http://www.nfb.ca/film/between\\_living\\_in\\_the\\_hyphen/](http://www.nfb.ca/film/between_living_in_the_hyphen/)

**Description:** NFB film focusing on 7 Canadians who have one parent from a European background and one of a visible minority. Is not focused on the experience of Latinx Canadians specifically but presents an excellent discussion of cultural identity issues and attitudes towards multiculturalism in Canada.

**Resource:** *El Contrato* (50 min) : [http://www.nfb.ca/film/el\\_contrato](http://www.nfb.ca/film/el_contrato)

**Description:** This documentary follows a poverty-stricken father from Central Mexico, along with several of his

countrymen, as they make their annual migration to \ Southern Ontario to pick tomatoes.

**Resource:** *A Needle in a Haystack: Tracing Canadian Garment Connections in Mexico and Central America* <http://en.maquilasolidarity.org/node/459?SESS89c5db41a82abcd7da7c9ac60e04ca5f=wxpnhhah>

**Description:** Maquiladoras are export-focused assembly plants located in free trade zones, where manufacturers import material on a duty-free and tariff-free basis for assembly or manufacturing and then export the finished products. The maquiladora industry is important to an understanding of North American trade patterns generally, and is particularly relevant to the discussion of NAFTA and other free trade agreements. This report notes that it is very difficult to trace labels to the factories and sewing workshops where the apparel is made. This is because retail chains often buy from suppliers rather than manufacturing directly and because many Canadian manufacturers are private companies rather than publicly-traded companies, very little information on supply chains is publicly available. Nevertheless, this report traces the supply chains of five major Canadian retailers (Gildan Activewear, Nygard International, Peerless Clothing, Hudson's Bay Company, and Sears Canada) to maquiladoras in Mexico and elsewhere in Latin America (see section 5). The report also includes a snapshot of workers' conditions in a few selected maquiladora locations, including home-workers in Toronto. This section includes quotes from workers who speak about the working conditions (see section 4).

**Note to Teachers:** The original report is too long and technical for students to read in full but a shorter text could be prepared by summarizing and by excerpting key quotations, especially the quotes provided by factory workers themselves. Alternatively, a number of simpler resources exist on the topic of maquiladoras from a U.S. perspective and these could be combined with some Canadian context drawn from this report. This lesson could also incorporate video such as the 2006 documentary, *Maquilapolis: City of Factories* <http://www.pbs.org/pov/>

maquilapolis/additional-video.php

**Resource:** Texts exploring the Mennonite community in Mexico, which originated in Canada: <http://www.gameo.org/encyclopedia/contents/M36505ME.html> and <http://geo-mexico.com/?p=1470>

**Description:** A study of the Canadian Mennonites that left Canada for Mexico in the 1920s after provincial governments in Manitoba and Saskatchewan passed laws requiring public schools to fly the Union Jack, required compulsory attendance, and forcibly created public schools in areas of Mennonite settlement.

**Resource:** Canadian Business profile of the owner of Latinamerican Foods (in an import business) ([http://www.cbj.ca/business\\_in\\_action/food\\_beverage/latinamerican\\_foods.html](http://www.cbj.ca/business_in_action/food_beverage/latinamerican_foods.html)), Advantage magazine's profile of Fernando Garcia, owner of Navistar (<http://advantagemagazine.ca/2012/navistar-canada/>); the Latin American Achievement Awards Canada webpage (<http://www.premiosomos.com/>)

**Resource:** NFB list of written resources for teaching about immigration in Canada: [http://www3.onf.ca/duneculturealautre/profs\\_txt.php?id=2029](http://www3.onf.ca/duneculturealautre/profs_txt.php?id=2029)

**Resource:** The National Geographic Education website offers a number of lesson plans, activity ideas, and resources addressing migration.

[http://www.thinkfinity.org/partner-search?start=0&partner=4&partner\\_value=no&from\\_links=&txtKeyword=migration&txtKeyword2=migration&narrow=1&chkGrade%5B%5D=grades%3A6%7Cgrades%3A7%7Cgrades%3A8&chkGrade%5B%5D=grades%3A9%7Cgrades%3A10%7Cgrades%3A11%7Cgrades%3A12&chkPartner%5B%5D=Xpeditions](http://www.thinkfinity.org/partner-search?start=0&partner=4&partner_value=no&from_links=&txtKeyword=migration&txtKeyword2=migration&narrow=1&chkGrade%5B%5D=grades%3A6%7Cgrades%3A7%7Cgrades%3A8&chkGrade%5B%5D=grades%3A9%7Cgrades%3A10%7Cgrades%3A11%7Cgrades%3A12&chkPartner%5B%5D=Xpeditions)

# LATINX LITERATURE

Cultural Ally Training, Session #4

<b>PRE-COLOMBIAN: BEFORE 1492</b>	<ul style="list-style-type: none"><li>• Anonymous/Unknown<ul style="list-style-type: none"><li>The Book of Chilam Balam of Chumayel</li><li>Popol Vuh: The Sacred Book of the Ancient Maya Quiche</li><li>Ollantay an Ancient Inca Dream</li></ul></li></ul>
<b>COLONIAL CONQUEST: 1492-1810</b>	<ul style="list-style-type: none"><li>• De Alvarado, Pedro. The Ancient Account of the Conquest of Guatemala in 1524</li></ul>
<b>MODERN LITERATURE 1810 -ONWARD</b>	
<b>POETRY</b>	<p><b>A N N O T A T E D   R E S O U R C E S</b></p> <ul style="list-style-type: none"><li>• Latinocanada: A Critical Study of Ten Latin American Writers of Canada, Hugh Hazelton. This book contains stories and poems written by prominent Hispanic-Canadian writers and a wealth of information about the authors' lives and their broader work. A few included texts that may be suited to classroom study include:<ul style="list-style-type: none"><li>• <b>JORGE ETCHEVERRY</b>, The Permanence of Voice (poem). Explores the need to find self-expression and raise one's voice within a repressive political environment. Students could be guided to connect the poem's message with the author's life (Jorge Etcheverry came to Canada after fleeing the 1973 Chilean coup). P45.</li><li>• <b>JORGE ETCHEVERRY</b>, De Chacharas y Largavistas (excerpt from a novel). This passage describes a new immigrant searching for a job and trying to adjust to life in Canada. P48.</li><li>• <b>ALEJANDRO SARAVIA</b>, La Noche de Miguel (short story). The author explores issues of aboriginal identity through this story about an Aymara boy who doesn't want to be taken to work in the city. Maybe too dark? P164.</li><li>• <b>PABLO URBANYI</b>, Siempre Algo Mas (short story). This story is about a dissatisfied university professor living in Canada who finds that he always needs "one more thing" before he can start his book. P206.</li></ul></li><li>• Note to Teachers: The biographies and analysis found in this book are likely too detailed for students to read directly, but some of this content (summarized or excerpted) would be useful in some cases in order to help students contextualize. This book also contains numerous other poems that could be appropriate for study.</li><li>• Selected Writings – or another source of José Martí's work in translation (many pieces are available online).<ul style="list-style-type: none"><li>• <b>JOSÉ MARTÍ</b> (1853-1895) is one of the most important political and literary figures in Cuban history. Because of his involvement in Cuba's fight for independence from Spain, Martí lived in exile in New York for most of his adult life. Throughout the 1880s and early 1890s, Martí's were the eyes through which much of Latin America saw the United States. Martí is most famous for his political speeches and letters, and for his poetry. His poem, "Yo Soy Un Hombre Sincero" (I Am An Honest Man), from his poetry collection, Versos Sencillos (Simple Verses), became the lyrics to the famous song, "Guantanamera."</li><li>• Note to Teachers: Besides simply reading and analyzing one of Martí's works, students could compare the effect of the poem, "I Am an Honest Man," to the effect produced by the same words in song. Students could also be led through a comparison of Martí's ideas as they are expressed in poetry versus how they are expressed in his political writings (one suggestion for such a comparison can be found here: <a href="http://cnx.org/content/m38225/latest/?collection=col11319/latest">http://cnx.org/content/m38225/latest/?collection=col11319/latest</a>)</li></ul></li></ul>



# POETRY

## FURTHER RESOURCES

- **VICUNA, CECILIA** and **ERNESTO LIVON GROSMAN** (Editors): *The Oxford Book of Latin American Poetry*
  - Compilation of poetry by Latinx authors with original Spanish text and English translations side by side
- **BORGES, JORGE LUIS:**
  - *Dream tigers*
  - *The Gold of the Tigers* (selected Later Poems)
- **CARDENAL, ERNESTO:**
  - *Apocalypse and Other Poems*
  - *Homage to the American Indians*
- **CISNEROS, ANTONIO:** *The Spider Hangs Too Far from the Ground*
- **DARÍO, RUBÉN:** *Selected Poems of Rubén Darío*
- **GUILLEN, NICOLAS:**
  - *Man Making Words: Selected Poems of Nicolas Guillen*
  - *Patria o Muerte! The Great Zoo and Other Poems*
- **HERNÁNDEZ, JOSÉ:** *The Gaucho Martin Fierro*
- **HUIDOBRO, VICENTE:** *Arctic Poems*
- **LIHN, ENRIQUE:** *The Dark Room and Other Poems*
- **MISTRAL, GABRIELA:** *Selected Poems of Gabriela Mistral*
- **NERUDA, PABLO:**
  - *The Early Poems*
  - *Elementary Odes*
  - *The Heights of Macchu Picchu*
  - *Twenty Love Poems and a Song of Despair*
- **PARRA, NICANOR:**
  - *Emergency Poems*
  - *Poems and Anti-Poems*
- **PAZ, OCTAVIO**
  - *Configurations*
  - *Early Poems*
  - *Sun Stone (Piedra de Sol)*

# SHORT STORIES & COLLECTIONS

## ANNOTATED RESOURCES

- **TERESA TOTEN** (editor): *Piece by Piece: Stories about Fitting into Canada*
  - No direct Latin America connection, but this is a collection of authors writing about their arrival to Canada.
- **ANTHONY JOHN CAMPOS:** *Mexican Folk Tales*
  - **Description:** A collection of Chicano legends and folk stories covering a variety of topics, along with a foreword contextualizing the stories and tracing some of their origins.
  - **Note to Teachers:** These stories would make an interesting addition to a unit on fables and folk-stories. They are all very short and written in a very clear, straightforward way.

## SHORT STORIES & COLLECTIONS

### FURTHER RESOURCES

- **ARREOLA, JUAN JOSE:** Confabulario and Other Inventions
- **COLOANE, FRANCISCO:** The Stowaway
- **CORTAZAR, JULIO:** All Fires the Fire
- **ECHEVERRÍA, ESTEBAN:** El Matadero
- **GARCIA MARQUEZ, Gabriel:** Innocent Erendira and Other Stories
- **LILLO, BALDOMERO:** The Devil's Pit and Other Stories
- **PALMA, RICARDO:** The Knights of the Cape and Thirty-seven other Selections from the Tradiciones Peruanas of Ricardo Palma
- **QUIROGA, HORACIO:** South American Jungle Tales
- **RULFO, JUAN:** The Burning Plain and Other Stories

## SPEECHES, ESSAYS, MEMOIRS & PLAYS

### ANNOTATED RESOURCES

- **CARMEN AGUIRRE:** The Refugee Hotel
  - This play is set in a run-down hotel in 1974 and explores the experiences of refugees. Months after the start of the Pinochet regime, eight Chilean refugees struggle to decide if fleeing their homeland means they have abandoned their friends and responsibilities.
  - Something Fierce (Chapters one and two), Carmen Aguirre. This memoir, written by a Chilean-Canadian, is the first account ever published about life in the Chilean resistance. These initial chapters describe the family fleeing Chile for asylum in Canada, the step-father's involvement in petitioning the Trudeau government to accept Chilean refugees, and the family's return to South America to join the resistance movement.
  - Description: As discussed by the author in an interview (<http://www.dmpibooks.com/author/douglas-mcintyre/carmen-aguirre/interview>), this marked the first time in Canadian history that refugees fleeing right-wing dictatorship in developing nations were accepted into Canada. Canada received thousands of Chilean refugees who were labour leaders, political activists, part of the intelligentsia, resistance leaders, members of Allende's government, and highly trained professionals who had supported Allende. The Canadian government's website notes that Canada was initially reluctant to take these refugees. Despite pressure from Amnesty International, church, labour, and Latinx groups, the government did not want to antagonize Chile's new administration or its supporter, the United States. This also marked one of the first times that ideological rather than racial considerations become a determining factor in Canada's admissions policy (<http://www.cic.gc.ca/english/resources/publications/legacy/chap-6a.asp#chap6-15>).
  - Note to Teachers: This excerpt could be an interesting way to introduce an exercise exploring memoir-writing or narrative non-fiction. This text also represents an opportunity to connect with students' Geography or History curriculums. For example, this text or another exploring the Chilean refugees of 1973 could be connected with the geography textbook Chapter 6 (Forging Our Legacy: Canadian Citizenship and Immigration, 1900–1977) or with the History textbook Chapter 20 (Canada as a Multicultural Nation), which includes a discussion of Trudeau's multiculturalism act (p395) and mentions the Chilean refugees (p399).
- **GUILLERMO VERDECCHIA:** Fronteras Americanas
  - Description: This play is about identity and the challenges of being a "hyphenated Canadian" and takes the form of a personal monologue. The author explores Latinx stereotypes, cultural belonging, and his own journey back to his native land of Argentina. Fronteras Americanas won the 1993 Governor General's Award for Drama.
  - Note to Teachers: Analysis of Fronteras Americanas and some background information about the author and play can be found here: <http://journals.hil.unb.ca/index.php/tric/article/view/7169/8228>
  - Along with reading and/or performing the script (or a portion from it), students could write a review discussing how well they feel the play addresses issues of stereotypes or the experience of immigration. To prepare, students could read and discuss one positive review and one negative review. The following are both reviews of a 2011 performance of Fronteras Americanas: Negative review: <http://www.theglobeandmail.com/arts/theatre-and-performance/fronteras-americanas-remount-without-a-cause/article628789/>
  - Positive review: <http://www.thestar.com/entertainment/article/991992--theatre-review-crossing-new-frontiers>

## SPEECHES, ESSAYS, MEMOIRS & PLAYS

### FURTHER RESOURCES

- **BORGES, JORGE LUIS:** *The Gaucho*
- **CARDENAL, ERNESTO:**
  - *In Cuba*
  - *The Psalms of Struggle and Liberation*
- **GUEVARA, ERNESTO:** *Venceremos, The Speeches and Writings of Che Guevara*
- **MARTINEZ ESTRADA, Ezequiel:** *X-ray of the Pampa*
- **NERUDA, PABLO:** *Memoirs*
- **PAZ, OCTAVIO**
  - *Alternating Current*
  - *The Bow and the Lyre (El Arco y la Lira)*
  - *Children of the Mire*
  - *Conjunctions and Disjunctions*
  - *The Siren and The Seashell, and other Essays and Poets and Poetry*
  - *The Labyrinth of Solitude; Life and Thought in Mexico*
  - *The Other Mexico: Critique of the Pyramid*
- **RAMOS, SAMUEL:** *Profile of Man and Culture in Mexico*
- **REYES, ALFONSO:** *Mexico in a Nutshell and Other Essays*
- **RODO, JOSÉ ENRIQUE:** *Ariel*
- **SARMIENTO, DOMINGO FAUSTINO:**
  - *A Sarmiento Anthology*
- **FACUNDO:** *Civilization and Barbarism (Latin American Literature and Culture)*
- **UGARTE, MANUEL:** *The Destiny of a Continent*
- **ZEA, LEOPOLDO:** *The Latin American Mind*

## NOVELS & NOVELLAS

### ANNOTATED RESOURCES

- **ESMERALDA SANTIAGO:** *When I was Puerto Rican*
  - **Description:** This memoir describes the early life of Esmeralda. When her mother moves with Esmeralda and her six siblings to New York, Esmeralda must learn new rules, a new language, and eventually take on a new identity. This book focuses strongly on the experience of arrival and the feeling of not belonging fully to either American or Puerto Rican culture.
  - **Note to Teachers:** This novel is written as a fairly straightforward narrative and should not be technically challenging for most students. This book also does not require significant background historical or geographic knowledge. A Spanish version has also been published under the title “Cuando Era Puertorriqueña.”
- **JULIA ALVAREZ:** *How the Garcia Girls Lost their Accents*
  - **Description:** This novel tells the story of four sisters who must adjust to life in the United States after having to flee from the Dominican Republic. The story is told through a series of episodes beginning in adulthood in the US, and moving backwards to their upper-class childhood on the island.
  - **Note to Teachers:** Because of the fact that this book’s chapters follow in reverse chronological order, students may find the story difficult to follow at times and some guidance (for example developing a timeline as a class) may be helpful. However, the chapters function well as stand-alone stories so examining an excerpt may work well. Although the story is one of migration, this is not the major theme of the book as the writing is focused more around issues of gender roles, class, generation gaps, and family.
- **CRISTINA GARCIA:** *Dreaming in Cuban*
  - **Description:** The story of a family divided by the Cuban revolution. It is the family story of Celia del Pino, and her husband, daughter and grandchildren, from the mid-1930s to 1980.
  - **Note to Teachers:** Random House offers some suggested class discussion questions: <http://www.randomhouse.com/highschool/catalog/display.pperl?isbn=9780345381439&view=rg> and an interview with the author <http://www.randomhouse.com/highschool/catalog/display.pperl?isbn=9780345381439&view=qa>

- **JOSE LATOUR:** Outcast

- Description: Jose Latour is a Cuban-Canadian crime fiction writer. Latour fled Cuba with his wife and children after publishing "The Fool," a novel based on a real-life case of corruption in the ministries of the Interior and the Armed Forces. His novel, "Outcast," is a mystery following a Cuban teacher who is suddenly given the chance to immigrate to the U.S. with the help of a stranger who later betrays him. The novel provides insights into both the Cuban and U.S. societies. An interview with the author is also available, which touches on the process of migration and his feelings about Canada. <http://blogs.canoe.ca/parker/general/jose-latour-man-of-mystery-%E2%80%94-and-action/>

- Note to Teachers: This may be a good novel to recommend as independent reading for students interested in the mystery genre or in Cuba.

\*\*NB: This novel does not contain explicitly sexual scenes, but does contain discussions of sex and sexuality and some sexually explicit vocabulary.

- **SANDRA CISNEROS:** The House on Mango Street

- Description: This novel explores the life of a young girl named Esperanza who is growing up in a Chicago Mexican and Puerto Rican neighborhood and trying to leave her impoverished life behind.

- Note to Teachers: A large number of high-school level lesson plans have been developed around this novel. See for example [http://urbandreams.ousd.k12.ca.us/lessonplans/mango\\_street2/index.htm](http://urbandreams.ousd.k12.ca.us/lessonplans/mango_street2/index.htm)

- **Junot Diaz:** The Brief Wondrous Life of Oscar Wao

- Description: Diaz's novel is simultaneously a story about the doomed life of an awkward and geeky young man (a second-generation immigrant to the U.S.) and a history lesson on the brutal dictatorship that shook the Dominican Republic.

- Note to Teachers: The text of this novel employs frequent references to the history of the Dominican Republic and to a number of fantasy novels. The author provides some footnotes that expand on these topics but students will likely benefit from some additional background information or from an opportunity to research these notes further. Studying a chapter or excerpt as a guided reading or using a jigsaw puzzle approach to researching and sharing with the class may work well.

\*\*NB: This resource is written in the voice of the teenaged Oscar Wao. The tone throughout the novel is thus quite informal and the book contains a lot of slang including swear words and sexual slang. Teachers may wish to review a few pages of this resource to judge its suitability before planning to use it in the classroom.

## FURTHER RESOURCES

- **ALEGRÍA, FERNANDO:** Lautaro
- **ARGUEDAS, JOSÉ MARÍA:** The Deep Rivers
- **ASTURIAS, MIGUEL ANGEL:**
  - The Bejewelled Boy
  - El Senor Presidente
  - Men of Maize
- **AZUELA, MARIANO:**
  - Two Novels of Mexico: The Flies and The Bosses
  - The Underdogs
- **BARRIOS, EDUARDO:** Brother Asno
- **BENEDETTI, MARIO:** The Truce
- **BLEST GANA, ALBERTO:** Martín Rivas
- **BOMBAL, MARIA LUISA:** The Shrouded Woman

## NOVELS & NOVELLAS

- CARPENTIER, ALEJO:
  - The Lost Steps
  - Explosion in a Cathedral
- CASTELLANOS, ROSARIO: The Nine Guardians
- COELHO, PAULO: The Alchemist
- CORTAZAR, JULIO:
  - Hopscotch
  - 62: A Model Kit
- Donoso, Jose: The Obscene Bird of the Night
- Fuentes, Carlos:
  - The Death of Artemio Cruz
  - Terra Nostra
- GALLEGOS, RÓMULO: Dona Barbara
- GÁLVEZ, MANUEL: Nacha Regules
- GARCIA MARQUEZ, GABRIEL:
  - One Hundred Years of Solitude
  - The Autumn of the Patriarch
- GUIRALDES, RICARDO: Don Segundo Sombra
- GUZMAN, MARTIN LUIS:
  - The Eagle and The Serpent
  - Memoirs of Pancho Villa
- ICAZA, JORGE: The Villagers (Huasipungo)
- ISAACS, JORGE: MARÍA: A South American Romance
- LEZAMA LIMA, JOSÉ: Paradiso
- LÓPEZ Y FUENTES, GREGORIO: El Indio
- ONETTI, JUAN CARLOS: A Brief Life
- PARRA, TERESA DE LA: Mama Blanca's Souvenirs
- PRIETO, GENARO: The Partner
- PUIG, MANUEL: The Buenos Aires Affair
- RIVERA, JOSÉ EUSTASIO: The Vortex
- ROA BASTOS, AUGUSTO: Son of Man
- ROJAS, MANUEL: Born Guilty
- RULFO, JUAN: Pedro Paramo
- SABATO, ERNESTO: The Outsider
- VILLAVERDE, CIRILO: CECILIA VALDÉS: A Novel of Cuban Customs
- VARGAS LLOSA, MARIO:
  - Captain Pantoja and the Special Service
  - Conversation in the Cathedral

# LATINX-SERVING COMMUNITY AGENCIES

Cultural Ally Training, Session #4

ORGANIZATIONS	SERVICES	CONTACT
<b>CASA MAIZ</b>	Promotes artistic development, creativity, critical thinking and innovation. Their main commitment is to organize cultural events and activities within the community to strengthen multiculturalism and Latinx identities.	1280 Finch Ave. West #204 Toronto, Ontario M3J 3K6 <b>WEB:</b> <a href="http://www.casamaiz.org">www.casamaiz.org</a> <b>EMAIL:</b> <a href="mailto:maizcasa@gmail.com">maizcasa@gmail.com</a> <b>TWITTER:</b> <a href="https://twitter.com/casamaiz">twitter.com/casamaiz</a>
<b>CENTRAL NEIGHBOURHOOD HOUSE</b>	Provides services to families who are experiencing crisis or change. Services include assessment, informal counselling, crisis counselling, case management, referrals and advocacy.	349 Ontario St. Toronto, Ontario M5A 2V8 Sandra Costa <b>TEL:</b> 416-925-4363 ext. 113 <b>WEB:</b> <a href="http://www.cnh.on.ca">www.cnh.on.ca</a> <b>EMAIL:</b> <a href="mailto:wscosta@cnh.on.ca">wscosta@cnh.on.ca</a>
<b>CENTRE FOR SPANISH SPEAKING PEOPLES</b>	A resource for legal consultation to Spanish-speaking workers, ESL education, and programs for youth, volunteers, and AIDS prevention.	<b>Main Office</b> 2141 Jane Street, 2nd Floor Toronto, Ontario, M3M 1A2 <b>TEL:</b> 416-533-5731 <b>Downtown Office</b> 30 Wellesley St. E, Suite 401, Toronto, Ontario M4Y 1G4 <b>TEL:</b> 416-925-2263 <b>WEB:</b> <a href="http://www.spanishservices.org">www.spanishservices.org</a> <b>EMAIL:</b> <a href="mailto:info@spanishservices.org">info@spanishservices.org</a>
<b>CULTURELINK</b>	Provides settlement services to newcomer clients and their families; arranges, coordinates, monitors, evaluates, and advocates in order to meet clients' specific and complex needs. This includes employment services, community connections, and programs for newcomers of all ages and backgrounds.	2340 Dundas St. W, Suite 301 Toronto, Ontario M6P 4A9 <b>TEL:</b> 416-5880-6288 <b>WEB:</b> <a href="http://www.culturelink.ca">www.culturelink.ca</a> <b>EMAIL:</b> <a href="mailto:reception@culturelink.ca">reception@culturelink.ca</a>
<b>DIXON HALL</b>	Provides a variety of supports for a diverse community; it employs a comprehensive three-part solution for problems facing at-risk youth and homeless people, including housing support, employment programs, and training (personal and professional).	58 Sumach Street, Toronto, Ontario M5A 3J7 <b>TEL:</b> 416-863-0499 <b>WEB:</b> <a href="http://www.dixonhall.org">www.dixonhall.org</a>
<b>JANE – FINCH COMMUNITY &amp; FAMILY CENTRE – THE SPOT</b>	Located in the Yorkgate Mall, this program aims to prevent violence and drug misuse as well as to promote healthy lifestyle choices. This is done through social, educational, art and recreational programming, after-school programs, leadership and mentoring programs, drop-ins, outings, volunteer and employment opportunities.	4400 Jane Street, #108, Toronto, Ontario, M3N 2K4 <b>TEL:</b> 416-663-2733 ext. 290 <b>WEB:</b> <a href="http://www.janefinchcentre.org">www.janefinchcentre.org</a>

<p><b>LATINX, AFRO-LATIN-AMERICA, ABYA YALA EDUCATION NETWORK (LAEN)</b></p>	<p>Promotes awareness of educational rights, supporting parental involvement in their childrens' education, advocacy on behalf of the Latinx community to educational institutions; strengthening relationship ties between parents and children and promoting the exploration of Latinx culture.</p>	<p>TEL: 647-849-8147  <b>WEB:</b> www.laentoronto.com  <b>FACEBOOK:</b> LAENToronto  <b>TWITTER:</b> @LAEN_ON  <b>EMAIL:</b> laentoronto@gmail.com</p>
<p><b>LATIN AMERICAN QUEER EDUCATION PROJECT (LAQEP)</b></p>	<p>Latin American Queer Education Project (LAQEP) is a trans-positive and intersex-positive organization run by volunteer Latin Americans/Latinxs of diverse sexual orientations and gender identities.</p>	<p>TEL: 647-973-3614  <b>WEB:</b> www.laqep.com  <b>FACEBOOK:</b> LAQEP Latin American Queer Education Project  <b>EMAIL:</b> info@laqep.com</p>
<p><b>MACAULAY CHILD DEVELOPMENT CENTRE</b></p>	<p>A multi-service childcare and family support agency committed to child development (particularly early age literacy).</p>	<p>2010 Eglinton Ave. W, Suite 400 Toronto, ON M6E 2K3  <b>TEL:</b> 416-789-7441  <b>WEB:</b> www.macaalaycentre.org  <b>EMAIL:</b> info@macaalayentre.org</p>
<p><b>MANANTIAL NEIGHBOURHOOD SERVICES</b></p>	<p>Provides crisis intervention and newcomer integration services to primarily Latin American immigrants. It is particularly focused on serving the needs of youth and women victims of domestic and other forms of violence, as well as providing leadership programs and activities for youth and seniors.</p>	<p>1875 Sheppard Ave West, Toronto, Ontario, M3L 1Y6  <b>TEL:</b> 416-915-0997  <b>WEB:</b> www.mnsi.org</p>
<p><b>MENNONITE NEW LIFE CENTRE OF ONTARIO</b></p>	<p>Helps newcomers settle, integrate, and contribute their skills and voices to Ontario; workers assess clients' needs and strengths and assist with life orientation, education and more.</p>	<p>774 Queen St East, Toronto, Ontario M4L 1G7  <b>TEL:</b> 416-699-4527  <b>WEB:</b> www.mnlct.org  <b>EMAIL:</b> mnlct@mnlct.org</p>
<p><b>MUJER</b></p>	<p>Promotes the integral development of Latin American Women, emphasizing their rights and freedom. MUJER promotes programs, resources, and services that respond to the needs of Latin-American Women and Youth.</p>	<p><b>WEB:</b> www.mujer.ca  <b>FACEBOOK:</b> latinamericanwomen  <b>TWITTER:</b> MUJERorg  <b>INSTAGRAM:</b> mujer.ca  <b>EMAIL:</b> info@mujer.ca</p>
<p><b>ST. CHRISTOPHER HOUSE</b></p>	<p>Organizes various community services for immigrant families including women's abuse services, adult learning programs, meeting places for socially isolated adults, supportive housing and more.</p>	<p>588 Queen St. West, Toronto, Ontario M6J 1E3  <b>TEL:</b> (416) 504-3535  <b>WEB:</b> www.stchrishouse.org  <b>EMAIL:</b> info@stchrishouse.org</p>

<p><b>ST. STEVEN COMMUNITY HOUSE</b></p>	<p>Works with individuals and communities in downtown Toronto to identify, prevent and alleviate social and economic problems. This includes the Youth Arcade, a meeting place for neighbourhood youth where they can attend workshops, develop leadership skills, and participate in various recreational activities.</p>	<p>91 Bellevue Avenue, Toronto, Ontario M5T 2N8  <b>WEB:</b> <a href="http://www.sschtto.ca">www.sschtto.ca</a></p>
<p><b>TEACH TO LEARN</b></p>	<p>Develops educational programs to provide services for children diagnosed on the Autism Spectrum. Programs include in-home therapy, educational centres, and in-school advocacy.</p>	<p>Olympia Learning Centre  3 Howard Blvd, Waterdown, Ont L0R 2H6  <b>TEL:</b> 905-690-7307  <b>WEB:</b> <a href="http://www.teach2learn.ca">www.teach2learn.ca</a></p>
<p><b>THORNCLIFFE NEIGHBOURHOOD CENTRE</b></p>	<p>The Youth Centre has served as a safe space to engage in leadership, educational, recreational and social activities that enhance success.</p>	<p>18 Thorncliffe Park Drive, Toronto, ON M4H 1N7  <b>TEL:</b> 416-421-3054  <b>WEB:</b> <a href="http://www.thorncliffe.org">www.thorncliffe.org</a>  <b>EMAIL:</b> <a href="mailto:info@thorncliffe.org">info@thorncliffe.org</a></p>
<p><b>YOUTH EMPLOYMENT SERVICES</b></p>	<p>YES creates programs and services for young people with barriers to employment such as homelessness, a lack of formal education, a criminal record and drug abuse.</p>	<p>555 Richmond Street W, Suite 711, Toronto, ON M5V 3B1  <b>TEL:</b> 416-504-5516  <b>WEB:</b> <a href="http://www.yes.on.ca">www.yes.on.ca</a>  <b>EMAIL:</b> <a href="mailto:yes@yes.on.ca">yes@yes.on.ca</a></p>



Part 3

# CLASSROOM RESOURCES



# ENGLISH AS A SECOND LANGUAGE »

## Level 2 Open Lesson

### 1. LESSON PLAN INFORMATION

<b>Subject/Course:</b> English as a Second Language (ESL) *Note: Lesson plan can easily modified for ENG1P	<b>Name:</b>
<b>Grade Level:</b> ESL Level 2, Open	<b>Date:</b> <b>Time:</b>
<b>Theme:</b> Exploring culturally relevant folktales	<b>Length of Period:</b> Flexible (lesson may span over a 2-4 day period)

### 2. EXPECTATION(S)

*Expectation(s) (Directly from The Ontario Curriculum):*

#### Reading

##### Overall Expectations:

1. Read and demonstrate understanding of a variety of texts for different purposes;
2. Use a variety of reading strategies throughout the reading process to extract meaning from texts;
3. Use a variety of strategies to build vocabulary;
4. Locate and extract relevant information from written and graphic texts for a variety of purposes.

##### Specific Expectations:

- 1.2 Demonstrate an understanding of a number of different types of adapted texts in a variety of ways
- 1.5 Identify a number of literary elements in short prose, poems, and dialogues
- 2.1 Use a number of reading comprehension strategies before, during, and after reading to understand texts
- 3.1 Use a number of vocabulary acquisition strategies to build vocabulary
- 4.2 Extract information from informational and graphic texts designed or adapted for English language learners, and organize it using a graphic organizer

## Writing

### Overall Expectations:

1. Write in a variety of forms for different purposes and audiences;
2. Organize ideas coherently in writing;
3. Use the stages of the writing process

### Specific Expectations:

- 1.2 Write short texts to express ideas and feelings on personal and familiar topics using a number of forms
- 2.1 Organizing information relating to a central idea in a short paragraph with a topic sentence, supporting details, and a concluding sentence
- 4.1 Use a number of pre-writing strategies to generate vocabulary and develop and organize ideas for writing
- 4.2 Produce draft pieces of writing using a model or template
- 4.3 Revise, edit, and proofread drafts using a number of teacher-directed and independent strategies
- 4.4 Use a number of different elements of effective presentation to publish a final product
- 4.5 Identify and use a number of writing strategies before, during, and after writing, and reflect after writing on those they found most helpful

### Learning Skills (Where applicable):

- Responsibility
- Communication
- Independent Work
- Collaboration
- Self-Regulation

---

## 3. CONTENT

---

### What do I want the learners to know and/or be able to do?

Students will develop appropriate reading and writing strategies and will be able to write a well-developed paragraph.

### Learning Goal(s):

*\*Based on the overall curriculum expectations listed above*

- Students will write in a variety of forms for different purposes and audiences.
- Student will organize ideas coherently in writing.

- Students will use the stages of the writing process.
- Students will read and demonstrate understanding of a variety of texts for different purposes.
- Students will use a variety of reading strategies throughout the reading process to extract meaning from texts.
- Students will use a variety of strategies to build vocabulary.
- Students will locate and extract relevant information from written and graphic texts for a variety of purposes.

---

#### **4. ASSESSMENT (collect data) / EVALUATION (interpret data)** *(Recording Devices (where applicable): anecdotal record, checklist, rating scale, rubric)*

---

- The written paragraph will be assessed.
- Through the think-pair-share activity, students will be orally assessed based on the research of their folktale relevant to their culture.
- Peer assessment will count towards class participation.

---

### **5. TEACHING/LEARNING STRATEGIES**

---

#### **INTRODUCTION (Writing Part 1):**

Prior to implementing this lesson, students should have an understanding of how to identify and compose the main idea, provide supporting details and formulate a concluding sentence.

1) Review prior knowledge of the following concepts: main idea/topic sentence, supporting details and concluding sentence (see Appendix A).

2) Students will generate a list of prompts based on a particular topic. This may be accomplished through the use of a graphic organizer and/or other relevant strategies to generate discussion (see example attached).

For instance:

Topic: What is your favorite T.V. show? Students identify and list reasons why they selected their particular choice.

3) Introduce the hamburger model to students (see Appendix B). Teacher may provide visual and/or an example to facilitate the learning process (see Appendix C).

4) Using the information compiled in step 2, students are to complete the blank hamburger model template (Appendix B).

\*Note: teacher should photocopy Appendix B for distribution prior to lesson.

5) Implement think-pair-share activity (have students exchange hamburger paragraph with a partner). See Appendix D.

\*Note: teacher photocopy appendix 4 for distribution prior to lesson.

\*\* It is the teacher's discretion if he/she would like to review the "Hamburger Checklist" with the accompanied hamburger paragraph to determine if students have understood lesson concepts.

## MIDDLE (Reading Part 1)

"The Neglected Grandfather" Reading (Appendix E)

- 1) Teacher photocopy Appendix E and F (one per student)
- 2) Prior to reading, teacher could implement reading strategies i.e. making predictions, inferencing, making connections based on the title and pictures (facilitate simple class discussion.)
- 3) Teacher facilitates reading the story with students.
- 4) Have students complete Appendix F; comprehension questions and building vocabulary worksheet.
- 5) Reflection questions: to be answered in journals (informal writing) and facilitate class discussion through think-pair-share strategies.

Note: Teacher may divide students according to similar cultural backgrounds as a way to encourage inter-cultural understanding. If students are willing, they may share their responses with the class.

- *How do you feel about older people?*
- *Do you enjoy visiting them?*

**Consolidation and/or Recapitulation Process:** *How will I bring all the important ideas from the learning experiences together for/with the students? How will I check for understanding?*


**Hamburger Paragraph** – student writing reflects proper format and structure

**Reading** – students answer the comprehension questions accurately / students use the new vocabulary words in proper context

**Reflection** – students were able to articulate thoughts and ideas coherently / students are able to answer questions posed by peers

**CONCLUSION: How will I conclude the lesson?**

- Summarize key elements of paragraph writing.
- Ticket out the door strategy:

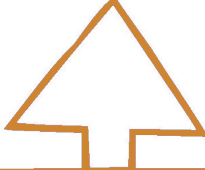


**Ticket Out the Door!**

What I worked on today...

What I needed help with today...

What I learned today...



[http://tccl.rit.albany.edu/knilt/index.php/Unit\\_2-\\_Formative\\_Assessment\\_in\\_Practice](http://tccl.rit.albany.edu/knilt/index.php/Unit_2-_Formative_Assessment_in_Practice)

# APPENDIX A

## Step Up to Writing is About the Writing Process:

**Prewriting and Planning**



**Drafting, Revising, and Editing**



**Creating a Final Copy,  
Proofreading, and Sharing**

# APPENDIX B

Name:

Date:

## The Hamburger Paragraph

topic sentence

supporting sentence 1

supporting sentence 2

supporting sentence 3

conclusion sentence



# APPENDIX C

Name Example

Title Owls

## Topic Sentence

I have learned many facts about  
owls.

## Jucy Detail #1

First, most owls are nocturnal which means they  
hunt at night.

## Jucy Detail #2

Next, owls cannot move their eyes in the socket so  
they must turn their entire head.

## Jucy Detail #3

Finally, the smallest owl is the Elf Owl which is 6  
inches long and has a wingspan of 15 inches.

## Conclusion

Owls are very interesting birds.

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# APPENDIX D

Student Name:

Read By:

## Hamburger Checklist

Questions	yes	no
1. Is there a topic sentence?		
2. What is the topic sentence/main idea?		
3. Did the writer provide reasons with supporting details?		
4. Does the paragraph have a concluding sentence?		
5. Did you enjoy reading the paragraph?		
6. List something you learned from reading this paragraph.		

# APPENDIX E

## The Neglected Grandfather

### *A Mexican folktale*

Many years ago in Mexico, an old couple lived in a village. The village was in a valley between high mountains. There were many farms around the village. The old man and his wife were poor. They did not have much land. One winter when it was very cold, the old woman became sick and died. The old man went to live with his son's family on a nearby farm.

For several years, the old man often was able to help his son with work on the farm. Then one day the old man was badly hurt. He was taking care of a horse, and the horse kicked him. The horse broke the old man's hip. The old man did not get better, and he was not able to walk.

The son had a wife and one child, a teenage boy. At first the family took care of the grandfather. Everyone lived in harmony.

After a while, however, the wife grew tired of the old man. She said he always was in the way. The son and his wife moved the old man into a barn.

In the barn, the grandfather often was neglected. He usually did not get much food to eat. He frequently did not have warm clothes to wear.

One winter day, the teenage boy went to visit his grandfather in the barn. "My grandson," the old man said. "Please find a blanket for me. It is very cold today, and I am freezing.

The boy looked around the barn, but he could find only a small rug. He took the rug to his father and mother.

"Mother, I need a pair of scissors," the boy said. "My grandfather is cold, and I am going to give him half of this rug to use as a blanket."

"Why aren't you going to give him the whole rug?" the father asked his son.

"Because, father, I want to save half of the rug for you. You will need it when you are old and you move into the barn."

The father felt ashamed. He allowed the old man to move back into the house. Once again the family took good care of the grandfather.

# APPENDIX F

## Exercises to help you

### Exercise A

**Building Sentences.** Make sentences by adding the correct letter. The first one has been done for you.

- |                                     |                        |
|-------------------------------------|------------------------|
| 1. An old couple <u>  C  </u>       | a. the old man's hip.  |
| 2. The horse broke _____            | b. a barn.             |
| 3. The wife grew tired _____        | c. lived in a village. |
| 4. The old man was moved into _____ | d. of the old man.     |

Now write the sentences on the lines below. Begin each sentence with a capital letter. End it with a period.

- 1. \_\_\_\_\_
- 2. \_\_\_\_\_
- 3. \_\_\_\_\_
- 4. \_\_\_\_\_

Now do numbers 5 – 8 the same way.

- |                                         |                                 |
|-----------------------------------------|---------------------------------|
| 5. The grandfather often _____          | a. to visit his grandfather.    |
| 6. The teenage boy went _____           | b. was neglected.               |
| 7. The boy looked around _____          | c. to move back into the house. |
| 8. The father allowed the old man _____ | d. the barn.                    |

- 5. \_\_\_\_\_
- 6. \_\_\_\_\_
- 7. \_\_\_\_\_
- 8. \_\_\_\_\_

## Exercise B

**Understanding the story.** Answer each question. Finish each sentence. Look back at the line numbers in the stories. End each sentence with a period. The first one has been done for you.

1. Where did the old man and the old woman live?

*They lived in a village.*

---

2. What did a horse do to the old man?

*The horse broke*

---

3. What happened to the old man when he was in the barn?

*In the barn, the grandfather often*

---

4. What did the grandfather ask the boy to find?

*He asked the boy*

---

5. What did the boy ask his mother for?

*He asked her for*

---

6. Why didn't the boy want to take the entire rug?

*to save half for when his father was as old as the grandfather.*

---

### Exercise C

**Understanding family words.** Use the family words in the box to complete the sentences.

---

son

wife

grandfather

grandson

father

---

Write the correct word in the blank.

1. The old man helped his \_\_\_\_\_ with work on the farm.
2. The son's \_\_\_\_\_ grew tired of the old man.
3. The son moved his \_\_\_\_\_ to the barn.
4. The teenage boy went to visit his \_\_\_\_\_ in the barn.
5. The teenage boy is the old man's \_\_\_\_\_ .

### Exercise D

**Using words with the same or opposite meanings.** Some of the pairs of words in the story have opposite meanings, and some have the same meaning. For each pair of words below, write O for opposite or S for same.

1. high            low            \_\_\_\_\_
2. harmony        peace            \_\_\_\_\_
3. neglected        took care of        \_\_\_\_\_
4. warm            cold            \_\_\_\_\_
5. ashamed        sorry            \_\_\_\_\_

### Exercise G

**Speaking up.** Look at the conversation. Practice it with a partner.

## “MASTER CHEF” CULMINATING ACTIVITY

### HFN20—Food and Nutrition Culminating Activity

#### Master Chef

##### Curriculum Expectations:

- A2.1 Create appropriate research plans to investigate their selected topics
- A4.2 Use terms relating to food and nutrition correctly
- B1.4 Identify key nutrients, their sources and functions
- B1.7 Plan nutritionally adequate meals using the guidelines in Canada’s Food Guide
- C1.1 Describe factors that affect people’s food needs
- C1.2 Describe effective strategies to use in selecting, preparing, and serving food to meet a variety of food needs
- C2.1 Identify different factors that influence people’s food choices
- E1.2 Demonstrate an understanding of safe practices within the food-preparation area
- E3.1 Identify and select appropriate kitchen tools, equipment, and ingredients for use in food preparation
- E3.2 Demonstrate the ability to safely use, maintain, clean, and store tools and equipment used in food preparation
- E4.1 Identify various sources of recipes
- E3.6 Plan, prepare, and serve a food item or items according to set criteria

##### Learning Goals:

- a) Plan and prepare a traditional Latin inspired meal/dish.
- b) Ensure this meal/dish has healthy components. Explain the health benefits of your meal.
- c) Purchase the food items required to make your recipe.
- d) Prepare and cook your meal.
- e) Submit a 5 minute video clip.

##### PART A: PLAN AND PREPARE A TRADITIONAL LATIN INSPIRED MEAL/DISH

- Your group will be given \$8. Without going over your budget, you must find or create a recipe that you will be preparing.
- You may use online resources, cookbooks or magazines to find a LATIN inspired recipe.
- The recipe you select must be a main dish (not a dessert or appetizer).
- Submit your receipt and any money left over.
- Your recipe must include at least two or more food groups.
- Note: When planning the ingredients that you are going to purchase, don’t forget to take taxes into account.
- Note: Certain recipes require a small amount of many different spices. Please do not buy an entire package for a very small amount. You may bring some from home or check with me to see if we have it available in the school.

## **PART B: EXPLAIN HEALTH BENEFITS OF YOUR MEAL**

- Explain 3 health benefits of eating your meal. (For example, high in fiber, vitamin C and protein).
- Explain how each of the nutrients positively impacts your health. (For example: Our meal contains broccoli and pears which are high in fiber. Fiber in the diet promotes healthy bowels and reduces risk of constipation.)
- Conduct research or review class notes to obtain this information.
- Based on the information you've gathered, submit 1 page typed response (1 per group).

## **PART C: PURCHASING FOOD ITEMS**

- Visit a local and/or speciality grocery store to purchase all of the food items required to make your recipe.
- The use of couponing and price matching is highly encouraged.

## **PART D: MEAL PREP AND COOK OFF!**

- Your group will be provided one period to prepare and cook your dish.
- Your group will be evaluated on the following:
  - Kitchen and food safety (for example, hair tied back, hands washed, selection of correct equipment, correct use of equipment, etc.).
  - All group members equally contribute (everyone has a task).
  - Work station is neat, organized, cleaned and disinfected throughout the food preparation process.
  - Food is appealing, tasty, and ready to be served by the end of the allotted time.

## **PART E: SUBMIT A 5 MINUTE VIDEO CLIP**

- Your video clip will be a compilation of the culminating activity process. Make sure to include footage throughout all stages of the process (for example: planning the recipe, at the grocery store, preparing the meal, etc.) Ensure that your video includes:
  - Explanation of the dish's origin and cultural importance
  - All of the ingredients you have purchased and will be using
  - The health benefits of 3 different ingredients
  - Explanation of preparation and cooking process
  - Usage of different kitchen equipment
  - A snap shot of the final product
  - Funny bloopers! (optional)
- All group members must be a part of the video clip.
- Your video clip must not exceed 5 minutes.

## **PART F: SUBMIT A 1 PAGE REFLECTION**

- This is the only part of the culminating activity where you will be submitting work individually.
- Type a 1 page summary of your experience with this culminating activity. Include the following:
  - What you enjoyed about the project and difficulties that you encountered.
  - What you learned about the culture's traditional meals. Identify different factors that influence their traditional food choices.
  - Your experience preparing a cultural meal.
  - Your experience working within a group.
  - Something new that you learned.
- Submit 1 per person

# MASTER CHEF

## Culminating Activity – RUBRIC

### PART A:

Receipt is submitted and ingredients purchased stays within budget. Dish is Latin inspired.

0 1 2 3 4 5

### PART B:

3 health benefits of your meal are typed and submitted on one page.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

### PART D:

Kitchen and food safety.

0 1 2 3 4 5

All group members equally contribute.

0 1 2 3 4 5

Work station is neat, organized, cleaned and disinfected throughout the food preparation process.

0 1 2 3 4 5 6 7 8 9 10

Food is appealing, tasty, and ready to be served by the end of the allotted time.

0 1 2 3 4 5

### PART E:

Video clip is 5 mins in length.

0 1 2

Video contains all requirements as listed under Part E.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14

Video is edited, interesting, engaging and creative.

0 1 2 3 4 5 6 7 8

### PART F:

A 1 page reflection is typed and free of spelling and grammatical errors.

0 1 2 3 4 5 6

Reflection includes all requirements as listed under Part F.

0 1 2 3 4 5 6 7 8 9 10



# HEALTHY ACTIVE LIVING »

## CULTURAL DANCE ASSIGNMENT

### Courses:

**PAR30 (Healthy Living and Rhythm and Movement Activities)**

**PPL30 Healthy Active Living Physical Education**

### OVERALL CURRICULUM EXPECTATIONS

A1. Participate actively and regularly in a wide variety of physical activities, and demonstrate an understanding of factors that can influence and support their participation in physical activity now and throughout their lives;

A2. Demonstrate an understanding of the importance of being physically active, and apply physical fitness concepts and practices that contribute to healthy, active living;

B1. Perform movement skills, demonstrating an understanding of the basic requirements of the skills and applying movement concepts as appropriate, as they engage in a variety of physical activities;

B2. Apply movement strategies appropriately, demonstrating an understanding of the components of a variety of physical activities, in order to enhance their ability to participate successfully in those activities;

C3. Demonstrate the ability to make connections that relate to health and well-being – how their choices and behaviours affect both themselves and others, and how factors in the world around them affect their own and others' health and well-being.

### SPECIFIC CURRICULUM EXPECTATIONS

1.3 Communicate effectively, using verbal or non-verbal means, as appropriate, and interpret information accurately as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living;

1.4 Apply relationship and social skills as they participate in physical activities, develop movement competence, and acquire knowledge and skills related to healthy living to help them interact positively with others, build healthy relationships, and become effective group or team members;

A1.1 Actively participate in physical activities;

A1.2 Describe the holistic benefits of lifelong participation in physical activity;

A1.3 Demonstrate positive social behaviours and adherence to ethical and fair play standards that contribute to creating a rewarding and enjoyable activity environment, and display leadership while participating in physical activities;

B1.1 Perform stability and locomotor skills in combination in a variety of physical activities while responding to external stimuli;

B1.3 Demonstrate an understanding of the phases of movement (i.e., preparation, execution, follow-through), and apply this understanding to refine skills as they participate in a variety of physical activities, with an emphasis on individual and lifelong activities;

B1.4 Apply appropriate movement principles in order to refine skills in a variety of physical activities;

C3.4 Describe how to use personal and interpersonal skills to deal with personally stressful situations or to help others deal with stressful situations.

## Task:

Select a dance from a particular historical period or country/region that was not studied in class.

Examples: Cuban salsa, Dominican bachata, Argentine tango, Colombian cumbia, Spanish flamenco

- You will be working in groups of 4-6 to complete this assignment.

## PART A: RESEARCH

Research and present information on the selected dance under the following three headings:

- Health, Stylistic Features, and Cultural Importance/Historical Background

### Health

- How can the dancer(s) or audience's health and wellbeing be affected by this particular dance (social, physical, emotional, mental and spiritual self)?
  - Be sure to include at least 3 positive and 3 negative effects
  - Examples may include ideas such as: eating disorders, injuries, establishes a sense of community, enables positive social interactions, etc.

### Stylistic Features

- Traditional cultural music used, instruments used, or any other items used in performing the dance
- Quality of the movements (sharp, graceful, bouncy, energetic, abrupt, low, fast, etc)
- Frequent moves: pointed feet, raised arms, turns, floor work, lifts, partnering
- Traditional cultural attire for dance (costume). A picture is helpful-either printed or hand-drawn.
- At this point in your presentation talk about your group's costume choices.

### Cultural Importance/ Historical Background

- The type of dance and its name
- The geography and climate of the country of origin (include a map of the location)
- Any historical factors that might have influenced the dance
- The beliefs and customs of the culture/society in relation to the dance
- The purpose of the dance (e.g.: ritual, ceremonial, celebratory, entertainment, competition, expressive, etc.)
- The symbolism, if any, used in the dance
- When is the dance done or performed?
- What do the dancers and the audience experience during the performance?

\* Remember to cite your sources and include a bibliography.

## Part A: Research

Refer to Part A: Research for clarification of each category

### Health:

3 positive and 3 negative effects are listed and explained.

0      1      2      3      4      5      6

Examples of how health is affected (by dancer and/or audience).

0      1      2      3      4      5      6

### Stylistic Features:

Traditional cultural music, instruments and attire are explained and visuals are provided.

0      1      2      3      4      5

Quality and frequency of movements.

0      1      2      3      4      5

### Cultural Importance/ Historical Background:

A detailed description of the type of dance and its historic and geographic origin are explained. A map is included.

0      1      2      3      4      5      6

The purpose, symbolism and beliefs of the dance are described clearly.

0      1      2      3      4      5      6

## Part B: Research Presentation

Using the information obtained from Part A: Research, create a power point, prezi or other form to present your information to the class. Ensure your group includes the following:

- 10-15 minute presentation on the information obtained from Part A (cultural importance/historical background, stylistic features, and health).
- Ensure to include a variety of media (i.e. pictures, graphs, video clips) and limit the amount of text per slide.
- See rubric below:

Presentation Rubric	MARKS					
	0	1	2	3	4	5
Presentation demonstrates comprehensive knowledge of the topic.						
Students present information in an engaging, logical and interesting sequence which the audience can follow.						
The presentation communicates information and ideas with a high degree of clarity (proper voice projection, eye contact, good posture).						
The presentation communicates with appropriate visuals such as videos, graphs, charts, statistics, etc.						
The presentation is done in a timely, professional and proper manner.						

### Part C: Dance Choreography

In your groups you will:

i) Create a unique 45sec - 1min dance routine with music based on your research. All group members must actively participate in this presentation and if possible, incorporate props and traditional attire.

Note: you may use resources such as YouTube to assist you with your original choreography and appropriate music selection.

ii) Teach a segment (four x 8 counts) of your choreography to the class.

### Cultural Dance Choreography

Routine is 45sec-1 min.

0      1      2      3

Appropriate music is selected.

0      1      2      3

Dance choreography is reflective of culture or historical time period.

0      1      2      3      4      5      6      7      8      9      10

All group members are actively engaged.

0      1      2      3      4

# ORIGINS AND CITIZENSHIP »

## The History of a Canadian Ethnic Group

### IMMIGRATION CULMINATING PROJECT

#### Course Code CHE30

##### Overall Expectations:

##### A1. Historical Inquiry:

Use the historical inquiry process and the concepts of historical thinking when investigating the history of the selected ethnic group

##### C1. Social, Economic, and Political Factors:

Analyse ways in which various social, economic, and political factors influenced people's decisions to emigrate, with particular emphasis on the selected ethnic group

##### C3. Supports and Incentives:

Analyze the roles played by family, community organizations, and governments in people's decisions to emigrate and in attracting them to Canada

##### E1. Social, Economic, and Political Issues:

Analyse ways in which some social, economic, and/or political issues, events, and/or developments at the local, national, and international level have affected the selected ethnic group in Canada

##### Specific Expectations:

A1.2 select and organize relevant evidence and information on aspects of the history of the selected ethnic group from a variety of primary and secondary sources

A1.3 assess the credibility of sources and information relevant to their investigations

A1.4 interpret and analyse evidence and information relevant to their investigations, using various tools, strategies, and approaches appropriate for historical inquiry

A1.6 evaluate and synthesize their findings to formulate conclusions and/or make informed judgements or predictions about the issues, events, and/or developments they are investigating

C1.1 describe some ways in which social factors in their countries of origin influenced people's decisions to emigrate

C1.3 describe some ways in which economic factors in their countries of origin influenced people's decisions to emigrate

C3.2 describe some ways in which family considerations have influenced migration, with reference both to migrants and to family members left in the country of origin

C3.4 explain why the selected ethnic group chose Canada as its destination

E1.1 analyse ways in which some social, economic, and/or political issues, events, and/or developments in its country or region of origin have affected the selected ethnic group in Canada

## Assignment Instructions

### Part A: Interview

Your task will be to interview an adult immigrant. This could be someone in your family, a family friend, or a neighbour. You will be provided with a list of possible questions that you can ask your participant. You must choose a minimum of 20 questions to ask him/her. You must write down and submit the answers to the interview questions. This does not mean that you will use the answers from all 20 questions, but the more questions you ask, the easier it will be to generate your digital story.

NOTE: Please see Appendix A – Interview Questions & Appendix B – Tips for conducting an interview

The following assignment has modified from the original assignment, which can be found on:  
[http://mrsjhajsclass.weebly.com/uploads/1/3/8/1/13813825/immigration\\_project.pdf](http://mrsjhajsclass.weebly.com/uploads/1/3/8/1/13813825/immigration_project.pdf)

### Part B: Research

Using the information obtained from the interview, research evidence to support the responses focusing on economic and social reasons for:

- i) Emigration
- ii) Selecting Canada

NOTE: Your research must be: one page typed, double spaced, font size 12, Times New Roman. You must list all the resources used i.e. Internet, interview, newspaper articles, books etc.

### Part C: Digital Story Telling

You will be required to create a digital story by linking the elements from Part A and Part B. A digital story is a multimedia presentation that combines a personal narrative together with images and research. Your story should be compelling, meaningful, and personally relevant.

Use your previous work from Part A and Part B to create your digital story.

Make sure to include the following guidelines:

- 2-3 minutes in length
- Title slide
- A clear beginning, middle and end to the video
- A variety of visuals (i.e. pictures, graphs, charts)
- Appropriate audio (i.e. narration, components of the video, music)
- Closing remarks or credits

## Success Criteria Evaluation

Student Name: \_\_\_\_\_

The student uses the historical inquiry process throughout the assignment.

0      1      2      3      4      5

The student demonstrates an understanding of the social and economic factors influencing people's decisions to emigrate.

0      1      2      3      4      5

The student explains why their participant has chosen Canada.

0      1      2      3      4      5

The student analyzes how the social and economic issues affect the selected ethnic group in Canada.

0      1      2      3      4      5

Total:    /20

Comments:

---

---

---

Please use the timeline below to help you effectively manage the completion of your tasks for this assignment.

### Timeline for Project

Parts:	Due Dates:
Interview of Immigrant	
Interview Questions & Answers (rough copies)	
Final Product	
Digital Story	

\*\*If you have trouble finding an immigrant to interview, please come speak with me.

You will be given some in-class time to do your Questions & Answers as well as your digital story. However, you will be required to conduct the interview on your own time.

# APPENDIX A

## Immigration Project Interview Questions

The following list of questions will help you get started on your project. They are listed in no particular order. You need to design your own list of questions and put them in an order that makes sense to you. Using these as a guideline, I recommend that you choose those that will best help you understand your interviewee's immigration journey. Type your list and print 2 copies, one for you and one for you interviewee. It is not necessary that you ask all of these questions. The best interview will be one where conversation back and forth feels natural. For example, a specific answer may encourage you to ask "follow-up" questions. Those answers may lead to others. Try to think of the interview as a comfortable conversation. Relax and have fun!

1. What is your full name?
2. Is your name different in your native language? Pronunciation/spelling?
3. Where did you live before you immigrated to Canada?
4. What specific circumstances caused you to immigrate?
5. Was it a personal decision or one that someone else made for you?
6. How old were you?
7. What had you heard about Canada before you came? What stereotypes/expectations did you have?
8. Had you seen pictures or photos of Canada? What did you think of them?
9. What had people told you about Canada?
10. Were your initial expectations accurate? Can you give me an example?
11. Where specifically in your former country did you live?
12. What was your life like there?
13. What was going on there at the time?
14. Can you tell me about the government in your native country before you left?
15. What year/date did you arrive in Canada?
16. Did you immigrate alone, or with friends/other family members?
17. Can you share a memorable experience with me about what it was like, how you were feeling when you first arrived?
18. Was it hard to leave or was it exciting?
19. Did you experience any "culture shock"? Was it hard to adapt? If so, what was challenging? Can you think of a story or experience that will give me an idea?
20. Did you miss family members/friends? Are you in touch with them? How?
21. What possessions did you take with you? What important things, if any, did you leave behind?
22. How did you arrive? Method of transportation?
23. Are you a Canadian citizen now? If so, when did you become an official citizen?
24. What did you have to do in order to become an official citizen?
25. Did you consider living anywhere else?
26. Did you know anyone here when you arrived?
27. Did you feel welcome?



28. How did people treat you? Do you find people treat you differently now if you have been here for a while?
29. Who/What helped you get settled, find a place to live, etc.?
30. Tell me about any language barriers that you experienced/or currently experience?
31. Did you know any English before you arrived?
32. Was it difficult to communicate when you first arrived?
33. What were your first 24 hours/days like?
34. Can you tell me how your life has changed since you came to this country?
35. What sacrifices, if any, have you made to live in Canada?
36. Are there specific things/people that you miss? Who/What? Why?
37. What is the best thing about your immigrant experience?
38. What has been most challenging or difficult about your experience?
39. What kind of job did you have in your home country?
40. What job(s) did/do you have in Canada?
41. How did you go about finding a job?
42. Did you bring any specific skills with you that you were able to use here?
43. If you had not immigrated, what do you think your life would be like today? Can you give me an example of how it might be different?
44. If you have children, were they born in this country? Do they speak your native language?
45. Do they know about your immigrant experience/native culture?
46. How might your children's lives differ if you had not emigrated?
47. How has Canada changed since you arrived?
48. Can you tell me a story or give me an example of how your country has changed since you've been here?
49. Has your lifestyle changed since you left? Since you've been here?
50. Are there specific cultural traditions that you've brought with you?
51. Can you tell me about one of them or why/how you celebrate it? Why is it important to you?
52. Did you attend school here?
53. Did classmates/teachers treat you differently?
54. Do you feel that our culture appreciates immigrants?
55. What do you think about the future of immigration in our country?
56. Would it be possible to contact you if I have any additional follow-up questions?

Source: [http://mrsjhajclass.weebly.com/uploads/1/3/8/1/13813825/immigration\\_project.pdf](http://mrsjhajclass.weebly.com/uploads/1/3/8/1/13813825/immigration_project.pdf)

# APPENDIX B

## Tips for Conducting a Good Interview

- Make sure the location you choose to conduct your interview is quiet and comfortable.
- Make sure you tell your interviewee that you will be taking notes on what they are saying. (Remember, the more detailed your notes, the easier your interview write-up will be.)
- Give a list of questions to your interviewee so that they know what to expect. This is a good opportunity to explain the purpose of your project.
- Be encouraging to your interviewee
  - Look at your interviewee and smile when they are talking
  - Be familiar with your questions so that you can pay attention to your interviewee and not the paper in your hand
- Really listen to what your interviewee is saying
  - Make sure your interviewee has answered your question and that you have received the information you are looking for. If not, ask the interviewee to elaborate.
  - Pay attention for something that you find interesting so that you can ask a follow-up question. (Write it down if you need to so that you don't forget to ask it!)
  - Don't be afraid to ask questions that you might not have written down. What your interviewee says might lead you somewhere unexpected.
- Wait for at least 3-5 seconds after you think your interviewee is done speaking to ask your next question. They might have more to say.
- Thank your interviewee for their time. Be sure to ask permission to contact them again if you need to clarify or get any additional information.
- Be gracious and appreciative.

# GRADE 10 OPEN PHYSICAL EDUCATION »

## “BODY IMAGE: HEALTHY BODIES COME IN ALL SHAPES AND SIZES”

### Course: PPL 20: Grade 10 Open Physical Education

#### Overall Expectation:

Healthy Living: C3. demonstrate the ability to make connections that relate to health and well-being – how their choices and behaviours affect both themselves and others, and how factors in the world around them affect their own and others' health and well-being.

#### Specific Expectation:

Human Development and Sexual Health: C3.4 describe some common misconceptions about sexuality in our culture, and explain how these may cause harm to people and how they can be responded to critically and fairly.

#### Objectives:

1. Introduce factors influencing body image such as media, peers, family and self.
2. Define body image and self-esteem.
3. Encourage an open and supportive environment.

#### 1. Preparation

- Room Set-Up: encourage students to sit together as one large group and without their backs to one another. Arrange tables/seating accordingly. This will help the group work together as one large group rather than the smaller groups students may normally hang around with.
- To break students into random groups, place stickers on name tags (e.g., if you have 12 girls and you want three groups of four, choose three different sticker designs and randomly place them on 12 name tags - all of the students with the same sticker are to work in a smaller group together). This approach also assists in breaking up cliques that you may not be aware of and encourages students to work with someone different.
- Note: Newly arrived students may be placed in groups with other students of the same linguistic background, to foster a safe and welcoming learning environment.

#### 2. Introduction

- Provide an overview of the program and inform the group that the program will be talking about:
- Body image and how we feel about our bodies

- Different forms of media, such as magazines and movies, and what messages and societal expectations about different ethnic groups
- How to talk about and solve our friendship problems
- How to keep our friendships strong
- That we are also going to have fun!

### Handout Pre-Test Quiz (Appendix A)

- The purpose of the pre and post quiz is to help facilitators identify students' thoughts and feelings as they relate to body image. The pre-test is completed prior to any discussion. The same quiz may be completed again at a later date. This will provide the facilitator an opportunity to compare responses and assess any attitudinal/knowledge shifts.
- The pre and post quiz is titled "What Do You Think?" Students should be instructed to complete this quiz on their own. Let them know it is not a test - just a questionnaire that will help the facilitators with planning the sessions.
- Ask students to write their name and date on the quiz so that the facilitators will be able to compare pre and post quizzes. Quizzes are to be kept confidential.

Note: This Pre-Test Quiz can also be used as an Exit Slip.

### 3. Warm up Activity (Choose one)

\*The activity that you choose here depends on the group dynamics. For example, is the group part of a class and well acquainted with one another, or are they a combination of participants from several classes who may not know each other as well? The Walk and Talk and Name Game are activities that are appropriate for groups that may not know each other as well.

#### A. Line-up/Sorting Challenge

\*The purpose of this activity is to assess the students' communication styles with one another and to offer them an opportunity to develop leadership skills.

- Split students into two groups, each standing in a straight line.
- Challenge students to rearrange themselves in the orders specified below as fast as they can
  - Hair length - shortest to longest
  - Birthday month – January to December
  - Alphabetical order according to first name

Optional: you can use this game in conjunction with the Body Image Game i.e., give each student a game piece and have them sort themselves according to healthy and unhealthy body images.

#### B. Walk and Talk

\*The purpose of this activity is to get students moving while encouraging them to know someone else in the group a little better. It also provides the facilitator an opportunity to assess any underlying group dynamics.

- Inform students that you will be playing some music. While the music is playing they must walk freely around the room in all directions.
- Stop the music. Students must turn to the person closest to them and talk about the topic you announce until the music begins again. Topics should be simple at the beginning and get a little more challenging as the game progresses (e.g., what's your favourite television show, movie, food, game, subject, animal, etc...).

### C. Name Game

\*The purpose of this activity is to be active while allowing students and the facilitator an opportunity to learn one another's names.

- Have students stand in a large circle. The object of the game is to remember the name and action of the previous students.
- The first student says their name while performing an action (jumping jack, waves, jumps...), the next student says the previous student's name, performs an action, then states their name and the action they performed.
- The game becomes progressively more challenging as you move around the group. Everyone is participating at the same time.

### 4. Body Image Themes

Body Image Game (Appendices B and C)

- Ask students: What do you think "body image" means? "Self-esteem" means?
- Review definitions:
  - **Body Image** is the ideas and beliefs that you have about your body. Basically, how you feel about your body (the way it looks, the way it moves).
  - **Self Esteem** is the general term about how you feel about your whole self. Having a good body image is part of good self-esteem.
- Explain that body image and self-esteem are closely connected. Someone who has poor body image will often have low self-esteem and vice versa.
- See Appendix B handout. Cut along the lines of the chart to create game pieces. Hand out a game piece to each student. Have students read their statement and determine if it reflects someone who has a healthy or unhealthy body image.
- Have students place their statement under "A person with a HEALTHY bodyimage..." or "A person with an UNHEALTHY body image..."
- Ask the whole group to review the placement of statements and invite students to move those statements that they feel are in the wrong place. Encourage students to explain their reasoning.
- Discuss each statement in Appendix B. Ask students what they think the statement means and why they feel it is either healthy or unhealthy.
- Discuss each photo in Appendix C. Ask students what messages they think each image conveys. (i.e.: Determine the connotations expressed by the body stances, clothing, facial expressions, hairstyles, cosmetics, accessories, etc.)
- If time permits, or in another lesson, take the opportunity to explore the messages expressed through music videos and/or song lyrics. Discuss how these messages might influence an individual's self-image.

### 5. Closing Activity

#### Exit Slip:

Ask students to write on an index card or slip of paper:

- something they learned, found confusing, or would like to learn more about
- a question that hasn't been answered yet

# APPENDIX A

## Pre and Post-Test

Name:

### What Do You Think?

Please take a few minutes to fill out this short survey based on how you truly feel. You may choose not to answer any or all of the questions. There are no right or wrong answers! Your answers will not be shared with anyone else. Thank you!

(Circle the number)

How often do you...	None of the Time	Some of the Time	Most of the Time	All of the Time
1. Like the way you look	1	2	3	4
2. Try new activities	1	2	3	4
3. Find it easy to tell people how I feel about things	1	2	3	4
4. Choose friends with someone because they are popular	1	2	3	4
5. Feel there are many things about me that are interesting	1	2	3	4

**How much do you agree or disagree with the following statements?**

**Strongly Disagree**

**Disagree**

**Agree**

**Strongly Agree**

6. I feel that healthy bodies come in all shapes and sizes

**1**

**2**

**3**

**4**

7. If boys and girls my age think they are getting fat, they should go on a weight loss diet

**1**

**2**

**3**

**4**

8. I feel all foods can be part of healthy eating

**1**

**2**

**3**

**4**

9. Most boys and girls my age should have the same body shape as magazine models

**1**

**2**

**3**

**4**

10. My body shape or size does not stop me from trying new activities

**1**

**2**

**3**

**4**

11. In the past week, how many times have you skipped meals in order to lose weight? (Circle one)

**Never**

**1-2 Times**

**3-4 Times**

**Everyday**

12. Have you even been on a diet? **No** **Yes**

13. Have you ever thought about going on a diet? **No** **Yes**

14. Do you exercise to lose weight? **No** **Yes**

15. During the week, how often do you eat breakfast?

**Never**

**1-2 Times**

**3-4 Times**

**Everyday**

# APPENDIX B

## Body Image Game

<b>A person with a HEALTHY body image...</b>	<b>A person with an UNHEALTHY body image...</b>
<p>Believes that things other than appearance make them interesting (I am funny, smart, creative...).</p> <p>Does not let body shape or size stop them from participating in any activity (swimming, dance, joining clubs etc...).</p> <p>Does not focus on appearance all the time.</p> <p>Believes that there is no such thing as a “perfect” body and does not try to change themselves.</p> <p>Tries to find things they like instead of things you don’t like.</p> <p>Believes it is more important to focus on what you have instead of what you don’t have.</p> <p>Accepts themselves for who they are.</p> <p>Can accept compliments.</p> <p>Eats all foods in moderation without worrying about gaining weight.</p> <p>Believes “all” foods can be part of healthy eating.</p>	<p>Weighs themselves every day and depending on what the scale reads, feels happy or sad for the rest of the day.</p> <p>Tries to reach the “ideal” body shape and size without believing that people come in a variety of shapes and sizes.</p> <p>Thinks it is okay to say negative things about another person’s appearance.</p> <p>Wishes they could change their appearance to look like someone else.</p> <p>Relies on compliments in order to feel good about their appearance or personal achievements.</p> <p>Compares weight and clothing size with friends.</p> <p>Worries all the time about what others may think about them (right clothes, hair, etc...).</p> <p>May purposely skip meals or eat only certain foods in order to lose weight.</p> <p>Checks calories before eating any food to determine if they should eat it or not.</p> <p>Will not participate in activities because of how they feel about their body and their abilities.</p>



# APPENDIX C

## Media Images



**Ariana Grande**  
(Italian American)



**Selena Gomez**  
(Mexican American)



**Rihanna**  
(Barbadian or Bajan)



**The Kardashian Sisters**  
(American with Armenian Ancestry)



**Dwayne 'The Rock' Johnson**  
(Canadian American Samoan)

## “A CELEBRATION OF LATINX”

### Culminating Activity

#### Curriculum Expectations:

1. Demonstrate an understanding of the importance of social justice by applying the teachings of Jesus to their own culture and own life situations.
2. Demonstrate a knowledge of the social teachings of Church.
3. Demonstrate a knowledge of the various purposes of prayer.
4. Identify and describe the role and history of the sacraments in the life of Catholics
5. Demonstrate a knowledge of the Gospel call to right relationships with God and neighbour as a way to live as disciples of Jesus .

#### Part A: Where and what is Latin America?

##### Definition and Explanation of Latinx

- Someone with a Latin American background, such as Argentina, Mexico or Colombia.
- *\*Please Note: Even though Brazil is situated geographically in South America, Brazil has a different colonial and linguistic history from the rest of Latin American and Brazilians may not identify as Latinx.*
- The term “Latinx” is a gender neutral and non-binary descriptor that is more inclusive terminology, opposed to Latino/Latina.
- A Hispanic person is someone who comes from Spain.
- Discuss concepts of Hispanic and Latinx through YouTube video: <https://www.youtube.com/watch?v=gs2tdjzla8Y>
- For this project we will be celebrating Latinx cultures by holding a cultural celebration, “Celebrating One Community: (Insert School Name) and Beyond.”
- This project will cover major themes studied throughout the course such as inclusion, community, belonging, scripture, culture, and prayer.
- You will work in pairs or groups (max 3) to create a “One Community Pavilion” that consists of two components.

## 1. Cultural Component

Pavilions will be set up in the room that express the diversity of Latin America. On the day of the celebration you will present aspects of your culture in a very engaging and interactive way.

Provide examples of various defining characteristics and traditions of your chosen culture. What symbols come to mind when you think about this culture? What do these symbols mean? How do the traditions in this culture relate to your faith?

Remember you want your station to be as interactive as possible, engaging all the senses:

**Smell:** In this culture what aromas come to mind? You may want to bring some spices, teas, perfumes, etc., that are from this culture.

**Taste:** Bring in a recipe for a specific food item from this culture and provide students with a sample to taste.

**See/Touch:** Bring cultural artifacts for us to look at and touch. Be ready to explain what it is and its value/importance to this culture.

**Hear:** Bring in some music from this culture to set the mood and atmosphere. You may want to show or demonstrate a cultural dance or tell a well-known story.

## 2. Faith Component

As part of your pavilion you must also create a scrapbook that includes the following:

1. Title page with group member's names and cultural focus
2. A prayer that has a theme about diversity, inclusion, belonging or community, etc.
3. Newspaper clippings of at least 3 current events that highlight a social justice issue or concern associated with this country. Each clipping must include a summary of the article, a discussion of how it is connected to Catholic social teaching, and why it is important that we help as a global community on the issue. Include a quote from the Gospels that speaks to this issue (include the Biblical reference in proper annotated format e.g. Lk 12:48) and explain how we can respond to this issue.
4. Descriptions and images of how a sacrament or other religious rituals are celebrated in a way that differs from North American traditions (for example, a traditional Mexican wedding includes the giving of 13 "arras," which are gold coins given by the groom to the bride. This symbolizes trust, hard work, and responsibility of income).
5. Famous cultural icons and/or celebrities (people) who have been "prophetic" (how have they fought for justice, peace, and the fulfillment of God's kingdom). You can include people who are born into the culture, or those who have worked within the culture but were not born there (for example, Bishop Oscar Romero was Salvadorian and fought for human rights in El Salvador; Calle 13 is a popular music group that promotes social justice awareness; Pope Francis, whose birth name is Jorge Mario Bergoglio, is the current Pope of the Roman Catholic Church, and is from Argentina; etc.).

## CELEBRATION TIME!!!!

### Setting up for the Day

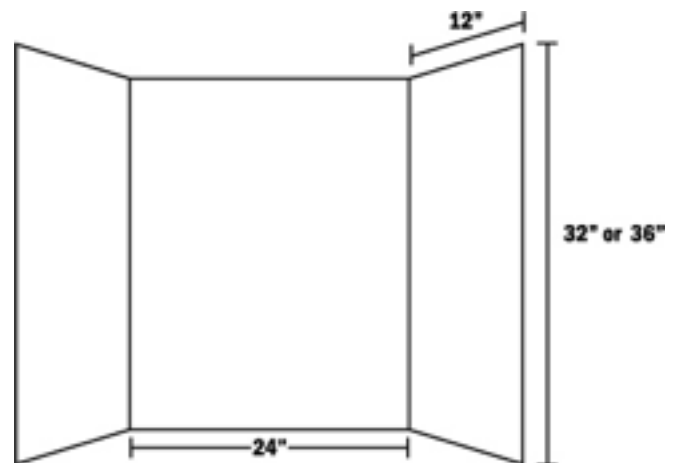
- For your station, you are required to utilize a science board to display pictures or other items you may wish to include to represent your culture.
- Your station must be easy to identify (a large title/label is a must).
- You may want to bring a tablecloth or other items to adorn your table.
- When decorating your station be selective in the colours you choose to use. For example, if you are doing a station on Mexican culture, you may want to stick with the colours of the flag: red, green and white.

### Success Criteria

\*Success Criteria should be co-constructed with students based on the curriculum expectations listed above.

For example,

- I can identify a Latin American current event that requires justice and action
- 
- 
- 



# Cultural Pavilion Evaluation Criteria

Criteria	Level 4	Level 3	Level 2	Level 1
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## Knowledge and Understanding of Content:

Student demonstrates an understanding of his/her chosen culture and faith through his/her research and science board.  
 Student has an understanding of the following terms: culture, traditions, signs and symbols, rituals.

Below Expectations 0 1 2 3 4	8 9 10 Demonstrates thorough knowledge and understanding of content	7.5 7 Demonstrates considerable knowledge and understanding of content	6.5 6 Demonstrates some knowledge and understanding of content	5.5 5 Demonstrates limited knowledge and understanding of content
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## Application - Use of Planning Skills:

Student has planned out his/her station and has researched, gathered and organized information pertaining to his/her chosen culture and faith (including addressing the five senses).

Below Expectations 0 1 2 3 4	8 9 10 Uses planning skills with a high degree of effectiveness	7.5 7 Uses planning skills with considerable effectiveness	6.5 6 Uses planning skills with some effectiveness	5.5 5 Uses planning skills with limited effectiveness
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## Communication - Expression and organization of ideas and information:

Student has communicated the information about his/her culture and faith using clear labels, visuals/images, oral communication (eye contact, audibility, overall engagement) and written communication skills (grammar, spelling, sentence structure).

Below Expectations 0 1 2 3 4	8 9 10 Expresses and organizes ideas and information with a high degree of effectiveness	7.5 7 Expresses and organizes ideas and information with considerable effectiveness	6.5 6 Expresses and organizes ideas and information with some effectiveness	5.5 5 Expresses and organizes ideas and information with limited effectiveness
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### Thinking and Making Connections:

Student connects his/her acquired knowledge of culture with faith. Student critically reflects on the value and significance of certain traditions, rituals, sacraments and customs.

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Below Expectations 0 1 2 3 4	8 9 10	7.5 7	6.5 6	5.5 5
	Applies knowledge and skills with a high degree of effectiveness	Applies knowledge and skills with considerable effectiveness	Applies knowledge and skills with some effectiveness	Applies knowledge and skills with limited effectiveness
	Makes connections within and between various contexts with a high degree of effectiveness	Makes connections within and between various contexts with considerable effectiveness	Makes connections within and between various contexts with some effectiveness	Makes connections within and between various contexts with limited effectiveness

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## Scrapbook Evaluation Criteria

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Criteria	Level 4	Level 3	Level 2	Level 1
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### Knowledge and Understanding of Content:

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Below Expectations 0 1 2 3 4	8 9 10	7.5 7	6.5 6	5.5 5
	All parts of the faith component scrapbook are completed fully including a title page, appropriate prayer, 3 or more current events, cultural religious rituals and/or sacraments, and famous cultural icons. At least 3 Biblical references are used and listed in proper scripture notation.	Most parts of the faith component scrapbook are completed fully including a title page, appropriate prayer, at least 3 current events, cultural religious rituals and/or sacraments, and famous cultural icons. At least 2 Biblical references are used and listed in proper scripture notation.	Some parts of the faith component scrapbook are completed and might include a title page, appropriate prayer, at least 2 current events, cultural religious rituals and/or sacraments, and famous cultural icons. At least 2 Biblical references are used and listed in proper scripture notation.	Limited parts of the faith component scrapbook are completed and might include a title page, appropriate prayer, at least 1 current event, cultural religious rituals and/or sacraments, and famous cultural icons. At least 1 Biblical reference is used and listed in proper scripture notation.

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**Thinking – Use of Planning Skills:**

Below Expectations 0 1 2 3 4	8 9 10	7.5 7	6.5 6	5.5 5
	Exceptional research and thoughtful reflections are demonstrated in the scrapbook content (i.e. insightful discussions on Catholic social teachings/ current events, strong connections to rituals and/or cultural icons)	Good research and thoughtful reflections are demonstrated in the scrapbook content (i.e. discussions on Catholic social teachings/ current events, strong connections to rituals and/or cultural icons)	Some research and thoughtful reflections are demonstrated in the scrapbook content (i.e. discussions on Catholic social teachings/ current events, strong connections to rituals and/or cultural icons)	Limited research and minor reflections are demonstrated in the scrapbook content (i.e. discussions on Catholic social teachings/ current events, strong connections to rituals and/or cultural icons)

**Communication - Expression and Organization of Ideas and Information:**

Below Expectations 0 1 2 3 4	8 9 10	7.5 7	6.5 6	5.5 5
	The scrapbook shows exceptional creativity, thought, organization, neatness and effort. It engages and compels the viewer to examine it in greater detail.	The scrapbook shows good creativity, thought, organization, neatness and effort. It engages and compels the viewer to examine it.	The scrapbook shows some creativity, thought, organization, neatness and effort. It somewhat engages the viewer to examine it.	The scrapbook shows limited creativity, thought, organization, neatness and effort.

**Application of Knowledge and Skills and Making Connections:**

Below Expectations 0 1 2 3 4	8 9 10	7.5 7	6.5 6	5.5 5
	The faith component is presented in a striking scrapbook format with many elements: images, call-outs, the use of backgrounds, accents, and other intriguing features.	The faith component is presented in a scrapbook format with good elements: images, call-outs, the use of backgrounds, accents, and other intriguing features	The faith component is presented in a scrapbook format with some elements: images, call-outs, the use of backgrounds, accents, and other intriguing features.	The faith component is presented in a scrapbook format with limited elements: images, call-outs, the use of backgrounds, accents, and other intriguing features.

**Comments:**

Part 4

# FACILITATORS GUIDE TO PARTICIPATORY ACTION RESEARCH USING DIGITAL STORYTELLING





# WORKSHOP OVERVIEW »

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
Workshop # 1: An Introduction	40 MIN	Introduction and Community Meal	<p>Introduce the project and the reasons behind it while enjoying food from various South American countries (or whatever is appropriate within the given context). Use student-friendly language to clearly define project objectives and learning goals.</p> <p>Through icebreaker games and activities, students and educators build trust that will enable higher comfort levels when sharing meaningful perspectives and experiences throughout the workshop series.</p> <p>Co-construct ground rules and consequences emphasizing punctuality and mutual respect. Following this, students share reflections and appreciations of the positive elements in the student-made exemplar films.</p>
	30 MIN	Icebreakers	
	50 MIN	Discussion and Screening of excerpts from <i>Our Voices in Schools Digital Stories</i>	
Workshop #2: Focus on the Theme of the Digital Storytelling workshops: Education Systems & Multiculturalism	60 MIN	Discussion and Community Meal	<p>Students share thoughts on what they like and dislike about school while enjoying food from various South American countries (or whatever is appropriate within the given context).</p> <p>Debate topic: Is Toronto a multicultural city?</p>
	20 MIN	Energizer	
	40 MIN	Debate	

**N.B.:** Depending on the group, it may be helpful to insert additional work periods for script development, picture taking or retrieval and digital editing at various junctures throughout the workshop period.

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
Workshop #3: Storytelling	40 MIN	Storytelling Techniques and Community Meal	<p>Lead a discussion on storytelling techniques while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). If possible, invite a professional storyteller to facilitate this workshop.<sup>2</sup></p> <p>Connect storytelling practices and philosophies with the concept that everyone has a personal story.</p> <p>Students apply the techniques modeled by participating in a storytelling circle. Learners work together to craft stories. Participants learn to use their voices to share their individual experiences as Latinx students with the group.</p> <p>Workshop participants begin to understand the importance of sharing personal experiences and the power behind personal narratives.</p> <p>This workshop can be integral in terms of group fusion and bonding, as well as developing students' confidence to articulate their stories.</p>
	30 MIN	Group Storytelling Circles Interspersed with Energizers	
	50 MIN	Discussion and Screening of excerpts from <i>Our Voices in Schools</i> Digital Stories	
Workshop #4: Script Writing	50 MIN	Script Writing Techniques and Community Meal	<p>Participants explore a variety of techniques they can put into practice in order to develop the scripts for their digital stories while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). Consider inviting a professional screen play or script writer to facilitate this workshop.<sup>3</sup></p> <p>Participants continue to bond as a group and to develop their comfort level in sharing their experiences through trust building icebreaker activities.</p> <p>Students begin the challenging task of putting into writing their reflections about school and their experiences as members of the Latinx diaspora.</p>
	15 MIN	Independent writing warm up with free writing and trust building icebreaker activities	
	55 MIN	Focus on students' developing scripts for their digital stories	

<sup>2</sup> Jim Adams of Red Bear Productions in Toronto was a guest facilitator for our storytelling workshop.

<sup>3</sup> Jiv Parasram, a professional writer working with theater companies in Toronto, facilitated this workshop.

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
Workshop #5: Illustrating a Story	50 MIN	Storyboarding Activity and Community Meal	<p>Students are given the opportunity to review storyboards drawn by acclaimed directors such as Alfred Hitchcock and Spike Lee while everyone enjoys food from various South American countries (or whatever is appropriate within the given context). The exemplars are used to discuss the important elements of a storyboard.</p> <p>Participants work independently and with one-on-one help from facilitators in order to continue writing their digital story scripts. Based on the storyboarding discussion, students begin to conceptualize how images will help them tell their stories.</p>
	20 MIN	Energizer	
	50 MIN	Independent Script Writing	
Workshop #6: Representations of Latinx people in Mainstream Media – Thinking Critically About Positive & Negative images and Stereotypes	55 MIN	Group discussion around issues of Latinx Representation in Mainstream Media and Community Meal	<p>Using examples of both positive and negative representations of Latinx characters and role models represented in mainstream media, students discuss how they feel these representations positively and negatively impact stereotypes about Latinx people, while enjoying a communal meal. This topic can be tailored to examine preconceptions and mainstream representations of the PAR theme being investigated.</p> <p>Watch examples of inspiring short films that tell self-reflexive, personal stories:</p> <p>Sadie Benning, <i>Living Inside</i> (5 min); <i>A New Year</i> (6 min)</p> <p>Marlon Riggs, <i>Color Adjustment</i> (selected excerpt appropriate for young audiences)</p> <p>Debrief after each short film: Following the guiding principles of mutual respect and appreciation, participants discuss their observations, what they liked and didn't like about each short film and how the filmmaker told his/her story.</p>
	5 MIN	Energizer	
	30 MIN	Rearticulation of the purpose of the workshops and screening of personal narrative films made by renowned video artists	
	30 MIN	Individual script writing continued	

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
Workshop #7: Focus on Digital Storytelling Skills – Putting It All Together	30 MIN	Examination of a sample digital story created by a facilitator reflecting on her experiences as a Latina high school student in Toronto and Community Meal	<p>While enjoying a communal meal, lead a discussion deconstructing a sample digital story, in order to guide students through the steps required to complete their films.</p> <p>By posing key questions, work with participants to get their stories on paper and plan which photos they will use to represent their stories.</p>
	90 MIN	One-on-one story writing & photo mapping	
Workshop #8: Photography Techniques	40 MIN	Photography Techniques and Community Meal	<p>While enjoying a communal meal, participants learn key photography techniques and use them to take photos for their digital stories.</p> <p>Students continue to bond over common experiences as they apply the photography techniques they've learned and work together in groups to take pictures for their digital stories.</p>
	80 MIN	Photography work period	
Workshop #9: Work Period	120 MIN	Writing and photography work period	<p>Students work with facilitators to complete their digital stories by expressing their ideas on paper and capturing appropriate images to represent their reflections. Participants are given access to snacks throughout the work period.</p>

SESSION	DURATION	ACTIVITY	TOPIC & ISSUES
Workshop #10: Voice-Over Techniques	45 MIN	Voice-Over Techniques and Community Meal	<p>While bonding over a community meal, students are provided with techniques for recording powerful and engaging voice-overs. A lexicon for coding scripts according to intonation and emotion is provided and reviewed with participants, along with strategies for enunciation.</p> <p>While revising written work is often a difficult and sometimes painful process for many students, structuring a work period where participants record their voice-overs before their scripts are fully revised or even complete provides intrinsic motivation for learners to produce the best possible versions of their digital stories. When participants are given the opportunity to hear their work read aloud they will recognize errors in fluency and grammatical problems that might go unnoticed when reading their work silently. Moving to the voice-over stage is a great way to facilitate script completion by participants. In this portion of the workshop, students apply the voice-over techniques learned in the first part of this workshop.</p>
	75 MIN	Script Editing and Voice-Over Recording	
Workshop #11: Production	40 MIN	Photography Techniques and Community Meal	<p>While bonding over a community meal, students will learn basic video production techniques, such as how to create smooth transitions between sounds and images using a J-cut. Participants will have an opportunity to learn how to manipulate pieces of their digital stories using an interactive digital whiteboard as a group.</p> <p>Students work independently using video editing software to splice their voice-overs and images together.</p>
	80 MIN	Photography Work Period	
Workshop #12: Wrap Party!	60 MIN	Video Production	<p>Participants are given an opportunity to wrap up production work on their digital stories, with guidance from facilitators.</p> <p>While bonding over a community meal, students share their digital stories with the group and offer mutual appreciations for what their peers have articulated in each story.</p>
	60 MIN	Wrap Party!	

# WORKSHOP – | »

## An Introduction

The goal of this session is to introduce participants to the project and to one another. Participants should begin to feel comfortable as they recognize the integral role they play in the learning environment that is being developed based on mutual trust and respect.

### PARTICIPANTS WILL:

1. Introduce themselves;
2. Become more comfortable sharing their experiences and perspectives;
3. Become familiar with the learning goals and anticipated outcome of this workshop series or unit.

### MATERIALS

- Markers
- Chart paper
- Legal sized paper or slightly larger
- Laptop
- Digital Projector
- Speakers
- *Our Voices in Schools* Digital Stories
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups

### STEPS

1. Introductions and Community Meal (40 min)
  - A significant element of the Participatory Action Research (PAR) framework that guides these workshops depends on all participants feeling comfortable and accepted in the environment. As part of the community building that's necessary for participants to share meaningfully, each workshop begins with a group meal where the food offered is centered around the theme of the PAR and consequently that of the digital stories. In this case, the food that fostered sharing of common experiences, perspectives and memories throughout the workshop series was Latin American food. If the theme is migration, for instance, food that participants connect

with their migration experience could be shared. It is important to incorporate the provision of food into the workshop costs as it's a significant factor in setting the tone and building the communal environment necessary for authentic sharing to occur.

- The first portion of each workshop is a direct instruction and/or discussion period, which is accompanied by sharing food together.
- Part of the PAR process involves being explicit with participants about what is being researched and why. On the first day of the workshops, we stated explicitly: "According to recent research, the drop out rate of students who identified as Latinx is as high as 40% in Toronto. We are looking at figuring out why the drop out rate among students who, like you, are Latinx, is so high. We want to talk with you about what your experiences have been like in school and why you think so many Latinx students are dropping out. What has been good about your experiences? What has been negative? What has been challenging? How have you been helped or what obstacles have you encountered in trying to overcome these challenges? You are the experts and we are looking to you for advice and feedback. What you choose to share with us here will be information that teachers in your school board will be learning from. We will share this information with teachers in two ways. The first one is the digital stories you create and the second is in the form of a toolkit with lesson plans and more information for teachers. As educators we are all taking what you share to heart. Our job is to help all students succeed and we hope you can help us work towards this goal."
- Explain digital storytelling and show one example from the *Our Voices in School* project <<https://vimeo.com/45515040>> (password: OVIS private screener) or an appropriately themed example from the Center for Digital Storytelling YouTube page: <<http://www.youtube.com/>

user/CenterOfTheStory>

- If you are delivering this workshop in conjunction with the Ontario curriculum, take this opportunity to review which Specific or Overall Expectations this unit of study will meet. You may wish to write these down on a piece of chart paper that remains posted throughout the workshop series.
- Explicitly review the goals of the workshop series with participants.

## 2. Icebreakers (40 min)

### **PARTNER INTRODUCTION<sup>4</sup>**

- Ask participants to find a partner.
- Each participant should ask her/his partner four questions and listen attentively to the responses.
- In a community circle, each person will share one thing they learned about their partner.

### **WHAT'S IN YOUR WALLET?<sup>5</sup>**

- Participants should gather in groups of 3 or 4, depending on the full group size.
- Give each participant a few moments to choose an item from their bag or wallet to share with their small group. The item should be something meaningful that says something about them. For instance: "This is my water bottle. It has a sticker on it with a picture of a bike and bike lanes. I love riding my bike in the city and it's something that my friends and I do together. My love of cycling is connected with my environmental values in terms of appreciating forms of transportation that have low emissions. It's also a symbol of my love of the outdoors."
- Once everyone in the small groups has shared their items, group members should offer statements of appreciation to indicate what they valued about what group members shared.

### **LIFE MAP<sup>6</sup>**

- Provide each participant with a piece of legal-sized paper or larger and a few markers.
- Encourage learners to find a quiet place to work on their life maps independently. Provide as little specific guidance as possible given the variety of learning needs in the group. The central focus of the life map should be to illustrate significant life events in the participants' life thus far.
- After 10 minutes or so, ask participants to gather in groups of 3 or 4 to talk about the life maps they've created.

## 3. Discussion and screening of excerpts from *Our Voices in School* digital stories (40 min)

- Co-construct workshop conduct guidelines together with participants. The guidelines should focus on the 4 principles listed below, in order to foster a safe and inclusive environment for all:

### **WORKSHOP CONDUCT GUIDELINES<sup>7</sup>**

- Attentive Listening
  - Mutual Respect
  - Appreciations/No Put Downs
  - Right to Participate/Pass
- After composing the workshop conduct guidelines together and posting them in the workshop space, introduce the series of sample digital stories that you will watch together. Excerpts from the *Our Voices* digital stories or other appropriately themed digital stories from the Center for Digital Storytelling YouTube page: <<http://www.youtube.com/user/CenterOfTheStory>> should be screened to provide participants with exemplars.

<sup>4</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 305.

<sup>5</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 373.

<sup>6</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 271.

<sup>7</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 33.

- When introducing the next step where participants discuss their reflections on the films, emphasize each of the 4 conduct guidelines and how they apply in this situation, in order to encourage positive and constructive conversation and respectfully viewing manners.
- The discussion questions below can be used to help draw out elements in the exemplar digital stories that learners may wish to consider when crafting their own films.

### **GUIDING DISCUSSION QUESTIONS**

- What stood out for you in the digital stories we watched?
- How did each filmmaker use images to illustrate what they were saying?
- Which did you find more powerful in representing the stories told – symbolic or literal representations of the voice-over narration?
- What symbolic images worked well for you? What literal images worked well/were important?
- What type of narrative voices/tones were used? In what ways was the voice-over narration effective? What qualities within the narration made it effective?
- What things do you think the filmmakers may have chosen to do differently if they were to create their digital stories again?
- What did you appreciate about how the stories were told?
- What did you appreciate about how the stories were put together/assembled?
- What, in your opinion, did not work well in the films? Why was this problematic for you as a viewer?
- What did work well and why?



# WORKSHOP – 2 »

Focus on the theme of the digital story-telling workshops: Education Systems & Multiculturalism

The goal of this session is to encourage participants to share and articulate their lived experiences as Latinx students.

## PARTICIPANTS WILL:

1. Share their perspectives on identity and the role it plays in their daily lives (part of the PAR theme).
2. Engage respectfully with each other's diverse perspectives.
3. Build a vocabulary to help them articulate their perspectives and experiences when writing the voice-over narration for their digital stories.

## MATERIALS

- Markers
- Chart paper
- Blank Index Cards
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Medium sized container

## STEPS

### 1. Discussions and Community Meal (60 min)

- Around a large table, all participants should be invited to enjoy food and juice.
- Facilitators initiate a group discussion where participants are encouraged to share their thoughts on what they like and dislike about school. The discussion topic will vary depending on the purpose of the PAR project. Based on the group dynamics, facilitation may be minimal or require several prompting activities and sets of questions.
- The following exercise can be used to facilitate discussion:
  - Distribute one blank index card to each participant. Ensure students that what is written on the cards will

remain anonymous.

- Ask learners to write one word that comes to mind when they think about the theme (in our case school) at the center of the index card.
- In the top left-hand corner, participants should write about one negative experience they had at school.
- In the top right-hand corner, participants should write about one positive experience they had at school.
- In the bottom left-hand corner, participants should be asked to write about something they feel teachers could do to help Latinx students feel a greater sense of belonging at school.
- In the bottom right-hand corner, participants should be asked to write about something they feel teachers are doing/have done to help Latinx students feel a greater sense of belonging at school.
- Participants should crumple the cards into a ball. Once everyone has crumpled their card, ask participants to stay in their spots and to try to toss the ball into the empty container in the center of the circle. Ask the group to toss all the paper balls that didn't make it in the container into it.
- Have each participant then remove one ball of paper from the container. They can unfold the paper and read one of the corners of the card. Depending on the size of the group, facilitators could go around the circle and have each student read one corner from the card picked up. Reading another statement will help increase confidence and trust in the group by helping participants recognize commonalities. Everyone should then crumple their papers up again and toss them into the container. Facilitators should collect the cards and review the information on them to help them learn more about participant's experiences and perspectives.
- To continue to build the discussion, ask students to comment on what was shared from the index cards. Have they had similar experiences? Do they agree or respectfully disagree with the perspectives presented?

- Conclude the discussion.

## 2. Energizer: Put Yourself on the Line<sup>8</sup> (20 min)

- A series of similar energizers can be used to help participants move into the debate topic.
- The questions asked will be based on the theme of the PAR.
- The questions can build from easy and general to more difficult and focused. Participants should line up across the room based on how much they agree with the statements made by the facilitator. For instance:
  - School is great/I like being at school.
  - There are a lot of role models that I look up to.
  - I feel proud to be Latinx, no matter where I am (at home, at school, out in the city).
  - I feel that my culture and life experience is represented at school.
  - The students should line up across the room based on how much they agree with the questions asked by the facilitator. Designate the front of the line for students who strongly agree with the question and the end of the line for students who strongly disagree. Students should line up relative to the opinions of their neighbour. They will have to discuss their opinions and share their thoughts with each other in order to create the line.
- To facilitate discussion, the line can fold in half each time participants make a choice and place themselves along the line. When people from either end of the line have a few minutes to converse, they should share the reason they chose to put themselves at a particular place along the line. The facilitator can ask for a few participants to share their

perspectives after participants have had an opportunity to share perspectives.

## 3. Debate: Is Toronto a multicultural city? (40 min)

In order to ensure a respectful and productive debate occurs, participants should be reminded of the Workshop Conduct Guidelines<sup>9</sup> that they established in the first workshop (a co-constructed version of the following):

- Attentive Listening
- Mutual Respect
- Appreciations/No Put Downs
- Right to Participate/Pass
- Infused by the workshop's previous discussions, participants will be asked to debate whether or not Toronto is truly a multicultural city (or another topic based on the PAR theme).
  - As a group, define what is meant by the term multicultural
  - How do the multiple and hyphenated ways in which participants identify themselves fit into their perspective in this debate?
  - What roles do the various experiences you've had as students play in your perspective in this debate?
- Conclude the debate and the workshop and thank everyone for their fantastic participation (if this was the case).

<sup>8</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 320.

<sup>9</sup> Gibbs, J. (2006). *Reaching All by Creating Tribes Learning Communities*. Windsor, California: CenterSource Systems, LLC, pg. 33.

# WORKSHOP – 3 »

## Storytelling

The goal of this session is to help students further develop their storytelling skills and their appreciation for the power behind personal narratives.

### PARTICIPANTS WILL:

1. Learn about fundamental storytelling techniques.
2. Develop the confidence to articulate their own stories.
3. Recognize and appreciate some common elements between their experiences.

### MATERIALS

- Markers
- Chart paper
- Pens & Pencils
- Blank Index Cards
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups

### STEPS

#### 1. Storytelling Techniques and Community Meal (50 min)

- While enjoying a community meal, use the chart paper and markers to make a mind map with students illustrating their thoughts on the fundamental elements of good storytelling.
- If possible, invite a professional storyteller to facilitate this workshop.<sup>10</sup>
- Discuss storytelling techniques and tell a few short exemplar stories focusing on these techniques, such as: imagery, character development, plot, mood, setting, and the like.
- The following storytelling techniques<sup>11</sup> will be useful for students to examine in preparation for their digital stories:
  - **Show, don't tell.** Use descriptive language and imagery to depict what you're describing. Appeal to the viewer's five senses (sight, touch, taste, hearing, smell) through your use of descriptive language. Consider using figurative language through comparisons such as similes and metaphors to illustrate your points. Personification

is another useful technique that can bring your story to life.

- **Make it relatable.** The more you tell your audience about yourself, your experiences and perspectives, the more they will connect with you and your story.
- **Develop the setting.** Set the scene using descriptive language so that we understand the context of your story. Explain when and where the story is happening.
- **Build a plot.** Be sure to introduce your story, include some rising action or a middle section and a conclusion. Proper closure at the end is important.
- **Establish a theme.** Ensure your story is connected and flows well throughout. Establish a central theme, a conflict or a cogent argument to help your story flow.
- **Be aware of point of view.** Acknowledge your perspective and be persuasive in sharing your first person point of view.

#### 2. Group storytelling circles interspersed with energizers (70 min)

- Focus on practicing the use of specific storytelling techniques and elements exemplified in Step 1 through group storytelling in a circle. Use cue cards with techniques written on them and assign the use of specific techniques to particular students.
- In the storytelling circle, each participant should accept and then constructively build on the story development articulated by the person beside them.
- Incrementally increase the difficulty level of the group storytelling by asking participants to make their contributions more detailed or pointing out specific techniques that should be the focus of the storytelling. Be sure to use first person perspective throughout the storytelling, since that's the perspective students will use in their digital stories.
- Intersperse the group storytelling with energizer games to help participants regain focus and to give them a break from the hard work of creating a cohesive story as a group.
- Conclude the workshop and thank everyone for their excellent participation (if this was the case).

<sup>10</sup> Jim Adams of Red Bear Productions in Toronto was a guest facilitator for our storytelling workshop.

<sup>11</sup> Adapted from: <http://www.amandalewan.com/blog/digital-storytelling/25-21-awesome-storytelling-techniques>.

# WORKSHOP – 4

## Script Writing

The goal of this session is for participants to explore a variety of techniques they can put into practice in order to develop the scripts for their digital stories.

### PARTICIPANTS WILL:

1. Learn about fundamental script writing techniques.
2. Further develop the skills to articulate their own stories.
3. Begin writing their digital story scripts.

### MATERIALS

- Markers
- Chart paper
- Blank Index Cards
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script Templates (included below)

### STEPS

#### 1. Script Writing Techniques<sup>12</sup> and Community Meal (50 min)

- While enjoying a community meal, use the chart paper and markers to make a mind map with students illustrating their thoughts on the fundamental elements of good script writing.
- If possible, invite a professional screenplay or scriptwriter to facilitate this workshop.<sup>13</sup>
- Discuss and examine examples of well written voice-overs using the following guidelines:
  - Write with clarity in mind. Ask students to generate examples of guidelines for clear writing by improving the following sentences:
    - Avoid clichés – it’s raining cats and dogs.
    - Be brief.
    - Avoid run-on sentences – It was too hot I wanted to leave school go home and watch TV.
    - Speak directly to your audience – Ask students to

provide examples illustrating this point.

- Read what you’ve written back to yourself out loud to check if it sounds natural. Write the way you would speak.
- Remember, punctuation saves lives! For instance: “Let’s eat Grandma!” vs “Let’s eat, Grandma!” Using correct punctuation in your script will go a long way in helping you to read it correctly when you’re recording your voice-over.
- Provide narration cues. This means writing in an adverb to give yourself direction on how a word or line should be read, for instance (happily), (slowly, hesitating), (angrily, frustrated).
- Narration cues such as underlining words or inserting slashes (/) between words help with timing and emphasis. Underline words that require more emphasis and use slashes to indicate a pause.
- Following these examples, generate a few as a group with a script improvised together on the spot.

#### 2. Independent writing warm up with free writing and trust building icebreaker activities (15 min)

- Free writing: instruct participants to write the first things that come to mind in a stream of consciousness style or to write a monologue (a dialogue where one person speaks to an audience in first person perspective).
- Consider using an energizer or an icebreaker before or after the free writing exercise to help participants transition between activities.

#### 3. Focus on students’ developing scripts for their digital stories (55 mins)

- Using the template below (also available in full in the Appendix), instruct participants to begin working independently to draft their digital story scripts.

<sup>12</sup>Adapted from: <http://goinswriter.com/scriptwriting-tips/>

<sup>13</sup>Jiv Parasram, a professional writer working with theater companies in Toronto, facilitated this workshop.

# SCRIPT TEMPLATE

FILM MAKER: \_\_\_\_\_

IMAGE



VOICE-OVER SCRIPT

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IMAGE



VOICE-OVER SCRIPT

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IMAGE



VOICE-OVER SCRIPT

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# WORKSHOP – 5 »

## Illustrating a Story

The goal of this session is to provide participants with the tools to create their digital stories through images that flow smoothly when assembled.

### PARTICIPANTS WILL:

1. Examine the key elements of storyboard exemplars.
2. Continue to develop their voice-over narratives.
3. Conceptualize how to tell their digital stories using images.

### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Interactive whiteboard (optional)
- Laptop (optional)
- Digital projector (optional)
- Large bristol board puzzle pieces
- Blindfold
- Script templates

### STEPS

1. Storyboarding Activity and Community Meal (50 min)
  - While everyone enjoys a communal meal, review the storyboarding exemplars included in the Appendix.
  - If possible, project the images of the exemplar storyboards on an interactive whiteboard so that facilitators and participants can actively engage with the storyboards and their features.
  - Now that participants have learned some of the key skills involved in putting their stories into words, it's important to provide students with techniques that will help them tell their stories through images.

- Through projecting the exemplar storyboards on the interactive whiteboard or by having students review them independently, ask students to discuss what salient features of the storyboards stand out for them and what elements they think will be useful to include in their own storyboards.
- In this discussion, highlight key elements of the storyboards such as:

- Motion arrows that indicate camera movements where a shot transitions from a long shot to a close up, for instance.
- Descriptive boxes below the images that describe the key elements, particularly involving motion in the images. While the majority of students will chose not to include video in their digital stories, indicating transitions between the still photos that are being used (fade in, fade out, dissolve, clean cut), or split screen images is an important element of participants' storyboard planning for their digital stories.

- Planning Note: In addition to the storyboards provided in the Appendix, you may find it helpful to consult the excellent exemplar storyboards provided on the following websites:

- <http://vimeo.com/videoschool/lesson/4/storyboarding-basics>
- <http://accad.osu.edu/womenandtech/Storyboard%20Resource/>
- [http://beaverwoodmedia.blogspot.ca/2012\\_06\\_01\\_archive.html](http://beaverwoodmedia.blogspot.ca/2012_06_01_archive.html)

## 2. Energizer (20 mins)

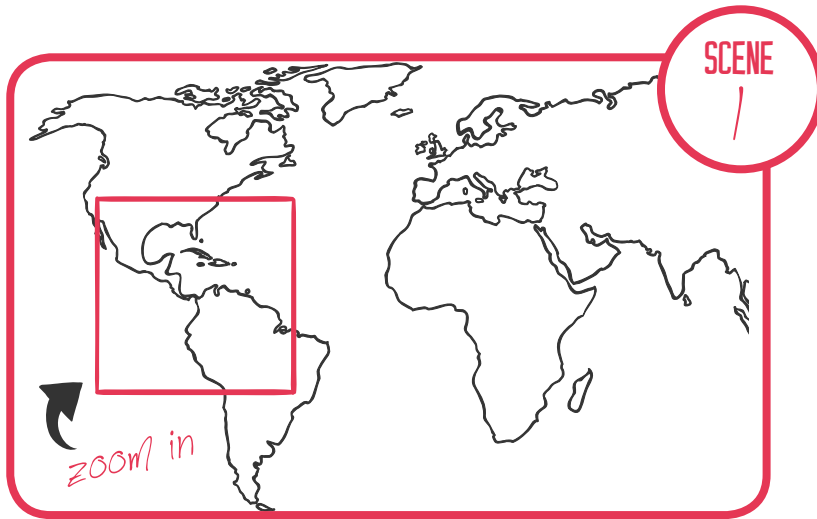
### **BLINDFOLDED PUZZLE**

- This is a teambuilding activity done in pairs. This game builds trust and is a metaphor for the process of putting together digital stories – it can feel like putting together a puzzle blindfolded. Just as in the digital storytelling process, remind participants that the facilitators are there to support and talk participants through this process.
- Divide participants into pairs. One person in the pair should wear the blindfold while the other person will verbally describe, step-by-step, to the blindfolded partner how to put the puzzle together.
- Once the puzzle has been assembled once, partners can switch roles.

## 3. Independent Script Writing (50 min)

- Participants work independently and with one-on-one help from facilitators in order to continue writing their digital story scripts. Based on the storyboarding discussion, students begin to conceptualize how images will help them tell their stories.
- Facilitators work with participants to get their stories on paper and plan which photos they'll need to represent their stories.
- Facilitators should give participants as much individual attention as possible to make their stories concrete and send participants home with photo assignments based on their stories.

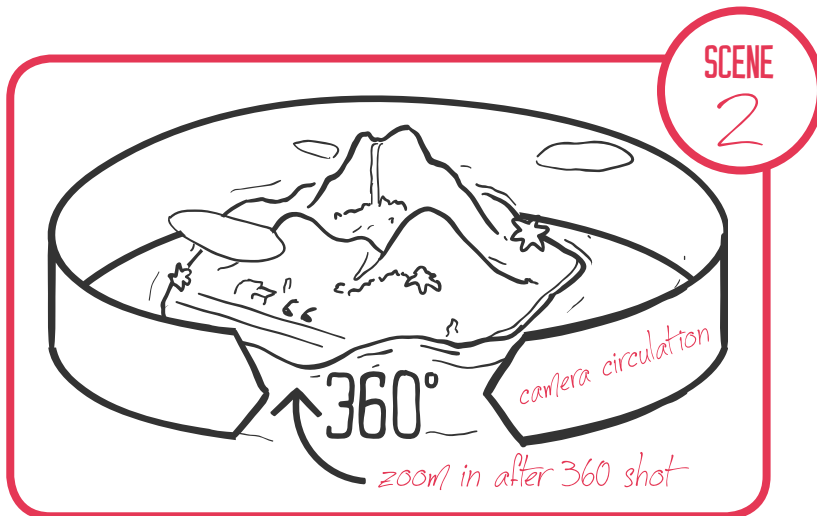
# STORY BOARD SAMPLE:



**FILM TITLE:** *Aventura Tropical*

**NARRATION:** *In the year of 1540 an adventure will trail...*

**CAMERA:** *Scene 1 - camera shot of Latin America zooming into Central America, then following a camera shot.*



**NARRATION:** *The beautiful island of "maravilla" has been around since the creation of the gods...*

**CAMERA:** *Scene 2 - shot panning 360 degrees around the entire island, following a zoom in shot of the island following its target.*



**NARRATION:**

**CAMERA:** *Scene 3 will pan in on road shot, which will then follow a vehicle on the road of the tropics.*

Illustrations by: Julian Burford



# STORY BOARD TEMPLATE



SCENE

A large rectangular box with rounded corners, outlined in red, intended for drawing a scene. A small red circle containing the word "SCENE" is attached to the top right corner of the box.

FILM TITLE: \_\_\_\_\_

NARRATION: \_\_\_\_\_

CAMERA: \_\_\_\_\_

SCENE

A large rectangular box with rounded corners, outlined in red, intended for drawing a scene. A small red circle containing the word "SCENE" is attached to the top right corner of the box.

NARRATION: \_\_\_\_\_

CAMERA: \_\_\_\_\_

SCENE

A large rectangular box with rounded corners, outlined in red, intended for drawing a scene. A small red circle containing the word "SCENE" is attached to the top right corner of the box.

NARRATION: \_\_\_\_\_

# WORKSHOP – 6 »

Representations of Latinx people in Mainstream Media: Thinking Critically About Positive & Negative Images and Stereotypes

The goal of this session is to facilitate participants' abilities to think critically about the theme of the PAR research by making text-text, text-to-self, and text-to-world connections and to inspire students to tell authentic and meaningful stories through multi-modal media.

## PARTICIPANTS WILL:

1. Critically examine mainstream media representations connected with the PAR theme.
2. Examine and deconstruct personal narrative exemplars.
3. Continue to develop the scripts of their digital stories.

## MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script Templates (See appendix)
- Laptop
- Digital projector
- Speakers
- Clip reel of short films

## STEPS

1. Group discussion around issues of Latinx representation in mainstream media and Community Meal (55 min).

- Using examples of both positive and negative representations of Latinx characters and role models represented in mainstream media, students discuss how they feel these representations positively and negatively impact stereotypes about Latinx people, while enjoying a communal meal. This topic can be tailored to examine preconceptions and mainstream representations of the PAR theme being investigated.

- Suggested mainstream media representations of Latinx people for discussion:
  - The oversexualized Latina
  - The Latina/o housecleaner or janitor

- The drug dealer
- The Latina wearing fruit on her head
- The poncho-wearing and donkey-riding Latino
- The lack of differentiation between Latin American ethno-cultural identities and a wide range of ethno-cultural identities from different Latinx nations
- The “illegal” (undocumented) immigrant
- Positive Latinx role models: Sonia Sotomayor — U.S. Supreme Court Judge); Ellen Ochoa — astronaut and first Hispanic woman in space. Ask students for further suggestions.

- Suggested Discussion Questions:

- In your opinion, where and how are Latinx youth and adults represented in the media, in textbooks, in Hollywood films?
- How does this differ from your diverse realities?

2. Energizer (5 min)

- Consider using an energizer or an icebreaker before or after the group discussion exercise to help participants transition between activities.

3. Rearticulation of the purpose of the workshops and screening of personal narrative films made by renowned video artists (30 mins).

- Revisit the purpose of the workshops to clarify any questions that may have arisen and to refocus participants on the purpose of the digital stories.
- Ask participants to articulate the purpose of the workshops/digital stories in their own words. Chime in with any additions or corrections to participants' explanations.
- View examples of inspiring short films that tell self-reflexive, personal stories. This activity aims to inspire participants to both reflect on and articulate their own personal experiences. The works viewed will help guide

participants and inspire critical dialogue.

### **SADIE BENNING:**

**Living Inside (5 min)** When she was 16, Benning stopped going to high school for three weeks and stayed inside with her camera, her TV set, and a pile of dirty laundry. This tape mirrors her psyche during this time. With the image breaking up between edits, the rough quality of this early tape captures Benning's sense of isolation and sadness, her retreat from the world. As such, *Living Inside* is the confession of a chronic outsider<sup>14</sup>.

**A New Year (6 min)** In a version of the "teenage diary," Benning places her feelings of confusion and depression alongside grisly tales from tabloid headlines and brutal events in her neighborhood. The difficulty of finding a positive identity for oneself in a world filled with violence is starkly revealed by Benning's youthful but already despairing voice<sup>15</sup>.

### **MARLON RIGGS:**

**Color Adjustment** (selected excerpt appropriate for young audiences) Traces over forty years of race relations in America through the lens of prime time TV entertainment. Producers, scholars, black actors, and others reveal how deep-seated racial conflict was absorbed into the non-controversial formats of the prime time series<sup>16</sup>.

- Debrief after each short film: Following the guiding principles of mutual respect and appreciation, participants discuss their observations, what they liked and didn't like about each short film and how the filmmaker told his or her story.

#### **4. Individual script writing continued (30 min)**

- As participants work independently to develop their voice-overs, encourage learners to use point form to jot down key ideas and things they'd like to discuss in their stories. Encourage students to continue work on their scripts at home, so that they'll have more time for video editing in the workshops.

<sup>14</sup> Description provided by Video Data Bank <<http://www.vdb.org/titles/sadie-benning-video-works-volume-1>>

<sup>15</sup> Description provided by Video Data Bank <<http://www.vdb.org/titles/new-year>>

<sup>16</sup> Description adapted from *Films on Inequality, Struggle & Justice* <<http://academic.evergreen.edu/curricular/seedsofchange/films.pdf>>

# WORKSHOP – 7 »

## Focus on Digital Storytelling Skills — Putting It All Together

The goal of this session is to help participants envision the steps necessary to complete their digital stories.

### PARTICIPANTS WILL:

1. Deconstruct a sample digital story.
2. Share something about their own digital story.
3. Continue to compose their digital stories.

### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script Templates
- Laptop
- Digital projector
- Sample Digital Story

### STEPS

**1.** Examination of a sample digital story created by a facilitator reflecting on her experiences as a Latina high school student in Toronto and Community Meal (30 min).

- While enjoying a communal meal, lead a discussion deconstructing a sample digital story, in order to guide students through the steps required to complete their films.
- Ideally, the sample digital story will be created by one of the facilitators. As facilitators, we want to lead by example and share as much as we ask participants to share.
- As you view the digital story together, guide students through the steps necessary to produce the final product.

Allow time for students to ask questions about how specific elements of the story were created.

- At the conclusion of the discussion, ask students to share 1 sentence with the group summarizing their stories. This exercise will help provide students with clarity on what their stories are about and to draw inspiration from each other's stories.

**2.** One-on-one Story Writing & Photo Mapping (90 min).

- By posing key questions, work with participants to get their stories on paper and plan which photos they will use to represent their stories.
- Sample Facilitative Questions on specific PAR theme:
  - As a Latinx student I...
  - Can you tell me a story you've heard from a family member about school? How does your experience in school differ? How has it been similar?
  - What is one thing you like about being in school?
  - What is one thing you don't like about being in school?
  - Do you wish you had more classes in Spanish instead of English?
  - How do you think having things taught in Spanish would change a course?
  - What was good about your experience? Why was it good?
  - What can your teachers do to help you realize your goals?
- Work with participants to make a list of what photos and images they will use to represent each sentence or two of their stories.

# WORKSHOP – 8 »

## Photography Techniques

The goal of this session is to teach students basic photography techniques that will enable them to create and select images in order to meaningfully represent their digital stories.

### PARTICIPANTS WILL:

1. Learn and apply basic photography techniques.

#### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script templates
- Laptop
- Digital projector
- Digital cameras
- Interactive whiteboard (optional)

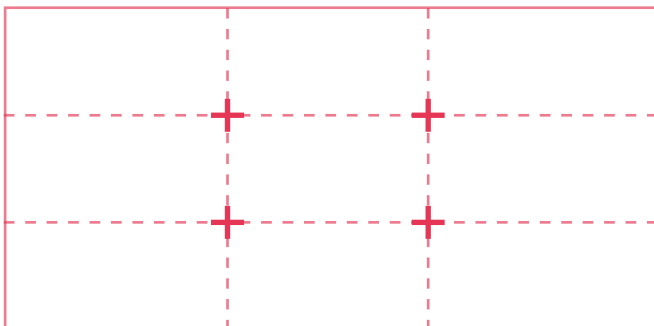
### STEPS

1. Photography Techniques and Community Meal (40 min).

- While enjoying a communal meal, participants learn key photography techniques.
- Use sample photographs to illustrate the following principles:

#### Composition

- The Rule of Thirds: the subject should be located where one of the red cross marks appears in the frame below:
- The use of diagonal lines is effective and visually pleasing, meaning, for instance, in a photo where a fence is the subject, rather than shooting it straight



on, have it run diagonally across the frame, therefore running through two of the red crosses as depicted in the rule of thirds above.

- Be conscious of what's included in your frame and what's excluded; fill the frame with your subject and exclude anything that's not relevant.

#### Lighting

- Consider using shadows for dramatic effect.
- Use even lighting for neutral moods.

#### Camera Angles

- Shooting a person from below elevates their status (implies a heroic effect).
- Shooting a person from above reduces their status (victimize the subject).
- Consider the emotional impacts of an extreme close-up and of a longshot.

#### Focus

- Choose whether the subject in focus is situated in the foreground or the background.

- Use the digital projector and an interactive whiteboard (if available) to show students examples of photographs where the photographer has applied the techniques described above and ask students to identify the photography technique used.

2. Photography Work Period (80 min)

- Have students work in small groups or independently to apply the photography techniques they've learned in order to take pictures for their digital stories.
- Ensure students are taking pictures on the list of images that accompanies their voiceover script.
- If students are unable to photograph the image they require, encourage them to use a creative commons web search to find the image they require.

# WORKSHOP – 9

Work Period

The goal of this session is to provide students with the assistance and resources necessary to complete scripts and photography required to move on to the voice-over recording stage.

## **PARTICIPANTS WILL:**

1. Finish writing their list of images needed.
2. Complete and edit their voice-over scripts.

### **MATERIALS**

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Script templates
- Laptop

## **STEPS**

1. Facilitators will give participants as much individual attention as possible in order to help them finalize their stories.

- Work with students as much as possible to enable them to complete their digital stories by expressing their ideas on paper and capturing appropriate images to represent their reflections. The following facilitative question may help students complete their digital stories:
  - What can your teachers do to help you realize your goals?
- Participants should be given access to snacks throughout the work period.

# WORKSHOP – 10 »

## Voice-Over Techniques

The goal of this session is to provide participants with the skills to successfully record voice-over narration for their digital stories.

### PARTICIPANTS WILL:

1. Learn and practice vocal warm ups.
2. Devise and apply a notation lexicon in order to indicate emotive points in their scripts.
3. Successfully record their voice-overs.

### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Completed Script Templates
- Laptop for voice-over recording OR
- Digital recorders for voice-over recording

### STEPS

#### 1. Voice-Over Techniques and Community Meal (45 min)

- While bonding over a community meal, provide students with techniques for recording powerful and engaging voice-overs.
- As a group, develop a lexicon for coding scripts according to intonation and emotion, such as those discussed in Workshop #4: Script Writing. For instance, two straight lines under a word could mean enunciate slowly; a / could indicate a pause, two / could indicate a long pause; an arrow pointing upward above a word could mean raise your voice at the end of this word, as in a question; and indicating adverbs that provide directions as to how to say a word is also helpful (i.e. angrily).
- Provide students with strategies for enunciation when

recording their voice-overs. Do vocal warm-ups as a group. Try the following tongue twister to warm up students' vocal muscles for accurate pronunciation:

- The lips, the teeth, the tip of the tongue, the tip of the tongue, the teeth, the lips.
- Repeat this tongue twister several times together.
- Check out the following website for more fun vocal warm-up tongue twisters: <<http://www.spiritsound.com/twisters.html>>

#### 2. Script Editing and Voice-Over Recording (75 min)

- While revising written work is often a difficult and sometimes painful process for many students, structuring a work period where participants record their voice-overs before their scripts are fully revised or even complete provides intrinsic motivation for learners to produce the best possible versions of their digital stories.
- When participants are given the opportunity to hear their work read aloud they will recognize errors in fluency and grammatical problems that might go unnoticed when reading their work silently.
- Moving to the voice-over stage is a great way to facilitate script completion by participants. In this portion of the workshop, students apply the voice-over techniques learned in the first part of this workshop.
- Encourage students to use the voice-over narration techniques to help them enunciate properly and insert emotion into their narration.
- Direct students to private areas where they can record their voice-overs in silence.
- Listen to student's recordings and provide them with constructive feedback.

# WORKSHOP – II »

## Production

The goal of this session is for participants to learn basic video editing techniques in order to successfully combine their voice-over narration and images to create their final digital stories.

### PARTICIPANTS WILL:

1. Learn how to properly organize and save files in a video editing program.
2. Follow basic techniques to create smooth transitions between images in their digital stories.
3. Begin assembling the final cut of their digital stories.

### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Completed script templates
- Computers equipped with software for digital story compilation<sup>17</sup>
- Interactive whiteboard

### STEPS

#### 1. Community Meal and Video Production Techniques (40 min)

- While bonding over a community meal, teach participants basic video production techniques.
- It is vital to teach participants how to properly save and organize their photos and voice-over files so that their project saves correctly.
- Provide students with some basic techniques in terms

of how to create smooth transitions between sounds and images using a J-cut.

- A J-cut means changing images in the middle of a word or continuous speech, so that a change in images doesn't coincide with a pause in sound. When the sound flows well underneath a visual transition, the visual transition goes unnoticed.
- If time permits, show students how to eliminate audio blips, overly long pauses or retakes by cutting their audio file.
- If possible, provide participants with the opportunity to manipulate pieces of their digital stories using an interactive digital whiteboard as a group.

#### 2. Putting it all together: Video Production (80 min)

- Guide students in working independently using video editing software to splice their voice-overs and images together.

<sup>17</sup>We used Apple's Final Cut Express because the facilitators were very familiar with this file management system and it allowed for more options in editing. However, it is a complicated program used at the professional level and may be beyond the scope of the participants' training. Schools often have access to Adobe Premiere. It allows for professional level editing, it's compatible with PC computers but it is a sophisticated program so you will need significant time to train participants. Microsoft Photo Story is made specifically for use in schools and is available for download online. It is much easier to use but offers far fewer editing options than Premiere or Final Cut. iMovie is a great option if you are using Apple computers as it offers substantial choice but is simple to learn and use. Facilitators will have to investigate and choose based on their circumstances and the group they are working with.



# WORKSHOP – 12 »

## Wrap Party!

The goal of this session is for participants to complete and share their digital stories.

### PARTICIPANTS WILL:

1. Finish connecting their audio tracks and images.
2. Share their digital stories with their peers.
3. Plan to share their digital stories in the broader community.

### MATERIALS

- Markers
- Chart paper
- South American food to enjoy together
- Juice
- Cutlery, plates, napkins, cups
- Completed script templates
- Computers equipped with software for digital story compilation
- Interactive whiteboard
- Digital projector
- Certificates of participation (optional)

digital stories in a broader community – Will you organize a community screening? Enter them in a local film festival? Upload them to one or more websites?

- Congratulate participants on all of their hard work and dedication throughout the workshop series and provide them each with personalized certificates of completion.

### STEPS

1. Video Production (60 min)
  - Provide participants with an opportunity to wrap up production work on their digital stories.
2. Putting it all together: Video Production (80 min)
  - While bonding over a community meal, students will be given an opportunity to share their digital stories with the group and offer mutual appreciation for what their peers have articulated in each story.
  - Participants should be encouraged to be specific when articulating what they appreciate about each other's stories.
  - As a group, determine and plan how you will share these

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